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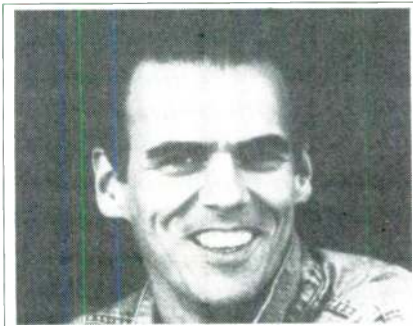


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With a hit single and their *After The Rain* album soaring up the charts, Matthew & Gunnar Nelson have proven their musical worth the first time out. This dynamic duo is carving out a career etched in platinum.

By Kenny Kerner

Peter Miller



26 JOHN HIATT

After years of juggling labels, Hiatt has found the perfect home with A&M. His current album, *Stolen Moments*, shows a veteran singer-songwriter only beginning to hit his commercial and artistic stride.

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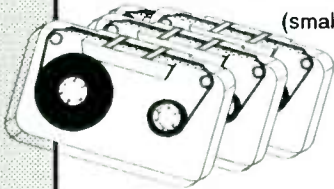
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FEEDBACK

Where's The Talent?

Dear MC:

Am I crazy or has the music scene in this town become as safe and stale as a week-old meat loaf sandwich on white bread?

I've just recently heard that the bands Broken Glass and Kill For Thrills are no longer on their respective labels. Both groups are great bands with good songs and distinct images, and it's a sad commentary on the music biz that they were ignored when bands like Pretty Boy Floyd, Slaughter, Warrant, etc. garner so much attention as the result of well-financed and well-oiled hype machines.

The record companies seem to overlook bands with originality, integrity and talent, and focus their time and energy on ones that are more interested in rehashing tired and safe formulas. In the case of Pretty Boy Floyd, ones that can hardly tune their instruments. Now, I hear Tuff has been signed. Who's next? If it's the band Tryx, will somebody please put a bullet between my eyes!!

Kenny Mitchell
Hollywood, CA

The Right To Rhyme

Dear MC:

Your recent news article prompted me to write the following response. I hope "poetic justice" will be served as history continues to repeat itself.

*Another southern attack is like
a stab in the back*

*As states still debate what's
right to rap*

*With words more threatening
than 2 Live Crew*

*There's no telling what the
wrong arm of the law might do*

*I doubt television will be
banned in suspicion*

*'Cause advertisers add to our
country's condition*

*People gladly pay for sex and
guns on the screen*

*The visual effects seem equally
obscene*

*We see kids on the street too
scared to go home*

*But politicians won't leave our
musicians alone*

*Victims don't blame society
any less for distress*

It's righteous to protest

*When cases and faces look
prejudiced!*

Trudee Lunden
Los Angeles, 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:

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□ Musicians Who Care is a new San Diego-based membership group designed to combine the world of music, community awareness and social services. At each monthly meeting a mini-workshop is presented to benefit members, although non-members are welcome. The August meeting, scheduled for the 23rd, will feature "Music Copywriting: Protecting Your Creative Ideas," with guest speaker John Von Passenheim. Mr. Von Passenheim is an attorney who specializes in entertainment law and artist representation. The August 23rd meeting is scheduled from 7:00-9:30 p.m. at the Intersection House, 5717 Lindo Paseo in San Diego. Members are admitted at no charge; non-members are \$5.00. For more information on the workshop or on Musicians Who Care, call (619) 359-8848.

□ More than 15,000 people will be walking together to raise funds for AIDS Project Los Angeles on September 23rd, but more are always needed and appreciated. If you're interested in signing up for the ten kilometer walkathon, start making a list now of all your friends, family and co-workers to enlist as sponsors. If you think walking that far in one day should only be done if your car has broken down on the 405, then maybe you can think about signing up as a sponsor. Or if you're low on money and your boots aren't made for walking, AIDS Walk Los Angeles is always looking for more volunteers. For additional information, call (213) 466-WALK.


□ The Orange Coast College is beginning its 1990-91 Performing Arts Season this month. I really wish I could list every performance they have planned, but since their season runs from August 1990 to June 1991 and includes just about every type of theater, dance, vocal and musical performance you can think of, it would be impossible. Events are available for both adults and children, with an area of interest for everyone. To get a complete catalog of this season's agenda, call or write to Orange Coast College Community Services Office, 2701 Fairview Rd., P. O. Box 5005, Costa Mesa, CA, 92628-5005, (714) 431-5580.

□ Guitarist Blues Saraceno, who toured last year on the Jack Bruce/Ginger Baker reunion tour and who has his debut album, *Never Look Back*, out on Guitar Recordings' record label, will appear at Guitar Centers throughout California to

conduct Tascam workshops on how to record a professional quality demo tape at home using the Tascam recorders. Blues is scheduled to appear at the San Francisco Guitar Center on August 27th, at the San Jose Guitar Center on August 28th, then hitting the Hollywood store on August 29th and winding up at the Santa Ana Guitar Center on August 30th. Blues is going to be a very busy boy, wouldn't you say? For additional information, contact Steven Mandel at Guitar Recordings, (914) 935-5260

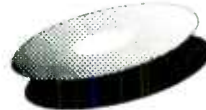
□ The largest event in the country specifically for singers, Vocal Faire '90, is coming up September 8th and 9th. Vocal Faire '90 features music industry pros conducting workshops and seminars on numerous topics and areas of interest for singers. Also featured are performance evaluations and a special Vocal Pitch. Exhibitors will also be on hand to showcase their products and services. Vocal Faire '90 will be held this year at the Holiday Inn Conference Center, 303 East Cordova Blvd., Pasadena, CA. Tickets for the two-day event are \$165 for members of the Vocal Registry, Los Angeles Songwriters Showcase, National Academy of Recording Arts and Sciences or the National Academy of Songwriters; non-member tickets are \$190. Tickets for one day only are available at the door for \$145. For further information, call (213) 856-6246 or writer to Vocal Faire, P. O. Box 65134, Los Angeles, CA 90065.

□ The California Lawyers for the Arts (CLA) will be presenting another of their music industry oriented workshops on September 7th. Attorney Rod Berman of Spensley, Horn, Jubas & Lubitz will conduct "Trademarks, Copyrights & Patents" which discusses the differences between these three forms of protection. The workshop takes place at the law firm of Gold, Marks, Ring & Pepper, 1800 Ave. of the Stars, 3rd floor in Century City and begins at 7:00 p.m. with admission only \$15.00; \$5.00 for CLA members. Call the CLA at (213) 623-8311 to reserve your space.

□ Full Sail West, the exclusive training center for New England Digital, will be offering new classes in the Basic and Intermediate New England Digital Tapeless Studio through two courses—"The Synclavier Course" and the "Post Pro Course" both beginning August 27th. The Synclavier Course lasts a total of three weeks, three nights per week; the Post Pro Course is four weeks long, two nights per week. Students learn how to use the New England Digital systems for editing dialogue and dialogue replacement, syncing sound effects to picture and sound design. For more information on the courses being offered, call Karen Schick at Full Sail West, (213) 465-9527. 

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EMI Acquires Partnership Interest In I.R.S.

By Steven P. Wheeler

UNIVERSAL CITY—EMI Music Worldwide has acquired a partnership interest in I.R.S. Records, a move that promises to strengthen one of the industry's most successful independent record labels, I.R.S., and also enables one of the industry's strongest financial companies, EMI Music Worldwide, to broaden its artistic horizons.

According to the terms of the agreement, EMI will provide I.R.S. with substantial financial funding for talent development and expansion of the company's operations. I.R.S. President Jay Boberg states that the deal will not only help the independent label with more signing leverage but, more importantly, will help them become a highly visible company worldwide. "We are going to expand our organization. It enables us to add people where we need them—especially in our promotion, marketing and field staff. It certainly gives us more freedom from a marketing standpoint. It will let us stick with records for a longer length of time."

The deal will also help I.R.S. sign and develop new bands, which has always been a label trademark. "Most importantly, this enables us to take chances, because most of the larger companies can put out a lot of things and see what sticks," says Boberg. "We want to be in a position where we can really take chances and go way out on a limb for things that Miles [Copeland] and I really believe in."

Through the years, I.R.S. Records has been responsible for breaking some of the leading alternative acts in pop music—R.E.M., the Go-Go's and Fine Young Cannibals. The current roster includes such artists as Concrete Blonde, the Alarm, Black Sabbath, Dread Zeppelin and Timbuk 3.

Because of their knack for discovering and breaking fledgling bands, EMI Music Worldwide will not attempt to infiltrate the I.R.S. operation. Philip Rowley, Executive Vice President of EMI, makes clear that I.R.S. autonomy was never questioned. "We're very much opposed to interfering with the I.R.S. creative force. There's no point in getting involved with a label like I.R.S., because it could have an ad-

verse effect. Miles and Jay will continue to run the company exactly as they have before, except that they won't have the same financial concerns that they've had in the past."

Boberg agrees that the EMI position had a lot to do with their decision: "The opportunities have been presenting themselves for a number of years, especially over the last six months. However, Miles and I have always believed very strongly in remaining totally independent and autonomous. EMI was not the least bit interested in creative control, in fact they went out of their way to make sure that we were totally comfortable with how independent we would be."

Neither side discussed any figures, but EMI's Rowley did say, "How much Miles and Jay eventually get paid for the company depends on the performance of I.R.S. So, although they've been paid some money and we've invested in the company, there's no easy way to fix on one figure."

The two companies are no strangers to each other. EMI has

been handling the European distribution of I.R.S. products overseas, and both sides have been very pleased with that arrangement which was the deciding factor in the decision. "It was really through the relationship that was developed with the European deal that Miles and I grew to trust James Fifield (EMI President and CEO) and his people at EMI," says Boberg. "They had been talking with us about this deal for the last six months, and it got to a point where we thought, 'Wait a minute, they share the same vision, they have no interest in running our company and they want to invest in us.' It just seemed to make sense."

Rowley agrees with Boberg's assessment of the previous collaboration. "It's been very successful. It

just seemed to make sense for them to move into a stronger partnership with us whereby they could get some funding for their label. At the same time, it helps us to get more product flow."

The partnership will include the United States, Canada and the United Kingdom. In North America, I.R.S. will be handled by CEMA Distribution in the U.S. and Capitol Records-EMI of Canada. EMI Music currently holds the foreign license for I.R.S. Records in Europe and various other international territories. The new arrangement will not affect marketing and distribution agreements with I.R.S.-affiliated labels Pangaea Records, Nettwerk Productions and Grand Slam Records. **MC**



James Fifield, President/CEO, EMI Music Worldwide; Miles Copeland III, Chairman, I.R.S.; and Jay Boberg, President, I.R.S.

Eclectic Music Festival Set For Labor Day Weekend

By Sue Gold

SAN BERNARDINO—More than fifty rock and R&B stars from the 1950s through the 1990s are scheduled to appear at Rock N' Roll's Main Event, a three-day concert to be held on Labor Day Weekend at Glen Helen Regional Park, San Bernardino. Spanning an eclectic range of musical styles and eras, scheduled performers include Jerry Lee Lewis, Cameo, Fats Domino, Exposé, Strawberry Alarm Clock, the Turtles featuring Flo and Eddie, Tony! Toni! Tone!, Billy Preston, Kool and the Gang and the Mamas and the Papas, among many, many others.

According to the show's producer, Michael Scafuto, President of Stache Entertainment, Inc., the range of artists is designed to reach people of all ages. "We want this to be a family event so that the whole family can come out and enjoy the

show."

To help the show run smoothly and to reduce the amount of time between acts, Scafuto said there will be two separate sliding sections on the stage. "We have a 178 foot stage. While the setup from stage left is center stage and an artist is performing, we'll be setting up the next act on stage right. After an act is done, we just slide the stages on and off."

In addition to the music, there will be a carnival on the concert grounds. There will also be two large video screens to aid the audience in viewing the show.

Ten percent of all the ticket sales from Rock N' Roll's Main Event will be donated to the Muscular Dystrophy Association, which holds its annual Jerry Lewis Telethon during Labor Day Weekend. "They're a great charity, and since

its Labor Day weekend, it seemed to fit right in," stated Scafuto.

According to Steve Ackerson, MDA Regional Director, the event will be shown on the national as well as the local Jerry Lewis Labor Day Telethon. "We'll have more than 100 stars on, many of whom will be performing from the concert."

Wolfman Jack, who will be master of ceremonies on the second day, remarked, "It's a hell of a show, and anyone who misses this is out of his mind. I'm delighted to be a part of it, especially since it is also benefiting Muscular Dystrophy and Jerry's kids."

There is no reserved seating, and according to Scafuto, seating is based on "wherever you put your blanket down."

Ticket prices are \$21.00 for adults, \$6.00 for children aged 5-12 and children under five are free. A three-day pass is \$55.00 for adults and \$15.00 for children. Tickets are available through Ticketmaster, Music Plus, May Company and through Stache Entertainment (714) 625-7625. **MC**



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RECORDING ARTS

- **The Marketing Plan Behind Hit Records and Stardom, Thomas Noonan**, President, New Marketing; former associate publisher and director of charts, *Billboard*
- **The Music Underground: Alternative Paths to Mainstream Success, Vince Bannon**, President and Founder, Ritual, Inc., concert promoter, club owner
- **Record Sales and Distribution: From the Label to the Consumer, Sandy Skeeter**, Senior Field Marketing Representative, CEMA Distribution
- **Record Production I, John Boylan**, producer and songwriter whose producing credits include Linda Ronstadt and the soundtracks for *Crybaby* and *Born on the Fourth of July*

SONGWRITING

- **Elements of Hit Songwriting, Jai Josefs**, songwriter, producer, and author of *Writing Music for Hit Songs*
- **Women in Songwriting, Arthur Hamilton**, composer and lyricist whose credits include *Cry Me a River* and *Til Love Touches Your Life*

ELECTRONIC MUSIC

- **The Digital Musician: Tools for Making Music in the MIDI Era, Jeff Rona**, synthesist, composer, and author; President, The MIDI Manufacturers Association
- **The Cutting Edge—The Latest Technologies for Electronic Music, Scott Wilkinson**, Editor-in-Chief, *Home and Studio Recording* magazine; author, *Tuning In: Microtonality in Electronic Music*
- **Midi Sequencing, Lee Curreri**, composer, songwriter, producer, and performer who has produced for Natalie Cole and Phil Perry
- **Computers for Musicians: A Hardware and Software Overview, Lachlan Westfall**, President, International MIDI Association; *Keyboard* magazine columnist

RECORDING ENGINEERING

- **SSL Recording and Mixing Techniques, Elmo Ponsdomenech**, Systems Consultant, Solid State Logic
- **Recording Engineering Theory, Van Webster, A.E.S.**, recording engineer, producer, and owner, Digital Sound Recording Studio

- **The School of Hard Rocks: Personal Views of Success in the Music Industry, David Goggin**, known as "Mr. Bonzai," Editor-at-Large, *Mix* magazine
- **The State of the Recording Studio Business in Los Angeles, Jim Mandell**, President, Interlok Studios in Hollywood

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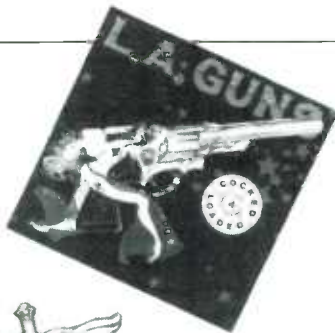
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MAXINE MILLER

By Maxine Hillary J



KNAC disk jockey Tawn Mastrey brought it up. She said something to the effect of "Dig the cover of *Cocked And Loaded*, you know, the one with the girl riding the giant pistol." While some say it reeks of sexism, the artist thinks it illustrates the ultimate liberation. "She's having a good time! What could be more liberated?" says Maxine Miller, chosen artist for the L.A. Guns cover, T-shirts for Bon Jovi, Cher, Badlands and funk group Cameo, among others.

Ten years ago, Miller's dark imagery was classified as esoteric,

underground. One of the original artists for the popular card line, Paper Moon, Miller's art career actually began while she was a student at San Francisco's Ballet Theatre School. Placed in a class too slow for her ability, in order to vent her frustration, Miller began drawing ballet figures for other dancers. Word caught on that she could draw and, by the end of the term, she hoisted home a hefty profit. The experience opened her eyes to an alternate reality regarding her artistic abilities. Recalls Miller, "I couldn't get any-

where I wanted in the company situation. I didn't quit dancing right away, but was just like being tapped on the shoulder and somebody saying, 'You're putting all this energy in the wrong direction.'"

Miller's art typically bears the ballet persona. Her women have long, shapely legs with hyperextended toes; and an upright, poised posture coupled with a dramatic expression characterizes all of her figures. Typical of most of her humanoid figures is a quiet dignity which exists even in the most shadowed images. That, along with her penchant for detail, landed her a job at the fledgling Paper Moon graphics in the mid-Seventies. And Miller was perfectly content drawing "teddy bears," as she terms them, until her first viewing of *The Song Remains The Same*. Miller's eyes light as she recalls that incident, "I liked Elton John and classical music and all this nice stuff, then I see this movie and I'm shell-shocked."

Her interest in hard rock grew along with her boredom with drawing candy-coated greeting cards. Miller quit Paper Moon and took a job at Leathers and Treasures, mecca for leather draped rockers. Connections led to connections and while the pirate on the store's T-shirt is the only artwork she did for her former employers, she met other people who could offer her places to work her magic.

Her first commission came in the form of a cover for the late *Scratch* magazine, an underground punk/fashion chronicle that offered no cash but the opportunity to create what she wanted. "It was very street and very entertaining. I could do as much weird and dark stuff as I could come up with, and people just ate it up," says Miller.

The exposure gained from the magazine contributed to Miller's current status as a full-time artist—creating album covers, T-shirts, logos, tattoos and illustrations for a book she hopes to publish using lyrics from major label artists to accompany them. She shows me her portfolio containing some of her fin-

est works. Other examples hang in antique frames in Miller's home/studio, a museum of colors and textures that could almost be a three dimensional embodiment of what she puts on paper.

She opens a cabinet containing T-shirts bearing her designs. "Concepts are the fun part," she offers. "There's a difference between art and craft. The art is the idea and figuring out a way to express something visually, what symbols to use and how you're going to lay it out; the craft part is the idea." She explains that often times when it comes to designing art for musicians, the work of the particular artist helps in formulating the concept. She uses the recent L.A. Guns cover as an example. "We just sat there and they said, 'Well, it's called *Cocked and Loaded*, so it probably should have a gun in it and maybe it could have a sexy girl....'" She adds that for the band's latest single, "The Ballad Of Jayne," she spoke with singer Philip Lewis to get ideas for the artwork. Lewis felt the song spoke about any one of a number of wannabes that come to Hollywood pursuing dreams and wind up addicted or dead. The other band members thought the song told the story of the late starlet Jane Mansfield. Miller holds that often times the discussions preceding the actual design have much to do with what actually winds up on the T-shirt or album sleeve.

Artwork most widely requested by musicians include skulls, hearts and daggers. Because of their popularity, artists often become frustrated when it comes to producing originality using these images. Miller cites the designs she crafted for Jon Bon Jovi as an example of this frustration and how it grabbed her gig. Says Miller, "When Jon let it be known that he wanted a heart with a dagger through it, the main illustrator at the T-shirt company just sort of threw up his hands and said, 'I don't know what to do. This is so over done and clichéd.' That's why I got the gig. The band knew me from the L.A. Guns stuff." And because of her work with Bon Jovi, she went on to design Cher's T-shirt, a heart and dagger with a rose.

Miller's unique style appears in the wildest places. She designs tattoos, and at one time early in her career spoke with Axl Rose about inking an image for his heavily printed-upon body. Scheduling never permitted, and the singer thus far carries no Miller designs, but the possibility still exists. In the meantime, manager Alan Niven commissioned her to design a Christmas card for his management company, Stravinski Brothers.

And so it goes. From ballet school to drawing for the super cool. Miller never seems at a loss for something to do. Anything from ads to illustrations for the backs of leather jackets—no idea is too weird (just please, no teddy bears). Expect the unexpected from Maxine Miller, ex-dancer, artist extraordinaire. She can be reached at 213-876-3138. **MC**

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Charity Tennis & Music Festival Announced

By Sue Gold

LOS ANGELES—Members of REO Speedwagon, Survivor, the E Street Band and Kansas will participate in the sixth Silk E Scent "Music & Tennis Festival" on September 13-16. The festival will include three days of tennis matches at North Ranch Country Club in Westlake Village and a concert at Saddlerock Ranch in Malibu.

A draw party will be held on Thursday, September 13, where participants will draw names to pair a musician with a tennis pro for the tournaments. A golf tournament and concert rehearsal are also scheduled. On Friday, the first round of tennis will begin, followed by an auction of musical instruments donated from music stores and artists, with an all-star concert set for Saturday evening.

All of the money raised will be divided among three charities: the City of Hope, MUSICARES and Grammy in the Schools—all National Academy of Recording Arts and Sciences-sponsored charities. NARAS President Michael Green said they got involved after he spoke with co-chair of the festival and former world-ranked tennis pro Dave Austin. "He said they were trying to find worthy causes, and these three charities are on the top of my hit parade. All three are very music-oriented, and getting

music people involved is always easier when they know they are giving something back to their industry."

The idea of the festival originated in 1981 when Kansas drummer Phil Ehart and tennis pro Dave Austin met in Memphis. "We were big fans of each other," Austin said. "A mutual friend of ours came down with cancer, so we decided to hold a fund-raiser." Austin followed with four more annual fund-raisers, but stopped in 1986 because of the time it took to organize the event. They decided to resume again this year and hope to raise \$500,000. "Musicians love to play tennis, and tennis players are frustrated musicians," remarked Austin.

Seating is limited to 2,000 guests and includes a picnic basket. "You'll see the band's biggest hits performed," Austin explained. "We have the lead singers and lead guitarists, and the other participants will just fill in the other parts." Austin said it wasn't going to be a jam session. "It will be a very polished show, because they will be doing set songs."

Tickets for the concert are \$100, and tickets for the tournaments range from \$12.50-25.00 per day. Tickets for all events are on sale through Ticketmaster or the festival office (818) 879-9110. **MC**



Stephen Bishop, Melissa Etheridge and Gerry Beckley (of the band America) pose at the press conference announcing the Silk E Scent Music & Tennis Festival, held at Los Angeles' Hard Rock Cafe on July 31st.

By Michael Amicone



Richard Palmese

MCA Records has announced the appointment of **Richard Palmese** to the post of President. Palmese joined MCA in 1983 as Executive VP, Marketing and Promotion, and was recently Executive VP/IGM for MCA Records. During his tenure with the company, he has worked with such artists as Bobby Brown, Tom Petty, Elton John and Jody Watley.

Columbia Records has made two new appointments in its publicity department: **Kevin Kennedy**, a ten-year music industry veteran who, as a publicist for Jensen Communications, worked with such name acts as Journey, Santana, Ozzy Osbourne and Van Halen, has been named Associate Director, Press and Public Information, West Coast; and **Howard Wuelfing, Jr.** has been appointed Associate Director, Alternative Publicity, Columbia Records.

Gorilla Amplifiers and Sound Systems has announced an artist endorsement agreement with the **Charlie Daniels Band**; and **Dean Markley Strings** has added **Charlie Hayward** of the Charlie Daniels Band and **Keith Wilkinson** of Squeeze to its roster of bass string endorsers.

Warehouse Entertainment has announced the promotion of **Kathy Ford** to Vice President/Controller for the 269-store music and video home entertainment chain.



Luke Lewis

MCA Distributing Corp. has named **Luke Lewis** to the post of Senior Vice President and General Manager, Audio Distribution. A thirteen-year veteran with CBS, and recently VP of Field Marketing for MCA Records, Lewis will shepherd the distribution, sales and marketing activities of the company's audio product.

Chameleon Music Group has named **Craig Lee** to Manager of Editorial Services. A veteran journalist, Lee's articles and reviews have appeared in such publications as the *L.A. Times* and *L.A. Style*. Lee was also music editor of the *L.A. Weekly* for several years.

Atlantic Records has named **Dean Weller** to the newly created position of Creative Director. Weller will be instrumental in developing the label's advertising image and will also work closely with the company's copywriters and graphic artists.



Nancy A. Calvert

Shure Brothers, Incorporated, has announced the appointment of **Nancy A. Calvert** to the post of Advertising and Public Relations. Her appointment follows a professional stint with the Electro-Motive Division of General Motors.

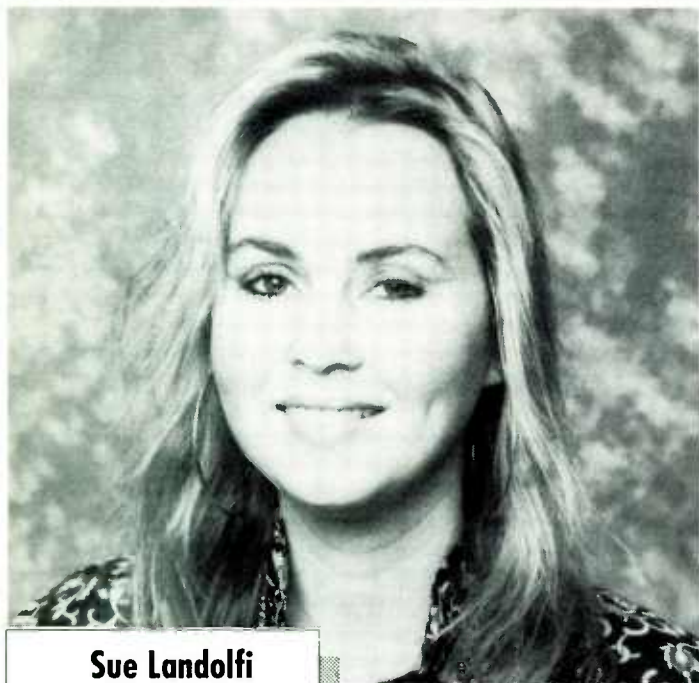
A&M Records has named **Randall Kennedy** to the post of Director of Marketing, Classics and Jazz. Kennedy's duties include the creation of marketing plans and the soliciting of chart activity for the jazz and classical releases of A&M and its distributed labels.

MTV Europe has announced the appointment of **Jeff Pollack** to International Music Consultant for the 24-hour European video music network. For nearly two decades, Jeff Pollack of the Pollack Media Group has been America's premier radio consultant.



Edie Walden

Public relations firm **Norman Winter/Associates** has named **Edie Walden** to Senior Account Executive. Walden began her career with **Bobbi Marcus Public Relations** and recently worked for **International Media Network** prior to her appointment with **Norman Winter/Associates**. **MC**



Sue Landolfi

Company: Charisma Records
Title: West Coast A&R Rep
Duties: Talent acquisition
Years with company: Six months

Dialogue

Background: "I started with Elektra Records out here. I was involved in sales & marketing for about three and a half years. I was always interested in doing A&R, but nothing happened with it over at Elektra. So when this offer became available, I took it. While I was doing sales & marketing at Elektra, I always went out into the clubs to scout bands. I even called the VP of A&R at Elektra and told him which acts I thought were hot."

Love/Hate: "What I really love about the job is that I'm such a music fan, that even if I weren't doing A&R, I'd still be out in the clubs as often as I am now. To be able to make a living at a job I love so much is really what I love about this. The process of finding bands and making records is very exciting to me. On the negative side, A&R is very competitive and that can be hard on bands because they're likely to be signed too early in many cases. Instead of bands just playing for the sake of the music, they're playing to the A&R people for the sake of getting signed."

Qualifications: "I used to think that just anyone could do A&R, but now, after doing it myself, I don't believe that. I believe that you have to have a passion for music. And a lot of A&R doesn't take place in your mind, it happens in your gut. So, not only do you need good gut instincts, but you also need to be able to see potential and to realize that potential by signing the act, getting the proper songs

reason why not everyone can do A&R. It's really my life; this is what I do. I'm usually at the clubs six to seven nights a week."

Clubbing: "Lots of times when I go out it's because of tips that I get from various people. Also, there might be a band that I personally heard about or want to go see. When I'm out there, I'm making contacts and talking with people and listening to the buzz on bands. It's visibility. I get so much information that way. You know, it's also possible to go to a club, see a new band that you never heard of before and like them. I've been at clubs and heard new acts that really surprised me."

Status: "I feel as if the local club scene is healthy now. There are other cities with great music, but it seems as if everyone from all over the country at one time or another comes here to either get signed or be seen. As for trends, there used to be the Guns N' Roses clones, and now it seems that everyone is copying Red Hot Chili Peppers and Faith No More with that funk sound. It's everywhere. We're fortunate, though, for having such a vital local scene. Nowhere else can you go out on any night of the week and visit a dozen clubs with different music playing. So the scene is healthy."

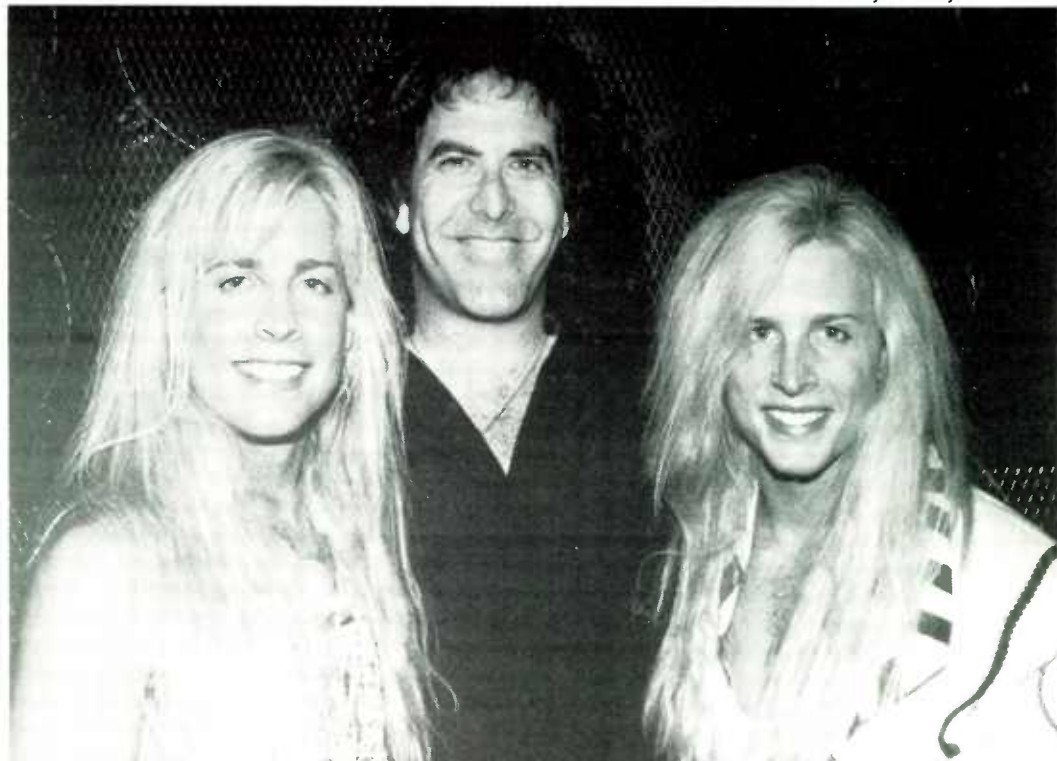
Signings: "I know you've heard this before, but it's the songs. Songs that are not only memorable, but ones that make me realize that this is why I'm in the music business. Great musicianship and originality also count."

Demos: "We are accepting unsolicited demo tapes. Please send them to Charisma Records, 335 North Maple Drive, Suite 260, Beverly Hills, CA 90210. Please be patient because with all of the incoming demos, it'll take me about two months to go through them and listen. And just so you're not totally discouraged, I have been interested in a couple of past tapes that arrived through the mail."

Advice: "The advice I have, which I believe to be crucial, is to be patient and keep flexible. By that I mean not to jump at the first person that shows interest—whether it's a label, an agent or a manager. It's really important to take time to develop, play live, build a following, and after a buzz develops, the industry people will come to you. When you jump too early, if the combination is wrong, it makes it more difficult for the right people to get involved later. If it turns out that a label or manager or attorney is really interested in your band, check them out first. Do all of the research—and if the person has a problem with that, then they're probably not right. You've got to keep yourself flexible and free so when all of these opportunities do come up, you're not already stuck in something you can't get away from."

A&R Women: "You know what, a lot of people probably think that if you're a woman, you're a pushover. I don't find that a lot, but it does exist. They sometimes think that women only go see bands because of the cute guys. They think women don't listen to music and they're only there be-

Time-consuming: "I pretty much do this job about 29 hours a day. It's an all-the-time thing, whether it's at clubs or at meetings or listening to tapes. Because this job is so competitive, to do it right, you have to do it all the time. And that's another



Producer Marc Tanner is flanked by the smiling faces of Matthew and Gunnar Nelson as their single, "(Can't Live Without Your) Love And Affection," and After The Rain album head for the top of the national charts. The band, known simply as Nelson, is currently putting together their first ever tour of America.



The Diceman at a loss for words? Couldn't be! Andrew Dice Clay is caught off guard as Def American label President Rick Rubin (right) presents the foul-mouthed comedian/actor with a gold record award for his first album, *Dice*, released last year. Dice is currently starring in *The Adventures Of Ford Fairlane*.

cause the guys are cute. It doesn't piss me off any more. It kinda keeps them off guard a bit. Every so often I'll be introduced to someone who doesn't appear to be interested—until they hear that I'm in A&R and then their ears perk up. Their entire attitude changes."

The Bosses: "I just wanted to mention that working with Danny Goodwin and Jeff Fenster makes my job very easy. They're just so talented and knowledgeable. Doing A&R for only six months doesn't give me lots of experience, but having Danny and Jeff lead me makes me feel very secure. In fact, the entire team is great—Danny, Jeff, Phil Q.—I feel great talking to new bands about Charisma."

Grapevine

The management firm of Lippman-Kahane has officially split up. We understand that Michael Lippman will continue to represent Bernie Taupin, Melissa Manchester, Ron Nevison, Richie Zito and Mike Clink, while Rob Kahane is likely to team with Ron Laffitte to represent George Michael, Neneh Cherry, Jody Watley, Megadeth and Michael McDermott.

Listen Without Prejudice, Volume I is the title of George Michael's follow-up to his *Faith* album on Columbia. Set for a September release, the initial single will be "Praying For Time," and according to Michael, it will not be accompanied by a video. George's debut solo album sold in excess of fourteen million copies worldwide.

Atco Records will be releasing *The Razors Edge*, the latest from AC/DC in late August. The album marks the debut of new drummer Chris Slade (formerly of the Firm) who replaces Simon Wright. Production was handled by none other than Bruce Fairbairn. An AC/DC world

tour will follow shortly thereafter.

Don Was is scheduled to produce the Knack's debut album for Charisma. Wouldn't it be something if they do it all over again? We're pullin' for ya, guys.

NEM Entertainment just signed a huge publishing deal with Johnny Outrageous and his band, Killer Mockingbird. They still have the best logo I've seen in years, and Johnny O. is one of the finest songwriters in the business.

We hear that Beat Goes Bang has signed with Enigma Records. The band was first featured in George White's *Fast Forward* mag.

With potential singles such as "I Can't Understand It," "Back 'N Blue" and the title track, the new Cheap Trick LP *Busted* is clearly one of the strongest in their illustrious career. Good job by producer Richie Zito.

Cold Shot and Lancia were two of the winners at the ongoing KNAC Pure Rock Search '90 contests being held at FM Station every Tuesday night for ten consecutive weeks. Each week, a panel of judges vote on five bands that each perform five selections using the same equipment and stage setup. The ten winners get to contribute a track to the forthcoming KNAC compilation.

With the fall holiday season just around the corner, we can look forward to some of the top artists in the business to release product. This year, box sets are the rage with collections from the Bee Gees, John Lennon, Elton John and Derek & the Dominos all due before the end of the year. By the way, whatever happened to ABKCO's much anticipated Phil Spector box?

Lorraine Lewis is about to enter the recording studio with producer Mike Clink as soon as he completes the new Guns N' Roses album. Although none of the other band members will be involved, Lewis will still use the monicker of *Femme Fatale* for the project.



Joe Hawkins

Contact: Robert Dixon
(818) 760-2206

Purpose of Submission: Seeking management and label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Sharpening their skills in the Chicago club scene, this veteran band (formed some ten years ago) finally moved to Los Angeles a couple of years ago seeking fame and fortune. Like Jethro Tull, Joe Hawkins is the name of the entire band and not an isolated member. Musically speaking, these guys are stylin' with a very melodic kind of Sixties-influenced rock & roll. Filled with catchy hooks and soaring guitar riffs, the opener, "Think I Like It" is a potential single. The second selection, "Time Won't Change A Thing," is good, but not nearly as powerful as the opener. The finale, "Too Many Memories," is perhaps the weakest selection of the three. After listening, it's possible that the guys got lucky when they wrote the opener; certainly, the other two tunes aren't as strong. The band does have some good songwriting skills, and they do play very well.



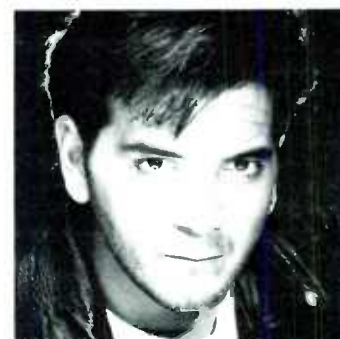
Saturn Over Sunset

Contact: Michael Burns
(213) 831-3957

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Dancing. That's the key to the opening tune, "Love Turned To Hate." With its infectious rhythms and solid horn punches, this track is a clear winner in the pop sweepstakes. Though the accent is definitely on accessible pop material, the individual players also shine by virtue of their tight arrangements. The only thing that really bothers me here is that lead singer Dion Watts doesn't really have an immediately recognizable voice or, for that matter, a soaring top 40 radio voice. It's kinda clear and crisp, but not memorable. Songwise, the group is definitely headed in the right direction. A couple of months from now, after more writing and more live performances, they should be well on their way to a successful career. In his favor, vocalist Watts does shine on the rock ballad "Broken Heart" on which he shows he can deliver a sensitive reading of a song.



Joey Ciccone

Contact: Jeffrey C. Ingber
(213) 556-4660

Purpose of Submission: Seeking management and label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Though this native of the Chicago-area exhibits a solid sense of song structure and production, and his demo tape sports all the right generic rock & roll moves, there's nothing included here to distinguish Joey Ciccone from the rest of the unsigned artists pack. "Eye Contact" is a mid-tempo rocker which features Joey's most commercial melody and some annoying delay effects. The tape's big ballad, "I'll Be Here," is nice, but the lyrics, as on many of the other songs, rely a bit too heavily on clichéd sentiments for their own good. Other songs include the new wave-ish "Vicious Sound" and "Say Hello To Hollywood," which sounds like a Barry Manilow homage, not the most commercial sound to emulate these days. All in all, a decent but bland effort long on craft and short on inspiration.

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



Pat Lewis

BMG Songs' Michael Penn has a song on the upcoming Wendy & Lisa LP, which he co-wrote with the gals and his producer, Tony Berg. He recently performed an engaging set of material from his debut RCA album, March, at both the Wiltern Theater and the Coach House, which is located deep behind the Orange County curtain.

Activities

BMG Songs' Michael Penn recently returned from a successful two-month U.S. tour with support from songwriter/artists Lloyd Cole and Victoria Williams. All this touring has certainly tightened up Michael and his band, though his shows at the Coach House outshined his Wiltern Theater performance. He just seems more comfortable in an environment where he can literally reach out and touch his audience. KROQ-FM's Jed the Fish introduced the second show and proceeded to spend the entire set dancing in his seat. Michael plans to go back into the studio to record his follow-up to *March* in April, 1991 (I wonder if he'll title it April?) with the dynamite Tony Berg at the production helm once again. Michael also has a song on the new, soon-to-be-released *Wendy & Lisa* album on Virgin. He co-wrote the song with Berg and the

gals, and it features k.d. lang on backup vocals. The song, "Mother Of Pearl," which is almost a ballad, is certainly a change for funksters Wendy & Lisa and should prove that these two talented songwriters are worth their weight in gold records. Reportedly, when Prince heard their new LP, he asked if he could join the band!

Geffen recording artists the Brothers Figaro, who recently signed with BMG Songs, have been stirring up quite a flurry on the local club scene with their wonderful stage antics and strong acoustic instrument material. Their debut album, *Gypsy Beat*, is due out in September. The brothers, who are songwriters Bill "Luigi" Bonk and Phil "Giuseppe" Parlapiano and their band, are well-worth braving any sweat inducing club to see live, and their bittersweet material is some of the best that I've heard in eons. An added bonus to their live shows is ex-Blondie bassist Nigel Harrison, who has been gracing the stage with them for the last several months. Their recent showcase at Club Lingerie was a tremendous success as they opened with the uptempo, violin-heavy "Sunflower." The house was packed to the rafters with well-wishers and fans. Check out their song, "My Gold Ring," which is a poignant song about infidelity, and the wonderfully Paul Simon-ish "1959."

Los Angeles Songwriters Showcase (LASS) is once again sponsoring its annual Songwriters Expo in Pasadena on October 27-28. This is an excellent opportunity for songwriters who haven't quite been able to break into the professional songwriting/publishing marketplace to make connections and pitch songs. The two-day conference will include more than thirty classes, panels and workshops taught by hit songwriters and music industry pros. Of course, LASS will bring in numerous publishers, producers and A&R reps to listen to demo tapes. For info call LASS at: (213) 654-1665.

The Third Annual *Billboard* Contest (formerly the *Billboard* Song Contest and Kentucky Fried Chicken Amateur Songwriter



BMG Songs released their first publishing catalogue collection. This unique six-volume boxed set of CDs and cassettes contains thirty years of BMG hits from Patti Page to Eric Clapton.

Contest) has just been announced. The contest is open to amateur songwriters in seven different musical categories including rock, pop, country and rap/black music. The grand prize winner will receive \$25,000 cash, a trip for two to the Montreaux International Festival where the grand prize winning song will be performed, the opportunity to have his/her winning song recorded by Capitol Records, a signed Gibson Les Paul reissue gold top guitar and a Dean Markley K150 amplifier. The contest entry forms are available at Kentucky Fried Chicken restaurants, authorized Gibson Guitar and Dean Markley dealers and by writing to Third Annual *Billboard* Song Contest, P.O. Box 35346, Tulsa, OK 74153-0346. Entry forms must be post-marked on or before November 30, 1990. Contest winners will be notified in May, 1991.

BMG Songs released its first music publishing collection, a six-volume boxed set (with CDs and cassettes) covering over thirty years of music. This wonderful sampler contains Grammy winners, Number One hits and gold and platinum records from the Fifties to the Eighties—not just snippets but entire songs. It is available to art directors, advertising agencies, creative consultants, commercial producers, etc.

New Signings

A local band definitely worth checking out is the Puppets of Mankind, who recently signed writers agreements with ASCAP. Their recent showcase at the gala opening of Club Radio in West Los Angeles drew rave reviews from the alternative music crowd.

Michael Lloyd and Carol Conners have signed with Franck Films. The couple will create the title tune to Franck Films' animated feature, *Sinbad The Dreamquest*, which is currently in pre-production at the firm's Burbank facility.

Brett Walker, whose latest cuts include "Waiting For Love" on the new *Alias* album for EMI, signed a publishing and management agreement with Brinkerhoff Music Group. Walker recently returned from an extended trip to Nashville, where he worked on various projects with the likes of MCA writer/producer Taylor Rhodes; Warner/Chappell's Van Stephenson, Dave Robbins, and Jamie Kyle; and A&M writer Todd Cerney.

Angie Rubin and Shelley Speck signed exclusive songwriting deals with Almo/Irving/Rondor Music. Their first recording, "All Of My Days," was featured in the motion picture *Worth Winning*. MC



Pat Lewis

The Brothers Figaro, an acoustic instrument songwriting duo, recently signed a co-publishing agreement with BMG Songs.

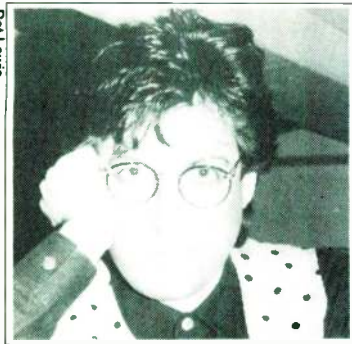


Karen Dealy

The Puppets of Mankind signed writers agreements with ASCAP. From left are: band member Johnny Chainsaw; Loretta Munoz, West Coast Director of Member Relations, ASCAP; band member FIZZ; and Ron Sobel, West Coast Director for Repertoire, ASCAP.

SONGWRITER PROFILE

Pat Lewis



Stephen Bishop

By Pat Lewis

Songwriter, artist and sometimes

actor, Stephen Bishop has certainly come a long way since he first left home in San Diego at the age of seventeen with dreams of becoming a rock & roll star, or at the very least, joining the Beatles as their fifth member. Shortly after his arrival in Hollywood, he landed a staffwriting position for a publisher who paid him a whopping \$50 a week for his songs. He was so broke during those early years that his only mode of transportation was a bicycle. A determined and talented songwriter, Bish went on to get his songs covered by artists such as Eric Clapton, Phil Collins, Frida (of Abba fame), Kenny Loggins, Phoebe Snow, the Four Tops, Art Garfunkel and Stephanie Mills.

Bish also has written numerous themes and songs for films including the theme song "Separate Lives," sung by Phil Collins and Marilyn Martin, from the film *White Nights*, and both of the themes from *The China Syndrome* and *National Lampoon's Animal House*. In that film, Bish even had a cameo role as the "Charming Guy With Guitar." He has also made small appearances in the movies *The Blues Brothers*, *Kentucky Fried Movie* and *Someone To Love*.

As a solo artist, Stephen (who calls himself "Stave") has written and recorded four albums. The first of which, *Careless*, went gold and yielded him two hits, "Save It For A Rainy Day" and "On And On." His latest album for Atlantic, *Bowling In Paris*, was released at the beginning of this year, and he is currently touring the States and Japan to support it. Bish certainly enlisted some top names to help bring his vision to fruition with this album, which was four years in the making. Included are the talents of Sting, Eric Clapton, Brenda Russell, Randy Crawford, guitarists Steve Lukather and Michael Landau, keyboardist Adrian Lee (Mike + the Mechanics) and Phil Collins who not only played on a number of tracks but produced several of the songs as well.

Bish is extremely proud of his work on the new album and feels it's his best to date. "I really tried to make it a punchy record, and I feel like I did that," he says. "I worked with some really talented people—a lot of great musicians and singers. Phil Collins co-produced four songs on it." Stephen describes working in the studio with Collins: "He was very even and always in a good mood. We recorded the album in England at the Genesis studio. And Phil was just the nicest guy. You'd think someone like him—a big rock star—would show up late, but he was always there like fifteen minutes early. He's so professional. He does everything right. I mean *everything*. He has a baby—and it's like a doll baby. This baby could be used as a prototype for Mattel. I mean, this baby is so beautiful. He must have made a pact with God or something when he answered that ad for Genesis. I don't know."

One of the Collins-produced tracks entitled "Hall Lights" actually came about by accident. The multi-faceted drummer was in the Caribbean producing an album for Eric Clapton, who is yet another longtime friend of Bish's. On a whim, the pair rang up Bish and asked him to join them in the studio. When he arrived, he proceeded to show his friends a song that he had been working on. They decided to record it on the spot. With Eric on the guitar and Phil on drums, the picture was almost complete. Bish tells it: "I said, 'Who's going to play bass?' and Phil said, 'Oh, you know, Sting.' So I turned around and there's Sting, who just happened to be there. So he played bass and he sang."

Because of Stephen's early success with ballads ("On And On"), he believes that he is often thought of exclusively as a balladeer. "I think that people have a tendency to think that's where I'll always be," he explains, "whereas I look at myself as a pop artist—somebody who's going to keep trying new things. I don't want to just be this balladeer-type person. I mean, I like doing ballads, but I certainly don't want to be stereotyped. Nobody wants to be stereotyped."

Even though Bish is first and foremost a solo artist, he doesn't mind writing songs for other artists. As a matter of fact, he loves getting his songs covered. "To tell you the truth," he confesses, "I've been really slack on getting songs to people because, for a while there, I just didn't bother. Lately, I've been writing for artists and starting to get stuff to people. I'm taking a much more active role. You see, in the early days, I would get things covered by going directly to the artists. I used to go to people's houses—like I went to Diana Ross' house and sat there and played twenty-five songs for her. I did the same thing for Barbra Streisand and Bette Midler. It was just something that I used to do, but people aren't into that anymore. It's a little different now." I should say so!

ANATOMY OF A HIT

By David "Cat" Cohen

"Have You Seen Her?"

WRITER: E. Record, B. Aclin, M.C. Hammer
PUBLISHER: Unichappell/Bust-It Publishing (BMI)

M.C. Hammer

Capitol

There have been many of us in and out of the industry, including myself, who have felt that rap music was strictly a cult style, not wide enough in appeal to crossover to a large general pop audience. In 1989, Milli Vanilli laid that misconception to rest as they expanded rap sales beyond the urban centers well into suburban shopping centers and beyond.

While it was obvious that Vanilli's releases were a watered down version of the style, 1990 is seeing a somewhat more authentic artist, M.C. Hammer, take a similar MORap (Middle Of The Rap) approach and also succeed. They are following the marketing path that has established several heavy metal groups, releasing a pop-oriented ballad as a single. In fact, they have gone even more "commercial" by re-releasing a golden oldie. However, the uniqueness and cleverness of mixing rap with sweet soul had paid off for them as "Have You Seen Her?" is one of the year's most unusual and distinctive ballad recordings.

Lyric: A simple universal lyric about the search for a romantic partner. The twist here is that the singer asks the audience to tell his future girlfriend that he's looking for her. The original lyrics are as cliché as can be, but Hammer's additions are a little hipper.

Original lyric:	<i>Love, oh love, is a feeling that I need Please be mine, I need your love all the time Please be mine</i>
New rap lyric:	<i>..... a love that my heart has been searching for For so long and I know somewhere If I keep looking That love I've been looking for That love I'll find The picture grows clearer and clearer From the back to the front of my mind And like love, a love I know I'll have, The love I want She'll be mine, she'll be fly, and it'll last</i>

Groove: A mid-tempo 8th groove overlaid with enough 16ths to drive it forward gently but forcefully. The original melody is in 8ths, but Hammer's improv is essentially in 16ths.

Scale: The original song is written in a 6-tone Major Scale 1 2 3 4 5 6 - 8, while the rap by definition is talked, not sung in any scale.

Melody: There is a call and response between Hammer and the vocal backups who echo riffs from the song. The end result is much more melodic than rap ever gets, hence its ability to crossover to a wider audience.

Harmony: Standard pop harmony based on the major diatonic triads and 7ths. A secondary chromatic II7 chord is used in the bridge. An older sentimental pop augmented chord is used in the turnaround and also in the vamp.

Form: The form is a variant of the old AABA Tin Pan Alley form - Intro Intro Verse Verse Bridge Verse Bridge Verse Verse.

Influences: The song arrangement is set in the Philadelphia soul style of the late Seventies. The rap is patterned after classic performers such as Run-D.M.C. and a host of others, only much slower and more gentle.

Production: Clever blending of "sweet and sour" pop styles for a fluff record with a little honest edge.

Performance: M.C. Hammer has his thing down. His personal style is so distinctive, he could rap from the phone book and we'd know who it is. He softens the style by turning the usual macho aggressive attitude into that of a romantic. Also, he has fun with his performance, being careful not to lay too serious of a trip.

Summary: An excellent record with an excellent chance of replacing Milli Vanilli's reign on top of the MORap charts.

HEYMAN'S SONIC TREAT



Peter Darfney Miller

Cypress recording artist Richard X. Heyman's debut album, *Living Room!!*, is a surprising pop treat for musical fans who love song craft and interesting arrangement touches. Harkening back to the Sixties in sound and inspiration, Heyman is a virtual one-man band—writing and singing all the material, playing most of the instruments and practically doing everything but pressing the records himself.

Living Room!!, which features several standout tracks, including "Call Out The Military," "All For The Girl" and "Local Paper," was recorded in a living room studio located in the upper west side of Manhattan, New York (at Brontasaurus Recording Studios, an eight-track setup). Heyman not only had to contend with the usual arduous task of getting the right take, he also had to contend with irate neighbors who were less concerned about perfectionism and more concerned about piece and quiet. "There was floor stomping and neighbors pounding on the walls," remembers Heyman with a smile. "We had to record everything in the daytime—no night recording. On certain days, we knew that the upstairs neighbor was home, so we could only do soft things on those days."

Drums and guitars were a particular adventure. "Every time I'd do a guitar part or drum part, I had to fight for how loud I was going to play. Because, with guitars, you want to crank up the amp really loud. But the guy whose apartment it was wouldn't let me, so I had to use a Rockman. I had to make compromises sometimes because of the environment."

In addition to the interesting recording circumstances, Heyman financed the record while toiling in a rather unique profession. "I was the audio technician for a dial-a-sex phone service in New York. I was the guy who set the volume levels for all the fake orgasms. For about five years I did that, and I haven't been the same since [laughs]."

As for his playing virtually every instrument, Heyman says it was born

ALPHA STUDIOS: Virgin recording act King Swamp was in mixing the title track and the song "Walk On Gilded Splinters" from their new release, *Wise Blood*, production chores handled by Todd Chapman, Dave Allen and David Pensado who also engineered along with assistants Steve Egelman, Derik Marcil and Ue Nastashi...Island recording act IV Deep (offspring of R&B stalwarts the Gap Band) was in recording the songs "Dallas Girl," "Hard To Fall In Love" and "BT House," David Pensado again handling the sonic chores along with assistants Steve Egelman and Derik Marcil...Ex-Band mate Robbie Robertson was in putting the finishing touches on his next Geffen release.

HIT CITY WEST: Pray For Rain was recently in recording the film score for Electric Pictures' *Adios*, with programmer David Tobocman, engineer Kevin O'Connor and assistant Tim Malone...Kenyatta was in working on a dance remix of "Good Vibes" for Delicious Vinyl Records, again with programmer David

out of necessity and not ego. "That started out, not so much as a game plan or an ego trip, it was a necessity, because the room that I recorded it in was a little tiny space—there wasn't room for anybody. You couldn't put more than two instruments down at one time anyway."

Though Heyman recorded *Living Room!!* in a less-than-state-of-the-art studio, there was one piece of equipment that helped Heyman and engineer/studio owner Nick DiFabbio capture an authentic warm Sixties analog sound. "We had an old tube Neumann microphone from the Sixties. If you look at old pictures of the Beatles in the studio, that's the microphone they're singing in—this monstrous thing. That was the one sonic asset that we had."

Another asset that *Living Room!!* had going for it was Heyman's solid songwriting and pop instincts—something that should only get better with time and a second LP. **MC**

STUDIO MATES



Henry Ditz

Ex-teen heartthrob David Cassidy and producer E.T. Thorngren are pictured at Aire Studios in Glendale, putting the finishing touches on Cassidy's highly anticipated *Enigma* solo album.

Tobocman and engineer Kevin O'Connor.

IGNITED PRODUCTIONS, INC.: David Foster, in finishing up his latest Atlantic project, with Bill Meyers supplying synth overdubs and engineer David Reitzas and assistant Jeff Welch manning the boards... Producers Frankie Blue and Les Pierce, recently working on tracks for Martika's next CBS album, both men sharing engineering duties with assistant Jeff Welch.

microPLANT STUDIO: Producer David Was (not Don) of Was (Not Was) fame and keyboardist-arranger Jamie Muhoberac recently recorded television spots for the Canon EOS camera for Grey Advertising...Keith Cohen, laying down tracks for Virgin Records' *ScatCat*...Rick Nowels and Kylie Minogue were in writing and recording a new song for Kylie's upcoming Mushroom release.

TRACK RECORD, INC.: Producer Michael Masser was in working on vocal tracks for the upcoming Whitney Houston album, engineer Russ Terrana supplying the sonic

expertise...Producer Pete Anderson was in shepherding the latest project by Tommy Conwell and the Young Rumlbers for Columbia Records, Dusty Wakeman on the boards... Dave Jerden (Jane's Addiction) recently produced the latest album release by Epic Records' Social Distortion, engineering handled by Jerden and Ron Champagne...Country rock songbird Emmylou Harris was in with the Desert Rose Band to record a single, Paul Worley produced and Mike Bradley engineered...The River Dogs recently recorded their debut album with producer Mike Frondelli and engineer Bryan Carlstrom.

SUNSET SOUND: Blues legend Albert "Don't call me B.B. or Freddie" King, in laying down tracks for a new album with co-producers Alan Douglas and Bruce Gary, engineering provided by Mark Linett and assistant Brian Soucy...Martika was in working on a track for her next LP, Frankie Blue producing, Jeremy Smith and George Tutko engineering and Neal Avron assisting. **MC**

ON THE SET



Giant Records' *Too Much Joy* is pictured during the filming of the video for "That's A Lie," the first single from the recently released *Son Of Sam I Am LP*. The band's version of the song, originally recorded by L.L. Cool J, so impressed the rapper that he decided to make a guest appearance (with the hat) in the video. (L-R; back row): band members Tim Quirk, Tommy Vinton, Sandy Smallens and Jay Blumenfield.

PRODUCER CROSSTALK



Pat Lewis

TONY BERG

By Pat Lewis

Tony Berg's phone has been ringing off the hook since Michael Penn's debut album, *March*, made such a strong and unexpected splash on commercial radio. Since producing the Penn project, Berg has gone on to produce five cuts on the upcoming release from Prince cohorts, Wendy and Lisa. Currently, he is putting the finishing touches on Edie Brickell & the New Bohemians' new album and has just cut a track with P.I.L.'s Johnny Lydon.

The 35-year-old producer is certainly no newcomer to the music business, having spent the first seventeen years of his career as a professional guitarist and arranger. He not only has amassed an amazing collection of guitars and guitar-like instruments in that time, but Berg has also earned the respect and admiration from a plethora of music industry folks and musician friends alike. Some of his early gigs include a stint as Musical Director at the Mark Taper Forum, and his first rock & roll gig was as the house guitarist for the *Rocky Horror Picture Show* at the Roxy. ("Opening night was a real buzz for me when I saw John Lennon and Mick Jagger in the audience together," he recalls.) He also did extensive work as a session player and even ventured out a few times to form original bands, one of which wound up recording a few unsuccessful albums for Geffen and CBS. But it wasn't until 1987 while he was still the Musical Director for the *Tracey Ullman Show* that Tony finally decided to dive exclusively into record production. The day after he left the show, he went into the studio with the Broken Homes to produce their first album. And he hasn't looked back since.

As we sit in his well-equipped, 48-track home studio, where, aside from the basic tracks, he records most all of the overdubs, Tony describes his

philosophy of producing. "I leave as small an imprint on the record as I can while making the band do the best job that is possible," he explains. "In other words, I'm not from the school where, when you listen to a record, you recognize the producer's work. But I love the idea that a producer can work with ten diverse acts and make each of them excel—that's the most interesting thing to me. And it's specifically why I've chosen to work with Johnny Lydon after Edie Brickell.

"I've found that if you initially have an intelligent conversation with the artist, in which you make clear that you really understand what the artist does, and then describe to that person how you can help bring their vision to fruition on record perhaps even better than they have in the past, that breaks the ice. Most artists feel misunderstood; they are misunderstood. And because of this, the producer is their liaison with the label and with the business and, really, the world. The producer is their conduit. He's the guy who helps them realize their art. And a bond ensues between the artist and the producer that I love more than any part of what I do. My closest friends in the world are Michael Penn and Wendy & Lisa. But my philosophy really is to be as invisible as possible while being as influential as possible."

Berg's background as a guitarist has certainly helped him develop a communicative musician's vocabulary as well as the ability to understand the artists with whom he works. "I can sometimes articulate their needs or hopes in a way that they are not able to, because their songs are their avenues of expression," he says. "I can get into their heads pretty well sometimes. I think that I'm also good at recognizing when an artist is mid-career, what piece might be missing at that certain juncture and how, perhaps, to fill that void."

Even though it's probably tempting, Tony does not play on any of the albums that he produces. He confesses, "I would rather come up with a part and a tone, show it to the guitarist in the group and say, 'Make this your own,' and generally what comes out is something better because it's them. I'll give you an example. Michael Penn is a great guitarist, but when he first played the guitar solo to 'No Myth,' it was like a Partridge Family part. I made him play something else, and what he came up with was extraordinary. It was on fire, yet it was very contained at the same time. He's a very paradoxical kind of guy."

Tony Berg is so passionate about music and so deeply affected by his work, that he will often wake up singing the track that he had been working on the night before. He's also committed to finding fresh, new talent. "I still go to clubs and pursue new bands," he concludes. "That interests me more than getting a possible call from an artist who has sold five million copies. That's great, but where's the discovery in it? I'd rather spend six years with Michael Penn trying to get him a record deal, which I did, and make that record and see the guy's life just blossom." **MC**

NEW TOYS—BARRY RUDOLPH



Rivera Power Amps Hammer 120 and 320

Rivera Research and Development has two new all-tube, rack-mount power amplifiers that make the perfect companions for all the new guitar pre-amps that I have been writing about for last few issues.

Both the new amps are stereo and differ

only in their power ratings. The Hammer 120 is rated at 120 watts or 60 watts x 2 channels while the Hammer 320 is 160 watts x 2 channels or 320 watts total. Even though these amps are designed to take a line level from a pre-amp, they have an extra stage of gain to accept instrument level input and still produce full rated power output.

Controls on both amps include: Input Level, Volume, Focus and Presence. Rear panel jacks are: Stereo and Mono Inputs, two parallel speaker jacks, Line Out, Effects Send and Return, and a Footswitch jack.

The Rivera Hammer 120 sells for \$1,099 retail while the Hammer 320 sells for \$1,599. For more info, contact Rivera Research and Development at (818) 890-2826. Their address is 12316 Branford St. Unit E, Sun Valley, CA 91352.

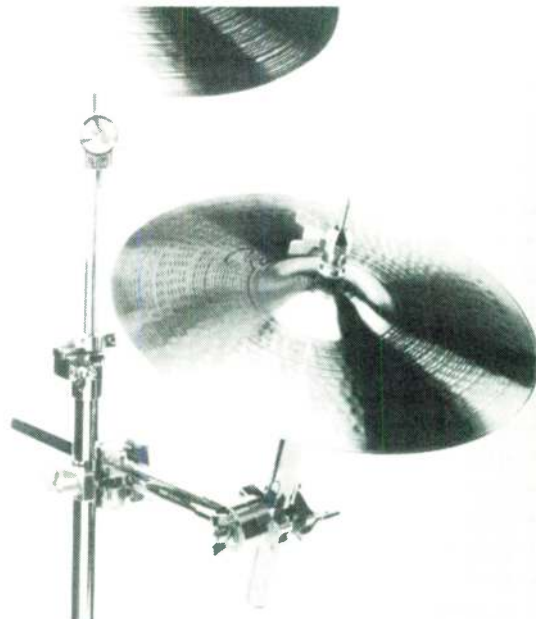


The GC-10 Guitar Capo from Saga Musical

The GC-10 is a new guitar capo from Saga Musical Instruments—well not really new-new but a kinda "reissue" of a popular design from the late Eighties. Looking at the picture, you can see that the capo adjusts to fit your guitar's neck position by way of a thumbscrew and then locks in place with the

normal slider bracketry.

Besides the GC-10, there are the GC-8 guitar capo, the BC-2 banjo capo and the BC-5 5th string banjo capo. For more about any of these, check Saga Musical Instruments at 429 Littlefield, P.O. Box 2841, South San Francisco, CA 94080. Phones: (800) 289-7274, (415) 588-5558, Faxes use (415) 871-7590.



Drum Workshop's C-Hat

The C-Hat is a new line of adjustable closed hi-hats. All DW 9200 series C-Hats, including 9210, 9210A, 9212B and 9234B allow drummers to utilize an auxiliary set of closed hi-hats at any location around their drum kit.

The 9210 sells for \$89.00 and comes with a DW hi-hat clutch, six inch rod and tiltable locking bottom cymbal seat on a one inch tube with a MG2 Mega clamp with angle

adjustable one inch tube and MG1 Mega clamp for convenient mounting on any cymbal or tom stand. Suffice it to say that any place you want to mount this hat, DW has the right hardware to do it the right way. The 9212B kit allows you to replace any standard 1/2 inch cymbal boom on floor stands with the C-Hat.

Contact Drum Workshop at 2697 Lavery Court, Suite 16, Newbury Park, 91320 (805) 499-6863. **MC**

RADIO PIX

SUNDAY, AUGUST 19

8:00 a.m. KLSX FM 97.1—**Off The Record With Mary Turner**: Each week host Mary Turner presents exclusive interviews and music from the hottest names in rock. This week listen for the music of **Damn Yankees**.



Naomi Peterson

FIREHOSE

7:00 p.m. KXLU FM 88.9—**Brain Cookies**: With two thirds of the **Minutemen** and a guy who's not from here, it's the best underground band we know of who spell their name funny: **fireHOSE**.

8:00 p.m. KLSX FM 97.1—**Dr. Demento**: A whole show dedicated to songs about that most demented of domestic beasts, the cat.

WEDNESDAY, AUGUST 22

11:00 p.m. KLSX FM 97.1—**Lost Lennon Tapes**: Host Elliot Mintz guides listeners through the creation of John Lennon's *Double Fantasy* LP.

FRIDAY, AUGUST 24

11:00 p.m. KWNK AM 670—**Bootleg Radio**: Welcome L.A. faves **B.B. Chung King**. (They are known to be good friends with Guns N' Roses so this could be one surprising radio show.) Also featured are **Story Weather**, **Spider Baby**, **Steve Kostakes** and the **Rhythm Lords**.

11:00 p.m. KLOS FM 95.5—**Superstar Concert Series**: A 90-minute concert featuring the music of **Tom Petty**.

SATURDAY, AUGUST 25

7:00 p.m. KMGX FM 94.3—**Solid Gold Saturday Night**: **Michael Jackson** celebrates his 32nd birthday on August 29th. Host **Bob Worthington** helps him mark the occasion by spotlighting his work with the **Jackson 5**.

SUNDAY, AUGUST 26

12:00 a.m. KNAC FM 105.5—**High Voltage**: Host **Tawn Mastrey** presents a noon time feast with a live performance by **Winger**.

7:00 p.m. KXLU FM 88.9—**Brain Cookies**: The colorful caterwauling of **Silent Warhall**.

11:00 p.m. KJLH FM 102.3—**In The Spotlight**: A one-hour look at the careers of **Aretha Franklin** and **James Ingram**. Hosted by the lovely **Jewel McGowen**.

FRIDAY, AUGUST 31

11:00 p.m. KWNK AM 670—**Bootleg Radio**: This week listen for former **MC** scribe **Kat Chase** and her newly resurrected band **Dogtown**. You be the critic. Also **Trace of Red**, **Haze**, **Jano Brindesi** and the **Monlay Band**.



Heather Harris

Vince Neil

In case you haven't noticed, **Mötley Crüe** bad boy **Vince Neil** has a small part in *The Adventures Of Ford Fairlane*. He plays a dead heavy metal maniac whose gaudy midnight funeral is interrupted by a hearse-limo car chase. By the way, while *Fairlane* is being touted as **Andrew Dice Clay's** first movie, it isn't. Dice co-starred in the *Grounding's* movie, *Casual Sex?* a few years ago. The rest of the action has Dice as a failed musician and overall malcontent who barely makes a living

doing investigations for the rock & roll community. Instead of money, his clients tend to pay in souvenirs, such as a truly fake-looking "live" koala which was sent from Australia by **INXS**. Along the way, Dice runs into a slimeball record executive (**Wayne Newton**), his filthy rich, enigmatic ex-wife (**Priscilla Presley**), a murderous roadie (**Robert Englund**, better known as **Freddy Krueger** from the *Nightmare On Elm Street* series) and **Cody Jarrett** as a whiny-voiced teeny-bop star who is mercilessly degraded. Many reviewers have expressed astonishment that Dice's act has

been toned-down for this flick. No surprise to *Show Biz*. In *Casual Sex?* the guy was even sympathetic. **Concerts For the Environment** (CFE), a non-profit environmental benefit concert promoter, in conjunction with the **Steve Miller Band** and **VH-1**, will distribute a free "environmental tips" booklet to concert-goers during the Steve Miller Band Summer Tour. The booklet was created to enhance public awareness of significant environmental issues and encourage individual commitments to change. **Steve Miller** has been a longtime advocate for the preservation of the environment.



Handy Kair

Robby and Waylon Krieger

Former **Doors** guitarist **Robby Krieger** and a band that included his son **Waylon** headlined a benefit concert in Orange County's **Trabuco Canyon** sponsored by **S.A.F.E.** (Student Action for Future Environment). The outdoor event was held to help gather signatures against a proposed residential development that would require the removal of many oak trees that the area is noted for. The evening's

highlight occurred when Orange County resident **Dave Brock**—who at least one attendee mistook for **Doors** movie star **Val Kilmer**—joined **Krieger** and company for a few numbers. Brock is lead singer and (**Jim Morrison** impersonator) of the **Doors** recreation band **Wild Child**.

Newcomer **Cynda Williams** says she enjoyed making her movie debut in **Spike Lee's** new *Mo' Better Blues* and is glad to have worked with **Denzel Washington**—but she is just as glad to get away from the project. In the flick, Williams plays a young singer drawn to a moody jazz trumpeter played by **Washington**. Unfortunately for Williams, **Washington**—who won an Oscar this year for *Glory*—uses method acting. He proved to be moody both on and off the set. "In rehearsals, I'd say, 'Well, I think this about my character.' And **Denzel** would say, 'Well,



Vikki Tan

I think you should just shut up, because you don't know what you're talking about,'" Williams relates.

Harry Connick Jr., the young actor/musician who first rose to prominence with *When Harry Met Sally...* soundtrack album, has a couple of new albums. The first out is *We Are In Love* which he recorded with a big band in hopes of satisfying his fans from the movie. The other is *Lofty's Roach Souffle* whose title alone will most likely not appeal to that same crowd. *Souffle* features **Connick's** trio and will emphasize his New Orleans piano approach.

David Swanson, known for his soaring vocals as well as trailblazing effort to promote the L.A. local scene in the Seventies with the **Pop**, recently performed an acoustic set at the **Cat & Fiddle** to celebrate his **RCA Records** debut release, *Reclamation*.

While we're on the **Local Hero** beat this issue, meet the lovely and talented **Vikki Tan**. The

SHOW BIZ—Tom Kidd

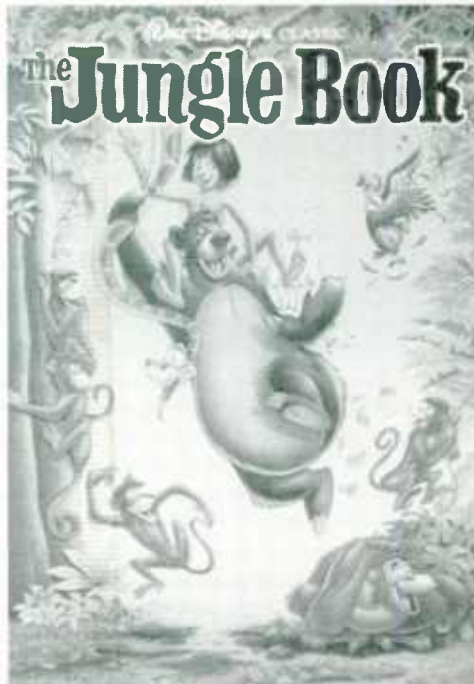
Phillipine-born actress/singer is probably best remembered for her regular appearances in the television series *A New Day In Eden*. Now she tells *Show Biz* that she has recorded a vocal/sax duet with Passion Music Group's recording artist **Corbett Wall**. Called "Hush," the duet will be released in Taiwan this summer.

Just a note to remind all you kiddies to drag mommy and daddy out to see *Jungle Book*, if you haven't already. This Disney classic, the last animated feature the late **Walt Disney** would have a hand in, features at least two bonafide cool tunes. Who can forget the booming voice of **Phil Harris** singing **Baloo's** anthem of care-free life, "Bare Necessities"? And how about the late **Louis Prima** as **King Louie of the Apes** doing his swinging plea for humanity, "I Wanna Be Like You?" And if you've forgotten, there's a nifty cover of

Instrumental artist **Yanni's** next scoring job will be a television picture called *Children Of The Bride* starring **Rue McClanahan** (*Golden Girls*), **Patrick Duffy** (*Dallas*) and **Jack Coleman** (*Dynasty*). Yanni describes the film as a "good, heart-warming, funny, family kind of story." After that is a documentary by one of Russia's premier directors concerning today's Russian life and what is going on in that volatile atmosphere. Rumor has it that the still unnamed film is Oscar-bound.

Fleetwood Mac leader **Mick Fleetwood** has an autobiography either in the stores or headed there. Called *Fleetwood: My Life And Adventures In Fleetwood Mac* and co-written with **Stephen Davis**, the drummer/writer hopes the book will be as controversial with the public as it has been within the band. What's the problem? Fleetwood has been adamant in his refusal to allow any of his bandmates a pre-publication peek at the tome. "I don't want to get in a situation where you find yourself with too many chefs," he says. "I don't want everybody saying, 'Why didn't you say this?' or 'Why did you say this?' That's not how to write a book. Whatever's in there is true."

From now until September 23, **VH-1** viewers will have the opportunity to enter the cable station's "Welcome Home Sweepstakes." The contest will award one winner cash, in the amount of a quarter of a million dollars, to be used to buy or build a new home or to renovate the winner's present home. The contest is a tie-in with the **Crosby, Stills & Nash** summer tour and the release of their new album and single, *Live It Up*, on Atlantic.



Andy Summers

that last tune done by the **Los Lobos** on **Kurt Weil's** album, *Stay Awake*, from a couple years back. Buy a copy on your way to the theater.

Noel Monk, who was personal manager for **Van Halen** between the years 1978-1985, has written his first book with **Rolling Stone** critic **Jimmy Guterman**. The tome, entitled *12 Days On The Road—The Sex Pistols and America*, will be released by **William Morrow** and Co. in September. Monk was the Sex Pistol's American tour manager. Today he serves as a personal manager. His latest signing is L.A.-based hard rock band **Treason**.

Okay, who called the **Police**? Actually, this is how **Andy Summers** looked when *Show Biz* hollered out "Hey Andy! Are the rumors true about the **Police** biopic?" Guess no one told him. Instead, Summers is busy showcasing his new band and readying his new album which is slated for release September 11 on Private.

Like the **Corvette** giveaway from last year, viewers can enter several different ways. You can send a postcard with your name, address, age and daytime phone number to **VH-1 Welcome Home Sweepstakes**, P.O. Box 34988, Omaha, NE 68134. You can pick up an entry blank that will be available at **CS&N** concert venues. The easiest way, of course, is to simply dial (900) 786-HOME up until midnight September 16. Good luck and tell them *Show Biz* sent you.



Mick Fleetwood (top) and John McVie

TELEVISION PIX

MONDAY, AUGUST 20

8:05 p.m. **PBS—Graceland**: The African Concert (synd.): Singer **Paul Simon** plays the South African heartland that inspired his *Graceland* LP.

TUESDAY, AUGUST 21

8:00 p.m. **THE DISNEY CHANNEL—New Kids on the Block: Live! In Your House**: Roll up the carpets because these five singing, dancing and crowd-pleasing young men are going to perform all their hits just for you. **REPEATS**: August 24, 26.

WEDNESDAY, AUGUST 22

8:00 p.m. **THE MOVIE CHANNEL—Bill & Ted's Excellent Adventure**: Look for bit parts from **Fee Waybill**, **Martha Davis** and **Clarence Clemons** in this way excellent comedy.

THURSDAY, AUGUST 23

8:05 p.m. **PBS—John Phillips and the Mamas and Papas** (synd.): A special evening with some fond memories and great tunes.

SATURDAY, AUGUST 25



Edith Piaf

5:00 P.M. **BRAVO—Piaf: The Early Years**: Based on the biography by her half-sister, this special traces French singer **Edith Piaf's** life from birth to the beginning of her career at age 21.

7:30 p.m. **THE NASHVILLE NETWORK—The Texas Connection**: The truly great and awfully polite **Wagoneers** perform.

9:00 p.m. **SHOWTIME—Great Balls Of Fire**: **Dennis Quaid**, **Winona Ryder**, **John Doe** and **Mojo Nixon** appear in this **Jerry Lee Lewis** biopic.

SUNDAY, AUGUST 26

3:00 p.m. **AMERICAN MOVIE CLASSICS—Flying Down To Rio**: A dance band becomes a success in Rio de Janeiro. **Ginger Rogers**, **Fred Astaire**.

6:00 p.m. **KCOP—Camelot**: **Richard Harris** and **Venessa Redgrave** star in this epic musical.

THURSDAY, AUGUST 30

8:00 p.m. **THE MOVIE CHANNEL—Lost Angels**: **Beastie Boy Adam Horowitz** received accolades for his role as an angry young man who learns compassion from an alcoholic psychiatrist. **Donald Sutherland**.

NOTE: All times PST. Check your local listings for exact air dates and times in your area.

Local Notes

By Michael Amicone

Contributors include Pat Lewis, Tom Farrell, Scott Schalin and Keith Bearen.



Jeff Kravitz

ALL FOR A WORTHY CAUSE: Peter Frampton and his wife, Barbara, were among the guests who attended the sixth annual gala held by the Neil Bogart Memorial Labs. The benefit, which raised \$500,000 to aid the fight against pediatric cancer and AIDS, was held aboard the new luxury cruise ship *The Crystal Harmony*.



Monte Melnick

REDISCOVERING THE RAMONES: In honor of the sixteenth anniversary of the Ramones' distinctive brand of rock, Sire/Warner Bros. Records is re-releasing the band's entire catalog on compact disc. "It's a collector's kind of package," explains lead throat Joey Ramone. "Everything's been remastered, and because we're re-releasing the albums two at a time, you get two records for the price of one." Volume One of the series, entitled *Ramones: All The Stuff (And More) Vol. 1*, couples the band's eponymous debut with their second LP, *Ramones Leave Home*, and contains five previously unreleased bonus tracks (including two of the band's original demo tapes). In addition, the band, currently touring as part of the "Escape From New York" package, which also includes Debbie Harry and the Tom Tom Club, is releasing a video entitled *Lifestyles Of The Ramones*, with rare live footage, interviews and video clips—all of which should keep even the most fervent Ramones fan sedated until Warner Bros. finally succumbs to their wishes and releases a proper live album of the Ramones—a band that redefined what live rock & roll is all about. —SS



GIVING HIM A HAND: Legendary songsmith William "Smokey" Robinson, one of the main architects of Motown's Sound of Young America, is pictured backstage at his recent Universal Amphitheatre performance. Flanking him are Motown COO Harry Anger and Motown CEO/President Jheri Busby (right).

THE DOMINO EFFECT: PolyGram is releasing a three-CD, three-cassette box set entitled *The Layla Sessions: 20th Anniversary Edition*. It consists of remixed versions of the legendary LP, various jams featuring the band, Greg Allman and Dickey Betts and alternate takes from the sessions. Produced by Bill Levenson, who supervised the highly praised Eric Clapton retrospective, *Crossroads*, this boxed set promises to be the ultimate Dominos set.

HOTTER THAN HELL: Sensing the overheated discomfort of her guests during a recent promotional party for her new *Pianissimo* album on the Private Music label, virtuoso Suzanne Ciani remarked, "There wasn't air conditioning in Mozart's day!" True, but Mozart never had to play Los Angeles in July. —TF



A COMPROMISE BY ANY OTHER NAME: Jane's Addiction, a band who seems to thrive on controversy, is releasing their highly anticipated new album, *Ritual De Lo Habitual*, with two separate album covers. The first (above) features three nude paper mache likenesses of lead singer Perry Farrell, his girlfriend Casey and their late friend Xloia, pictured against a religious shrine-like background. Anticipating trouble, the band's label, Warner Bros., asked Farrell to come up with a second cover. Farrell agreed and designed an interesting alternative: a plain white cover inscribed with the First Amendment and a back cover with an anti-Hitler statement dealing with freedom of speech. "My main goal is to get the art out," explains Farrell. "I don't want anyone thinking I did the alternative cover for any reason other than as a necessity for me. I will never compromise, ever, I will only extend. I will only do something additional."



Lisa Rose

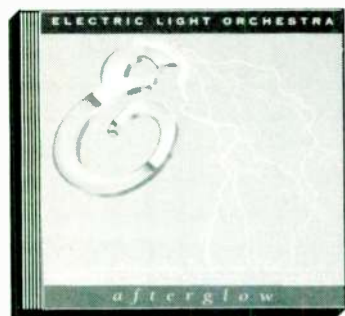
A GALA OPENING: Actor and part-owner Ray Sharkey, singer-songwriter Melissa Etheridge and actor Bill Smitrovich of the television series *Life Goes On* are pictured at the grand opening of Club Radio, formerly Club 88, held on July 25th.



IT'S THE 'MR. PETE SHOW': The Late Mr. Pete Show is a new entry in the late night talk show race. Already a cult hero and self-proclaimed "King of Pubic Access," Mr. Pete and his "paramour de jour," Miss Mags, will hit the late night airwaves sometime in late August or early September (watch local listings for particulars). Pictured (L-R): Billy Butler of the show's house band, the Zydeco Party Band; Miss Mags; Mr. Pete; and Billy Block, Doug Lacy, Mark Shark, Lisa Haley and Keith Rosier of the Zydeco Party Band. —KB



SCRATCH 'N SNIFF: Doctor Dream recording act, the Swamp Zombies, recently came all the way from the marshlands of Orange County to witness the larger-than-life duplication of their new album, *Scratch And Sniff Car Crash*, at Tower Records on Sunset. To make things more realistic, the band affixed a giant scratch and sniff sticker to the enormous album so that passers-by could stop and scratch and enjoy the alluring scent of a burning accident. Pictured (L-R): Tower buyer Bob Feteri, Josh Agle of the Swamp Zombies, MTV VJ Martha Quinn, Steve Jacobs of the Swamp Zombies, Tower manager Joel Abramson, CRD rep Jim Lumley, (front) Doctor Dream Director of A&R Karen Metcalf and manager Cindy Gaertner. —PL



CELEBRATING ELO: Epic Records has released a great new boxed set entitled *afterglow*, a three CD/cassette collection chronicling the career of Electric Light Orchestra and its leader Jeff Lynne. The first disc includes the best of the band's early material (1972-74)—"Mr. Radio," "Kuiama," "Can't Get It Out Of My Head"—during which ELO was perfecting its potpourri of pop styles (Beatles, rock, classic, country, English art rock); the second set, which could easily be subtitled *Essential ELO*, features the great radio-perfect hits from 1976-79 when the band hit its commercial stride—"Telephone Line," "Strange Magic," "Tightrope," "Livin' Thing," "Don't Bring Me Down"—a phenomenal display of a band and, in particular, Lynne operating at peak commercial and artistic prowess; and the latter set, which contains material from the band's uneven final years, includes several English B-sides and previously unreleased tracks from their second to last LP, *Secret Messages*. A great boxed set which proves that the Seventies weren't as much of a musical wasteland as some critics might think, and ELO was definitely one of its brightest stars.



FAR EASTERN ROCK: Japanese all-girl hard rock band Show-Ya is slowly but surely setting their sights on the western rock world and the commercial and career rewards to be reaped as a result. To help them gain a foothold on the American charts, ace producer Beau Hill (Ratt, Winger, Warrant) has become the first American to handle the production chores for the quintet. In celebration, the band hosted a small get-together at a sushi bar (where else?) in Studio City and met members of the American press. Although the band has nine albums out in their native Japan, their attempt at cracking the U.S. market has been extremely limited until now. "I'm working on learning English," says lead singer Keiko through the aid of an interpreter, "then we'll start hitting the American market." (L-R): Miki Igarashi, Miki Nakamura and Keiko Terada of Show-Ya; Fiona; Beau Hill; and Miki Tsunoda [how many Miki's are in this band?] and Satomi Senba of Show-Ya. —TF



OH NO, NOT ANOTHER LATE NITE JAM SESSION: Warrant's Jani Lane (who is going for Billy Idol's unofficial record of attending the most parties between record releases), Dweezil Zappa and Sebastian Bach recently attended A&M's release party for *Extreme at Spice*. Later that night, Lane, a self-professed Beatles nut who stayed for that evening's N.Y.C. All Star Jam at Spice, says he will get up and sing a Beatles song anytime, anywhere. To prove his point, he joined the N.Y.C. band for renditions of "Oh Darling" and "I Saw Her Standing There." —PL

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

A BAD MOON RISING: The Starwood in West Hollywood is in danger of having its doors closed following a tumult of complaints by local residents to police and County Supervisor Ed Edelman's office. Citing the unruly nature of the patrons who frequent the popular nightclub as well as infractions of fire and building regulations, the Los Angeles County License Commission has decided to revoke the Starwood's business licenses. The decision has been appealed by the club who maintains that the county has no right to deny their licenses. A spokesman for club proprietor David Forest calmly replied, "It's such an obvious thing—we don't want to be closed down. We think we're doing things all right, and they say we aren't. That's that."

THAT'S THE PRESS, BABY: The Starwood is off-limits to *Music Connection*. It seems owner/booker David Forest was more than a little upset by our frontpage article on the Starwood's problems. He's therefore decided that "I don't want to see you people around here." Which means that our efforts to give local unsigned bands top-flight coverage in the form of reviews and news items face at least one roadblock.

If it's true that the future belongs to the young, then Matthew and Gunnar Nelson have nothing to worry about. Twin sons of late pop idol Rick Nelson, this dynamic duo is already carving out their music industry future in gold and platinum. But what's really nice is that the guys are actually earning all of the success that is being heaped upon them.

Initially, one might be inclined to believe that Matt & Gunnar had an easy time securing their recording deal; that they simply told everyone who their famous dad was and presto, the papers were signed. Not true. Just like everyone else that puts pen to paper in a record company office, the guys had to earn it.

And earn it they did, by toiling for years on the local club circuit, by going door to door and asking publishers for songwriting help and by traveling around the world to gain a better understanding of themselves and their music. Whereas most newcomer artists would have chosen to let their manager or lawyer deal with the dirty work, Matthew and Gunnar cherished the opportunity to learn firsthand both the good and bad sides of life in the biz.

Well before their single, "(Can't Live Without Your) Love And Affection," and album, *After The Rain*, exploded onto the national charts, MC sat down with Matthew and Gunnar and had them fill us in on what they've learned so far.

MC: What would have happened had you guys decided to become baseball players instead of venturing into the entertainment field? Were you pushed in this direction?

GN: No, not at all.

MN: Actually, it was quite the opposite. We were always encouraged to do whatever we chose to do. We were never pushed in any direction.

MC: When you were growing up were you thinking about doing this professionally or was it just a childhood fad at the time?

MN: It was always real serious with us. It was never a fad or a hobby. We knew it was serious when it became the only thing we could turn to when we got into trouble. If we were bored or upset or inspired, we always hit the instruments.

MC: I understand that you guys played the Sunset Strip clubs for awhile.

GN: We started that in about '79 or '80. We pretty much played every week—wherever we were allowed to play. It was tough getting booked because we were so little, and everybody was concerned about getting their liquor license pulled. We had to be escorted into the club, play our set and then be escorted out.

MN: The killer gig of all time was July 4th, 1983, when we played the upstairs room at Madame Wong's West. We played for the sound man. We got a lot of experience in that place.

MC: What happened between that time and the Geffen deal?

GN: We played the clubs for about five years, banging our heads against the wall with pop bands that we had back then. It was really lightweight music.

MC: Did the A&R people know who you were and automatically listen to your tapes?

MN: No, not at all. What happened was that they listened to the tape and then they'd come down to see us. At that time, we were emphasizing our live show and our live presence. The key to life, as we later found out, was material.

GN: People don't realize that's what gets you out there; that's what gets the record companies' attention. During the last gigs we played, we really started digging the Central because it was a great little club and it had a great vibe. We started playing there once a week, twice a week, and finally began selling out the place. Then, my father passed away and we did a tribute to him on the *American Music Awards* where we sang one of our ballads.

MN: About a month before he passed away, we had accepted a booking on *Saturday Night Live*, and we had two ways of going about it. We knew that people would probably smash us if we went on and did the show anyway because they'd think we were trying to take advantage of our Rick Nelson ties. We were in shock, and since we knew that this was what we worked so hard for and it was what our dad would have wanted, we went and played the show anyway. After the performance, on the way back home, we both came to the realization that we needed time to mourn and time to pull ourselves back together as people and as artists. We just weren't ready yet.

MC: I was at home when I heard the news of your father's death. I remember thinking about how it couldn't have happened on a worse day—New Year's Eve.

MN: I heard it on the radio. Our parents went through a divorce, and we had to live with our mother. We chose to live with our dad, but at the time, it wasn't possible. When we turned eighteen, we got to live with him, and over a period of a few months, we not only grew close with our relationship as father and sons, but we also got to be friends. He got to see a couple of the Central shows. He sat down one day and said, "I love you and respect you—not only as my sons, but as m peers." He was our hero, and to hear that... We really didn't have any unfinished business: thank God. We lost the one person in life that we'll probably be the closest to besides each other.

MC: I understand that you were either signed to a recording contract or a Geffen development deal for years before the release of the

NEL



Gunnar Nelson

DOUBLE

By Ken

SON



Matthew Nelson

VISION

erner

debut album.

GN: Actually, we were signed. We'd been signed for three years, but for some reason, as record companies will tend to do, they wanted to cover their asses.

MC: How did you get signed?

GN: We finally decided that what we really needed to do was learn how to write. We always knew that, but we figured it was better to learn from somebody who really knows his shit. We went to all of the publishers in town and told them what we were interested in doing. We told them we wanted to learn from the best writers they had. So we had a lot of meetings and tried writing with a lot of writers. But the top writers, the Diane Warren's and the Desmond Child's won't touch us, so we learned with a lot of the lower level people. We learned something from everyone we worked with. We learned even if we didn't get a song out of it.

MN: A man named Tom Vickers at Almo/Irving Music set us up with a writer named Marc Tanner who had some success with an artist on Elektra. We really didn't know too much about him. We worked with him the first time, and it was okay. But after the second time, this chemistry started flowing and we really hit it off as people and became close as friends. A majority of the material on this album was written in collaboration with Marc.

GN: The basic fact is that when nobody believed in us, Marc did. I remember the day he sat down with us and said, "Nobody seems to have faith in you guys as artists and writers and performers, but I do. I don't care where you come from or what you've been through—we're starting fresh today, and we're equals." It's really nice knowing the person you're working with isn't patronizing you or looking at dollar signs.

MC: Were those the songs that made it to the album?

MN: No. After we both spent some time traveling, we

returned home and had a lot of inspiration; we had a little more of life's experience. We knew a little more about ourselves and where we were going, and we sat down with Tanner and it just started. The first song we wrote was "Bits And Pieces." That was the first song we wrote that had the pure Nelson signature sound. From that point on, things just snowballed, and we decided it was time to start going for a label deal. We were ready. That's when we approached John Kalodner.

MC: Was Kalodner the first A&R guy you went to?

MN: He was the only guy we went to.

MC: Why Kalodner?

MN: Looking around at all the record companies, we knew that these guys play musical chairs with their jobs. When someone dangles a fatter carrot, they're gone. Kalodner is there for the music and for the longevity. We knew that he wouldn't leave the label.

GN: We started a dialogue between Kalodner and a couple of men who were representing us. Negotiations went on for about a year, with Kalodner constantly saying that he wanted to sign us. We just got the vibe that there was a lack of belief in our credibility—even with Kalodner.

MC: Did he like the songs?

MN: Yeh, he liked them a lot.

MC: Had he seen you perform live?

MN: Yeah, he did.

MC: So what was the problem?

GN: What was missing was an album's worth of material—though we might have had one or two hit songs at the time. We were kind of baffled. We listened to our advisors who kept telling us not to fuck up the deal or do anything stupid. Finally, we just couldn't take it anymore. So, after about nine months, we walked into Kalodner's office with our acoustic guitars and played him three new songs right there in his office. And that's what he wanted to see.

MN: Kalodner is very much a product of the Sixties. He's into the reality aspect of the business. He's into artists that really write and really perform. He wanted to see us ignore everything else and get down to the music.

GN: It got to the point where we really got pissed and took the risk of going in there. It was do or die, and without risk, we're not going to see any benefits at all.

MN: We went in, we played, he made the call and we were signed the very next day. It was like a fairytale. It was great.

MC: Well, that accounts for one year. It couldn't have taken two years to record your album. What happened next?

MN: The album actually took six months to record. You have to understand that when we were signed, we were a baby band signed to a label that already had Guns N' Roses, Aerosmith, Whitesnake and Cher. The label had priorities, and we weren't one of them at that time. We were signed before Aerosmith did their *Permanent Vacation* album. That's how long it's been.

GN: After we were signed, we made 56 demos with Marc. We sat down with Marc and wrote and wrote and wrote. That's all we did. We did some traveling to heal ourselves and gain experience.

MN: John's a busy man and when he's doing an Aerosmith project, that's all he does. He doesn't want to be sidetracked by anything.

MC: How did you deal with that in your heads?

GN: It was very difficult. It's a blast to the ego. Our manager, through the voice of his experience, told us to always remember that we were basically pond scum. And as long as we remembered that, there was room for im-

30 ►

Mark Didia

Geffen's Promo Ace

By Jesse Nash & George Flowers



At 33, Mark Didia brings a lot of radio knowledge to his job as Director of National Album Promotion for Geffen Records. Since his college days, Didia was a radio programmer. "I ran the station at Trenton State college," he recalls. "After graduation, I worked at a lot of little Top 40 stations in New Jersey playing Barry Manilow records."

He eventually changed the format of a station in Atlantic City, New Jersey—WMGM—"from automated to rock & roll with my own records from my house."

In the mid-Eighties, Didia went to Philadelphia as the Music Director of WYSP, and

shortly thereafter he transferred to a sister station, New York City's K-Rock: "I was the one who switched 92-KTU over to a rock format," he says.

Before joining the staff at Geffen, Mark Didia worked briefly on the album side of the Friday Morning Quarterback. He feels that his radio background gives him an important edge in the promotion business: "I've totally reversed roles. I used to be in that chair on Monday, getting hit-on by twenty record companies trying to get me to play their records. Now I'm one of those twenty people. So I understand what these guys have to do and what it's like to deal with us."

MC: The A&R staff at Geffen is going to handle A&R for the new DGC label, is that correct?

MD: Yes, that's true. Basically the DGC label is set up to relieve some of the records that have been scheduled to come out on Geffen. The only difference in DGC is that it's got a different promotion staff; marketing, A&R and the like are still out of here.

MC: What's the difference between a band going to Geffen or a band going to DGC?

MD: Anyone who's had a record before on Geffen won't go to the new label. The only rule, really, is that Ed Rosenblatt, our President, sits down and looks at both release schedules and determines who has more time to work each record. For instance, we have a number of new albums coming out over the next few months from brand new bands; that's why we set up the new label. Automatically, if your workload is that substantial, you're bound to lose something, so the idea is to pull three or four of those and put them on the new label and have them worked to get them played.

MC: When you promote, do you have a specific strategy?

MD: Not really. There are no tricks or games. It's an old corny saying, but if the record's in the groove, you get it on the radio. If you look at a normal rock station these days, they're only playing 20 to 30 current records. First of all, every week they have choices that are on the chart already; they have up to 60 songs they could be playing off the chart and then they're bargained with at least 20 new releases. That's where promotion comes in. You have to get people excited about your records. Obviously, if the new Aerosmith record comes out, the mailman gets that played; he delivers it and it goes on the radio. But there are all these new labels. Of course, we have a great track record at radio because we're Geffen. I have a little advantage there because people know that Geffen only puts out the best. If they get a record in the mail from Geffen that they've never heard about, as opposed to one from, you know, Peabody Records or something, they're likely to give mine a shot.

MC: How does Geffen's new relationship with MCA affect your role?

MD: It really doesn't affect my role. We still have to get our records on the same radio

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stations. The impact has been felt much more on the sales and distribution levels. We won't be going to the WEA convention, I'll tell you that much.

MC: David Geffen is now the largest shareholder at MCA. Does that change Al Teller's position?

MD: I have no idea.

MC: Do you need two Presidents?

MD: Sure, because we're separate entities. We're still Geffen Records. It's just that the distribution system is different. Hopefully, we'll pick and choose and learn from each other. It's the same umbrella we were under with the WEA label. Warner ran their own boat, Atlantic ran theirs and we ran ours. It's the same thing. We're going to be autonomous from MCA. We're still in the same building and our records will still say Geffen Records on them. Of course, they still need Al Teller because he runs the ship over there.

MC: Let's talk about college radio. Word has it they're tightening up their programming.

MD: Sure they are.

MC: How does that affect new artists like Michael Penn and Peter Murphy?

MD: Luckily, those guys have risen above the pack.

MC: But if college radio tightens up, what future do a lot of the artists who are not mainstream have?

MD: Very little, and that's a bad sign. The other thing is all these new labels. I used to do college radio and I didn't even know what a record person was. We'd get a

record in the mail from some company and we'd play it. Now, you have whole field staffs of promotion departments out there that are specifically promoting college radio. The college kid who dedicates half of his college life to running the radio station is getting hit on like a major program director of a big station in New York City. College radio is already starting to have too many rules.

"Programmers have become less passionate about their stations and more concerned with the bottom line—and ratings..."

—Mark Didia

MC: Rock 40 is a radio format that merges AOR and Top 40. Is it alive or dead?

MD: If it's done right, I think it still has life. The problem with the name Rock 40 is that it's too limited. Pop stations work because

they play the best of all new music. By saying it's a Rock 40 station, you're automatically limiting yourself because you're not playing anything that's, for example, dance. Your audience seems to skew younger. You're not getting that 25-plus buying audience that the advertisers are looking for because they're hearing Poison into Cinderella into Skid Row. I think it would help ratings to play the best of all formats.

MC: Like pop radio?

MD: Yeah, but pop radio is really leaning toward dance. The current trend is away from rock and toward dance, so who knows. If you look at the Top 40 charts, at the Top Ten records, something like eight are dance.

MC: What constitutes a well-programmed radio station?

MD: I think the best programming decision-makers are the ones who utilize all the different tools of research along with their gut. You hear a lot of excuses when you're at a record company. You know, like, It's not testing well, it's not this, it's not doing that! There are certain stations in the country that, when you arrive in the airport, get in the rental car and turn on the radio, you know you're in that town. They present the lifestyle of the city; their jocks live the lifestyle, and the music played reflects, most of the time, what's going on in that city. Programmers have become less passionate about their stations, and more concerned with the bottom line—and ratings, which have a lot to do, sometimes, with being passionate.

MC



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GUITAR WARS

The Art Of Selling Musical Instruments

By Karen Orsi



Music Connection recently spoke to a few of the local wizards of guitar sales at the hottest music stores in the L.A. area. While not all of them were willing to give up their coveted trade secrets, most were quite candid and had some interesting things to say for those of us who may find ourselves in their stores one day buying equipment.

In our particular fact-finding mission, some myths were shattered. Perhaps most importantly, that it's not so much a price war as a product war—having what the consumer wants when they want it. Price is carefully balanced against what they claim are low profit margins on the hottest selling items (such as Gibson and Fender) and demand. They are willing to lower the price just enough to make it worth your while to stop in, but they make no attempt to undercut each other for fear of running out of stock. Lack of desirable stock is a more dreaded situation for the guitar retailer than keeping in line with rock-bottom prices and making competitors angry. The trick is to have exactly what the customer wants when they want it and promote a mutually beneficial business relationship for all involved. The real professional salesmen out there are smart enough not to try to sell you what you don't need—especially if you are a potential repeat customer and already know what you're looking for.

The Guitar Center is probably the most famous and notorious of L.A. music stores, with its fleet of Van Halen-esque guitar salesmen who will challenge you to a guitar duel anytime. It has been said that even some successful musicians have taken jobs selling guitars there, just because it is such a high-visibility job.

The consumer demands what guitars they stock by dictating what they want with requests and purchasing habits. "Usually the manu-

facturers come in with a representative and show us their new lines," says David Waterman, the man who has the last word on guitar sales at Guitar Center. How does he know ahead of time what's going to be hot? "You don't," he says. "You usually stock things in smaller quantities when they're brand new and see how the consumer likes them." Pricing is set up according to list, and any discounting is done from there. "We negotiate every deal so that, if the customer has a specific need or price in mind," Dave explains, "we try to work with him and his budget."



The Guitar Center on Sunset has been there for twenty-five years and has serviced every major act that has breezed through town in that time, including the Beatles and the Stones. "We started the store right about the time the Beatles started their invasion of America," he says. "Before it was called The Guitar Center, it was called The Organ Center. When guitars became very popular, we switched names."

Their main marketing strategy concerns the use of radio ads. There are fifteen stores, all under the umbrella of the corporate name, and David says they will be opening three more stores this year.

West L.A. Music is another well-known

musical outlet, and its guitar store is run by Roy Herman. He keeps tabs on what to stock by customer requests, by doing some research into what is selling regionally, knowing what the pros are playing and keeping a balanced stock between the least expensive instruments and the high-priced ones. "Sometimes it is hit or miss," he says, "and sometimes you may want to take a chance on something. Some things catch fire that way."

Foretelling the future can best be done by going to trade shows and listening to the buzzes that go on between manufacturers and distributors. A new item can cause a wave of pre-release excitement if it creates a unique sound or touches the forefront of technology. "You can usually tell ahead of time if the product is going to be user friendly or very hard to use," Roy admits. As far as pricing, he says that it is dependent on the materials used in the manufacture of the guitar, the craftsmanship and sometimes where it's made. Quality determines the price. "We never undercut competitors," Roy says, "because that's undermining everybody. We work hand in hand anyway. When I run out of a piece of gear or they do, they call me up and tell me what they need and vice versa. Undercutting competitors is the worst thing you can do. They're really your compadres."

They attract a celebrity clientele through word of mouth from the celebrities themselves and through record companies. Because they have always been service-oriented and friendly, he says, the word gets around.

West L.A. Music advertises both on radio and in print, and Roy says that print media has proven most reliable. Although they don't have a catalog, he says they list many items in ads. They also sponsor events like the "Guitarists of the Year" competitions at the Roxy. "Things we do for local atmosphere really help," he says.

Another landmark L.A. store, Betnun Music, is located at 403 N. Larchmont in Los Angeles. Mike Bevis is in charge of guitar sales. "There's a real narrow-mindedness on the part of the guitar-buying public and there's only certain things you know for sure are going to sell," Mike explains. "Fender Stratocasters and Gibson Les Pauls are the two most popular. Then there's the Fender Telecaster, the Gibson 335 and the Fender Precision and Jazz basses—these are more popular than anything else. Knowing ahead

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of time what's going to be hot can be as simple as watching the charts and knowing what records are hot. "If somebody comes out with a hot album, let's say Guns N' Roses just came out with a hot album and they're playing Les Pauls on it, the public will want to buy Les Pauls. They're very popular right now because of groups like that and Mötley Crüe.

Pricing is pretty standard on Gibsons, Mike says, at about twenty-five percent discount off the manufacturer's suggested retail price. As far as pricing, he comments, "You pretty much don't have to go any lower than that. That's what they seem to go for. If someone else is advertising them lower, they'll run out quick. You can't sell them for too much because the public won't buy them, and you can't sell them for too little or you'll go out of business." Betnun does not try to undercut competitors in order to keep a good reciprocal business. Because they don't carry Charvel or Paul Reed Smith guitars, they send customers to the competition for those.

Brian May of Queen and Devo are two past clients, and Mike says that Los Lobos members have been steady customers for nearly twenty years. "We have a picture of them up on our wall that's so old," he says, "They're playing an upright bass and a harp." He cites the longevity of the store and word of mouth as reasons for their attraction to professionals. "Most of our business comes from repeat business and word of mouth," he says. "We don't really have the budget to advertise extensively." They do advertise in the *Yellow Pages* and the *Recycler*. "Usually the people looking through the *Recycler* are interested in low prices and getting a deal," Mike says, "and we carry a lot of used stuff."

Saul and Lillian Betnun have owned the store for twenty-five years. They continue to come to work every day even as they approach their late seventies. "A lot of people

come here just to look around. It's a bizarre hodgepodge of instruments," Mike says. "It's a fun place to visit even if you aren't buying anything. They'll have jam sessions here, and Saul will get his sax out and play Dixieland with some of the customers."

Chris Maure of The Bass Centre in Studio City specializes in bass guitars. They carry a lot of items that are rare and difficult to find, and the Bass Centre has become a source of specialty basses for most of the United States. "We have a pretty good grasp on what people are looking for as far as the different bass lines that are out there," he says. "Because we deal with only one end of the market, we tend to know it much better than anybody else."

With basses, there are a few ways to keep track of what will catch fire in the marketplace. Of course, if a popular artist is using a particular product, and if there is a lot of advertising for it, you have a pretty good idea that the instrument is going to be sought after. Another contributing factor is what kind of music your particular store is catering to. At the Bass Centre, they get a lot of jazz and progressive musicians, such as Stanley Clarke. Because of the unique stock and complete lines they carry, they also get business from the pro players, such as John Entwistle, Billy Sheehan, Nathan East, Lee Sklar and John Pattitucci. They also carry a complete line of five- and six-string basses as well as standup and acoustic basses. Chris says that most things are marked at retail, but many things have sale tags on them, and they deal from there. "With our end of the market," he says, "you have a few things that you have some room to discount, but there are other things we carry, quite a few lines, where you have little or no room.

As far as undercutting the competition, Chris comments, "There's no doubt in this business and in this city, you've got to be



competitive. And a lot of times, I think it gets more competitive than it needs to be. They get smoke in their eyes from the fact that you'll walk into some stores and they tell you, 'Well, no matter what these guys tell you, we'll beat their price and give you the better deal.' To me, that's not what taking care of the customer is about. Sure, the guy's gonna save some dough, or maybe a few more bucks, but I think there's something to be said for the store that takes a lot of time with the customer, really trying to help them out and getting them into the instrument that he describes. There are stores like ours that will take a lot of time with a customer. We're not the type of store that is only interested in getting the customer's money. Some stores are just interested in whether the guy is going to buy that day, if he's not, then they don't want to deal with him. We're not like that. Quality is remembered long after the price is forgotten."

For the Bass Centre, most of its reputation comes by word of mouth. Although they do some advertising, the celebrity clientele they attract is mostly drawn by the pros talking amongst themselves. There is also a London Bass Centre, and British musicians who may be passing through town already know the name. They also advertise in *Bass Player* magazine, and from there they get requests from all over the U.S. Because of this, they will soon have a catalog to make things easier for salesmen and potential customers alike. The marquee on the front of the store is also an attention-getter and provides a unique marketing tactic for those unknowing bass players who might otherwise pass by.

All in all, it would appear that for the smart shopper, the best advice is to go into a music store with a solid idea of what you're looking for. If they don't offer service with a smile, or at least good advice on where to find it, you're probably in the wrong store. MC

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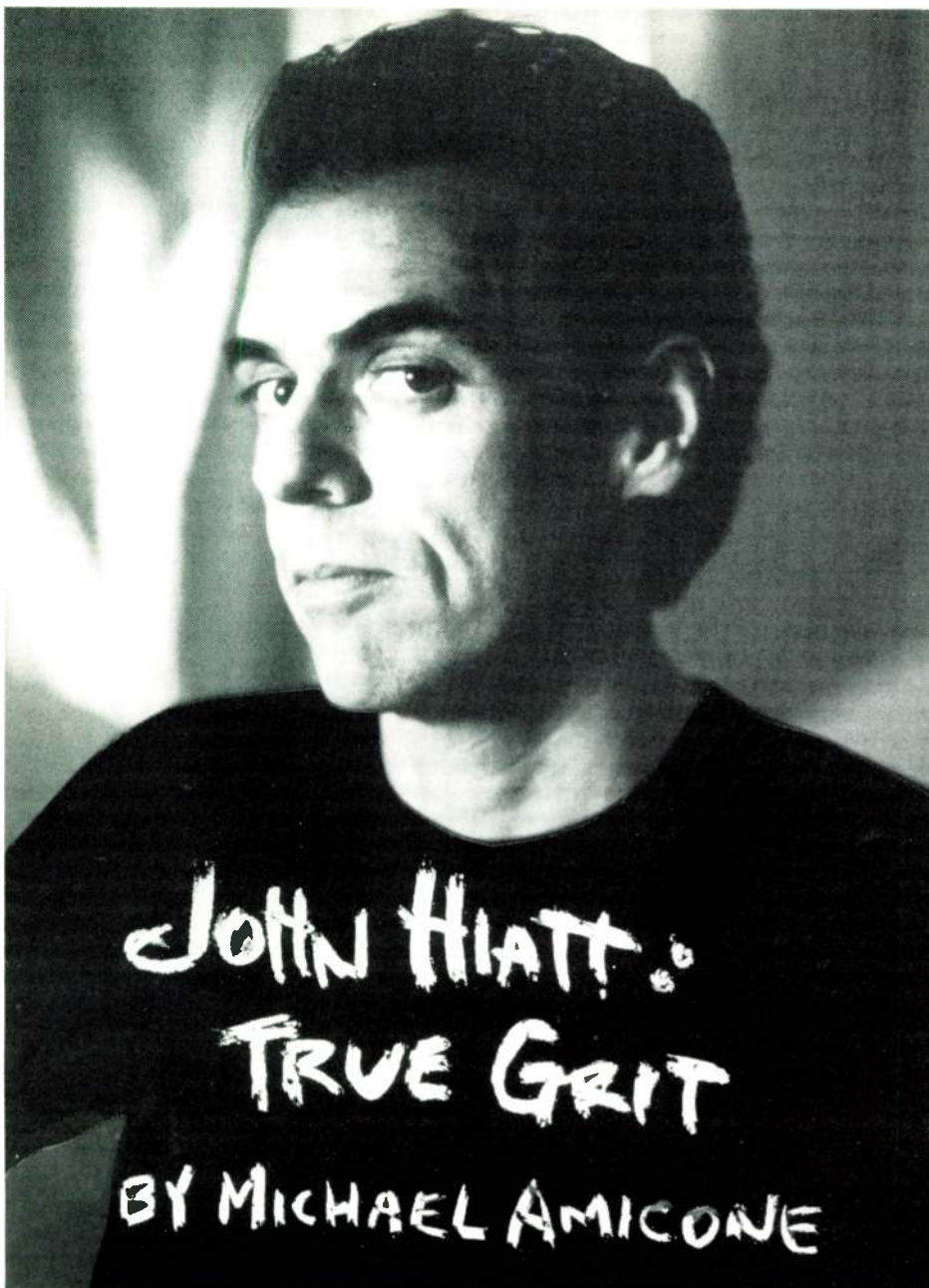
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wonders who would leave industry observers debating the wrong career turns and the road not taken.

That is, until A&M Records and John Chelew, concert promoter for McCabe's, a Santa Monica guitar shop/showcase club where Hiatt frequently performed, entered the picture. Chelew suggested that Hiatt record a batch of new tunes with a bare bones "dream" band featuring guitarist Ry Cooder and drummer Jim Keltner—eschewing the sometimes unsympathetic production that had made his previous work so wildly uneven. The result: *Bring The Family* (1987), a critically acclaimed effort that, in many ways, felt like it was Hiatt's first real album; it showcased the strengths that his previous records had only hinted at and gave Hiatt the career momentum that is currently paying off with his new A&M LP, *Stolen Moments*.

"It was kind of a gift," recalls Hiatt about *Bring The Family*. "John Chelew had this idea about using specific players, and I said, 'Hey, sounds great to me, you book the time, I'll show up.' All of a sudden, I went from this wacky career that never seemed to go anywhere, that seemed to be out of my hands, into this manageable one."

Hiatt, a native of Indianapolis, Indiana, started his musical career with an early Seventies move to Nashville and a five-year stint as a staff writer for Tree Publishing. "It was great times. I was doing what I wanted to do at a very young age...living on Music Row...making \$25 a week and renting a room for \$11 a week...buying five pound bags of bologna ends at the market for \$1 and a can of beans that would last me a week...rolling my own cigarettes...with the rest going for quarts of beer."

Following his tenure as a staff writer (he penned Three Dog Night's 1974 hit, "Sure As I'm Sittin' Here") and a mid-Seventies stay with Epic (*Hangin' Around The Observatory* and *Overcoats*), Hiatt landed on MCA Records. His label debut, *Slug Line* (1979), was an auspicious beginning, containing several Hiatt classics: "Washable Ink" and the title track, a sarcastic, somewhat ironic (considering his future career woes) take on the marketing of an artist ("First we sterilize it/Then we merchandise it").

"I kinda like *Slug Line*," states Hiatt, "just because it was pretty raw. When we finally got 'round to doing *Bring The Family*, I saw

For most of his career, John Hiatt has been one of the music industry's best-kept secrets and one of its finest songwriters. Bounced from record company to record company, Hiatt's career was handled in every way but the right way. Epic, MCA and Geffen, all tried their hand at breaking a

singer-songwriter that everyone knew was simply too talented to toil in relative obscurity for one more album. But as album after album was released, and each one failed to make the commercial grade, it was beginning to look like Hiatt's career was snake-bit and that he would forever be one of those "what if"

Peter Miller



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similarities between the two records. Musically and stylistically, they were quite different, but as far as the overall texture, I felt like I was getting back to something."

Hiatt's first career change-up was *Two Bit Monsters* in 1980, an honest attempt to ride the current new wave trend and Hiatt's best bid at commercial success to date. Featuring an Elvis Costello-like spirit and sound, comparisons were inevitable—something Hiatt was uncomfortable with at the time. "But, you know, I asked for it," states Hiatt. "I was definitely influenced by Costello's style and the whole thing that was coming out of England at the time—the power pop. I was borrowing enough that the comparisons were justified."

Following *Two Bit Monsters*, Hiatt switched labels again. All industry eyes were on his 1982 Geffen debut, *All Of A Sudden*, an odd musical marriage between Hiatt and veteran Bowie cohort, producer Tony Visconti. Once again, it was supposed to be The Big One, and once again, it wasn't.

"It was the first record we made for Geffen, and I was not responding well to the pressure," remembers Hiatt. "We had been signed by this hot new label, and the attitude was, if Geffen can't make this guy happen, nobody can. And I sort of got caught up in that. I was drinking and drugging a lot in those days, and my clarity of vision was not the greatest."

"But they were honest mistakes, and I have no regrets. I had a band together, and that was the racket we were making. One of my regrets, though, was in the mixing stage. I had them sort of compress everything, and it had the effect of taking any dynamics out of the

music. I wanted it to be bigger and meaner and badder than anybody else's record, and I think I lost the record in the process."

Hiatt circled the wagons on his next Geffen LP, *Riding With The King* (1983), an album that ranks today as one of Hiatt's better pre-A&M efforts. It contained his clever lament of unrequited love, "She Loves The Jerk," and the excellent title track, which rides a groove so relentless, it sounds like it'd run you over if you got in its way.



Last year, Geffen put together a fine collection of the best tracks from Hiatt's MCA and Geffen years entitled *Y'All Caught? The Ones That Got Away 1979-1985*.

"I decided that this drinking thing wasn't helping me much as a writer," relates Hiatt, "so I wrote a lot of that under a self-induced attempt at getting sober enough to do some decent work. And I think it had a positive

effect—even though it was short-lived."

Hiatt remembers the time as "the tail end of a lot of craziness. I wasn't really sober—I was chipping away at various other contraband. But I wasn't drinking, and I think enough of a cloud lifted that I could get a little of the gift back."

His third and final Geffen release, *Warming Up To The Ice Age* (1985), contained—as is the case with all of Hiatt's records—some good songs, but it also showed how much of a mess Hiatt's career was in and how disillusioned the singer-songwriter had become. "The records pretty much reflect where I am at the time, and a mess would be an accurate description. I've been fairly honest in making these records—even when I'm honestly up my own ass."

Though it's easy to cast MCA or Geffen as the villains in the piece, Hiatt is quick to dispel any notion of the evil record company and the innocent artist. "I've always had enough rope to hang myself. Nobody ever told me what to do—in fact, I could've used some of that."

"I guess I had to learn, I still have to learn. I'm just hardheaded. The only way I learn is to smash up against things...oh, okay, I'll go that way now."

Seemingly directionless and without a major label deal, Hiatt miraculously turned things around with *Bring The Family*. Backed by an assembled band that most singer-songwriters would kill for—Ry Cooder, Jim Keltner and Nick Lowe—Hiatt laid it all on the line emotionally, exorcising some old ghosts and writ-

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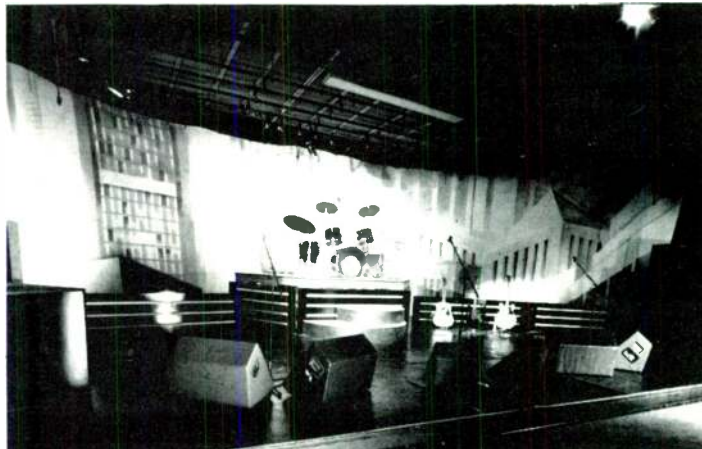
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PATTY LOVELESS



ALL AMERICAN

By Karen Orsi

Country music used to be like a black velvet Norman Rockwell portrait of urban life in middle America. Now, more than ever before, it is getting realistic and reaching out to satisfy a modern, middle class, mostly female audience.

Currently, more women buy country music records than men, and the industry has been smart enough to stand up and take notice. In a TRW-dominated world where the Great American Dream means fewer kids, being in debt way up over your panty line, microwave dinners over home cookin', the requirement of at least two incomes and a growing load of financial responsibility on the shoulders of America's females, it is now perfectly clear that the stale images of flutery gingham dresses, chicken pot pies and a bust size larger than your IQ are thankfully gone.

Patty Loveless is singing country music for women of the 21st century. She recently beat out other industry heavies such as Reba MacIntyre, Kathy Matea and Tanya Tucker in a survey of best female country singers on



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the Nashville Network. In *Patty Loveless*, we now have a beautiful, intelligent, sexy, talented and refreshingly dynamic Nineties version of what Donna Fargo started with "W-O-M-A-N."

Patty Loveless is singing about a new kind of all-American girl. This girl has a job that she doesn't necessarily like, a boss who is even less appreciative of her than Donna Fargo's male character and a burning anticipation for weekends and nightlife. And in a more traditional country music vein, she also seems to be in a seemingly endless, painful search for the right man. Patty believes in love; that it's out there, it's real and it's worth singing about.

To know Patty is to love her. Her voice is reminiscent of some of her greatest influences—mostly Linda Ronstadt, Emmylou Harris and Dolly Parton who she's been friends with since she was fourteen. Although most of the songs on her current record, *On Down The Line*, were written by a gifted songwriter from Montana named Kostas, she plans to participate more in the songwriting area of her music in the future. She would like to collaborate with Dolly, in both writing and singing.

There are some brilliantly crafted songs on the new record, namely the title track, "On Down The Line," which updates Donna Fargo's anthem and is a positive statement about the knack of simply keeping on track with one's life. It has one foot solidly in the country-rock genre and a wry sound reminiscent of the Stones' "Under Assistant West Coast Promotion Man."

Patty's character is not a woman who sits in bars and cries in her beer. Heck no, she'll meet you in the parking lot, just in case you turn out to be Mr. Right; if you're not, she'll say good-bye.

"I want to see the day when women's country music is so popular that men want to go out and buy these records," she says. "I think it's getting stronger all the time."

"I want to see the day when women's country music is so popular that men want to go out and buy these records."

—Patty Loveless

Her last record, *Honky Tonk Angel*, has now gone almost gold, and *On Down The Line* is her fourth and strongest record in as many years.

A fourteen-year veteran of country music, Patty spent ten of those fourteen years in her ex-husband's band. When she felt that she needed to break out on her own, she did, leaving him with the house and

most of their belongings. She felt that her freedom, independence and the chance to fulfill her dreams were more valuable to her than all of the material things that held them together. For a while, she lived in a single apartment with nothing but a mattress on the floor. The only comfort she had was the thrill of her ambition.

Now she's downright successful, and she's found another man. When asked if Loveless is her real name, she says, "Well, yes, but the spelling was different. My ex-husband's name was actually Lovelace, but we thought it would be smart to change it to Loveless, for obvious reasons."

Other diamonds on the new record are "Overtime," penned by Kostas, "Looking In The Eyes Of Love" and the spunky, vivacious "I'm That Kind Of Girl," a song she belts out as steely and supercharged as a vintage Grace Slick.

With an innovative marketing strategy, MCA will find that they have a very unique major country talent on their hands. If they fail to back her properly and creatively, or if she is marketed as a run-of-the-mill female country singer, it will be a sad loss for them and for us. The key to Patty Loveless is in songs like "On Down The Line" and "That Kind Of Girl," two songs that would lend themselves beautifully to the music video medium a la "Black Velvet" by Alannah Myles.

The time has come for a dynamic country singer who's beautiful, sexy, smart and talented. Patty Loveless is that kind of girl. MCA



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provement. It really helped keep us grounded and down to earth.

MN: I'll never forget that room. It was about 108 degrees in there and while all of our friends were at the beach, we were in there writing. And that's what it's all about—discipline and perseverance. I don't think anybody knows this, but we started this project with other producers—Duane Baron and John Purdell. After recording all of those demos, we learned a lot about the recording process, but unfortunately, we weren't being taken too seriously by our producers. So we started with three songs, and they wound up spending a ton of money on stuff we never used.

It just wasn't us. They seemed to be trying to prove something; making a record for themselves and not for us as the artists. So we went back to what we were comfortable and productive with and that was the Marc Tanner, Gunnar & Matthew Nelson combination. We just said, "Fuck what everybody else wants, we're going to make the record we want to make." We had the creative guy in Marc Tanner, we picked up David Thoenner [who did the John Waite "Missing You" track] to mix the album, and we had the two of us. There's our team!

GN: You know how it is when everybody suddenly appears with a new, fresh opinion. But during the last three years, when we were busting our asses asking for help, nobody was there. It's not taking no for an answer.

MN: We also discovered that when you do get signed, there's no magical person that comes in to do everything for you. With



Gunnar and Matthew Nelson

Helmut Wehr

Kalodner so busy doing other projects, we learned how to do it all ourselves.

GN: It's just like in real life—when you have obstacles in front of you, you can either decide to lay down and die or you can decide to overcome. That's what the last seven years of our professional career have been.

MC: I'm sure there are still those who think you were handed a deal on a silver platter because of your family ties.

MN: Listen to the music, the rest is all bullshit. You either like the music or you don't like the music.

MC: Are you at all concerned with an image backlash because of your good looks?

GN: Would the music sound better or would people take us more seriously if we looked

like roadkill? Seriously, though, we didn't really have much to do with what we look like—that was our parents' fault. We are what we are. We're in a really competitive business, and we're aware enough to know that you've gotta use all that you've got. Every little bit helps.

MN: It's really not important. To me, he's still as ugly as he's always been.

GN: Saying that about your twin brother is really dangerous.

MC: You two also live together. Do you ever get on each other's nerves?

MN: No, not at all. But he still can't drive for shit.

GN: I know, I know. But I have more sex appeal. As individuals, we come from different places. I'm just more grounded and more realistic about stuff. I come from more of a sexual background. That's what my primary motivation is. I'm just a lot more aggressive. Matthew comes from more of a spiritual place; he's always got his head in the clouds. And that really reflects in the music.

MC: Is this album exactly what you envisioned in your heads?

MN: No. What we envisioned hasn't been invented yet. There is one section of music that right now exists on tape, it's two bars long, and it would pretty much typify what we want. It's the double-time section on Queen's "Bohemian Rhapsody" track. It's the biggest band and guitar tone I've ever heard. And when I hear it nowadays, because it was recorded so poorly, it makes my speakers distort. That's rock & roll. And that's what we'd like to grow into sonically. **MC**

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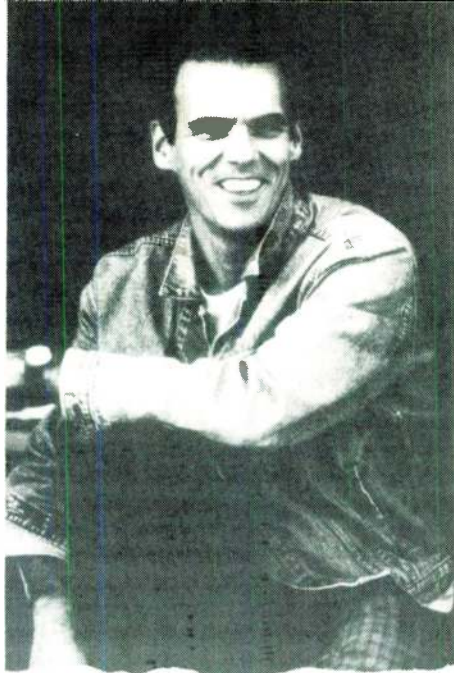
◀ 27 Hiatt

ing some of the best and most nakedly honest songs of his career. It won him a new record company, A&M, and a new lease on commercial life.

"I was in the best place personally that I had been in a long, long time," relates Hiatt. "I was straight, and I felt like I was writing some good stuff. I'd just gotten married, I was happy, and it was showing in the work."

For *Slow Turning*, its worthy follow-up, the old career ghosts briefly reared their heads. Once again, he was working with a talented band of cohorts, including ex-X co-leader John Doe and ace drummer Dave Mattacks, but this time, instead of the project coming together as easily as the previous album, the first batch of recordings were scrapped. "We spent about eight days," recalls Hiatt, "and it was all kind of by the seat of our pants—which is how I like to work—but we just couldn't land it." Was he unhappy with the material? "I think that was part of the reason the project never got off the ground. But I take full responsibility—you have to when your name's on the record. I didn't think the stuff was poppin', so I went home and wrote a bunch of new stuff."

The new stuff included what Hiatt felt were some of the LP's key tracks—"Drive South" and "Sometime Other Than Now." Backed by a new group dubbed the Goners, Hiatt returned to the studio. What he recorded was easily one of the finest records of 1988—boasting his best collection of material ever, including "Trudy And Dave," the story of a couple who rob an automatic teller machine,



Peter Miller

and "Icy Blue Heart," a classic country ballad recorded by Emmylou Harris.

Now, with his newest release, *Stolen Moments*, produced as was *Slow Turning* by veteran Glyn Johns (the Eagles, the Who), Hiatt has made his third great record in a row and one that has found a place on the charts (190,000 and still counting).

"Glyn had the same feeling that I did, that it was time to stretch out and see what was under the hood," explains Hiatt of the stylistically diverse LP. "We had a certain type of record that we could make in our sleep, but instead of stopping there, we wanted to push

it a little further."

In addition to great commercial sounding tracks such as "Real Fine Love" and "Child Of The Wild Blue Yonder," the album contains several songs in which Hiatt creatively stretches out, such as "Through Your Hands" (a fine duet with labelmate Karen Peris of the Innocence Mission) and "Seven Little Indians." On the latter song, against an ethereal sonic wash of guitars and mandolins, Hiatt spins a tall tale combining surrealistic imagery with childhood memories. "'Seven Little Indians' pretty much comes out of my life as a kid at home. My father used to make up stories about this fictitious family, and they would all have our names, so it was just his way of telling us stories about how, in the best of worlds, he would like things to turn out."

With over 600 songs to his credit, is coming up with fresh song ideas difficult? "Well, that's the fun—trying to come up with something new. It's like Ry Cooder says, 'There's only twelve notes, and there's really only five you want to use in one song, and it's all about sticking the five together the right way.' I'm very simplistic in my style, so that's the challenge, to come up with something that has a sense of newness about it."

For over two decades, Hiatt has been doing just that, crafting great new songs out of those twelve notes. And judging from the success of his new album, and the recent success that other artists have enjoyed with his material—Jeff Healey ("Angel Eyes") and Bonnie Raitt ("Thing Called Love")—John Hiatt is only beginning to hit his commercial and artistic stride. MC

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Alison Dyer

The Havalinas

Label: Elektra
Manager/contact: Alice Miller
Address: 6530 Lindenhurst, L.A., CA 90048
Phone: (213) 660-5542
Booking: Monterey Peninsula Artists
Legal Rep: N/A
Band members: Charlie Quintana, Tim McConnell, Smutty Smith
Type of music: Rock & roll
Date signed: May, 1989
A&R Rep: Carole Childs

By Pat Lewis

Even though the Havalinas are a Los Angeles-based trio—having honed their sound and style at the infamous Irish pub Molly Malone's on Fairfax at 6th—my first encounter with them actually took place in a nightclub called the Paradise Lounge in San Francisco.

As the band took the stage, I remember thinking to myself—who are these guys trying to fool? First off, there was vocalist Tim McConnell, who wore a silly looking bandana and had this old, beat-up acoustic guitar strapped around his bony chest. Then there was the wild-eyed Smutty Smith—a man covered with tattoos—who dragged around this stand-up bass that was ten times bigger than he was. And last but certainly not least, was the goateed and bare-chested drummer Charlie Quintana, a man you most certainly wouldn't want to have a run-in with.

But as soon as the Havalinas' tight roots rock hit my ears, I realized that they weren't trying to fool anybody. This was one of the most honest, straight ahead bands that I had heard in years. Okay, maybe they looked like they had been around the block

more than a few times, but this was a band with songs—real, honest-to-goodness songs. And their execution was par excellence. They didn't need tons of synthesizers or effects boxes; their material stood on its own. Between Charlie's tasteful drum and percussion work, Tim's humorous song introductions and Smutty's wild stage antics (which included throwing that huge bass over his shoulders, and then a moment later, pulling it to the ground and playing it lying down while Tim stood on it), I was kept well-entertained. By the end of their rip-roaring set, I was a Havalinas fan.

Back home in the comfortable environment of Elektra Records, I sit with ex-Cruzados drummer Charlie Quintana, a soft-spoken Texan who joined the Havalinas after meeting longtime best friends Tim and Smutty at a BBQ and jamming with them at Molly Malone's.

Tim and Smutty had actually been playing together in numerous bands, most notably the Rockats, for the past ten years. McConnell, under the pseudonym Tim Scott, went on to record several unsuccessful albums for Geffen, while cockney Smutty lived for a short time in the Arizona desert, soaking up the sun and watching the wild pigs, called havalinas, that would come out at night. Disillusioned with the rock scene, the pair spent many evenings throwing darts and shooting the breeze at Molly's, which was within walking distance of Tim's house. Eventually, they persuaded the owner of the club to let them play their acoustic guitar and stand-up bass for free beer. Enjoying the vibe of the quaint Irish pub and the reaction from the locals, the duo asked drummer Quintana to jam on a few


songs.

"I had just come off a Cruzados tour, playing with lots of amps, drums, cases and ten roadies," he says. "So it was a real change. I was playing so low volume-wise that I actually heard lyrics. I joined the band because I liked the lyrics and loved the songs and the whole idea of just having a band with three guys—uncomplicated and trimmed down to where we could play at the Palace or on a street corner—was really appealing to me. It sounds almost like a cliché, but there really was no pressure because it was not a big deal. The idea was just to have fun."

And as they continued to have fun at Molly's, the Havalinas were building up quite a healthy following which was complimented by a heavy-duty industry buzz. "It's funny, before we even got serious about what we were doing," confesses Charlie, "there were all these labels showing up and coming back stage and shaking our hands—some of them saying you need another guitar player or you need to go electric or you need a different vocalist. But then Elektra came along and understood what we were doing. We just wanted to keep it simple for as long as we could."

The Havalinas put on a few private showcases at Smutty's house for the record execs who came a-courtin'. "We kind of went in the backdoor," says Charlie. "Instead of going to a showcase place, hiring roadies for the night, an ace soundman and a light guy and picking out outfits, we said, 'Just come on over and hear the music.' We were rehearsing in Smutty's living room, and that's where Elektra saw us. We had guacamole and chips out, and we were like picking up dog hair with tape at the last minute before anyone got there. When Don Gehman [their producer] showed up, he wanted to record the album right there in the living room because it just was so natural."

Their self-titled debut album was actually recorded at the Sound Factory and Mad Dog Studios in three sets of two-week sessions. The band members had a very positive experience with producer Gehman. "Don was a real non-Hollywood person," says Charlie. "Which was great because the Havalinas aren't like a flashy big money type of band. We don't need much to deliver, and it was great because he was right there all the time and he understood what was going on."

And, of course, the Havalinas are pleased with the outcome from those sessions. "Records are records," concludes Charlie. "They are carved in granite. You have to live with them, so it's nice to feel happy with them. The main thing to keep in mind is when the band is recording, we are doing our best—that's what the band is all about. But we're not going to change something for someone else. So I think the album is very true to what the Havalinas are. Understatement is very powerful." 



The Havalinas

The Havalinas
Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑨ ⑩

□ **Producer:** Don Gehman

□ **Top Cuts:** "High Hopes," "Sticks And Stones," "Fill 'Em Up."

□ **Material:** All of the instruments that the Havalinas play are acoustic—even Smutty Smith plays an upright bass. The tracks are also tastefully sprinkled with banjo, harmonica, mandolin and dobro. But this is not another retro band or Sixties-influenced group. There is nothing dated about their sound. This is simply a case of a band that believes in a less-is-more approach. Yet there is plenty of music to sink the old pearly whites into. Guitarist/vocalist Tim McConnell has a strong sense of melody and hook and certainly knows what meaningful lyrics are all about. From "Sticks And Stones," a song that attacks bigotry, to "Jesus And Johnny," which is about a barrio shoot-out that erupts after a drug deal goes sour, McConnell is not afraid to tackle emotional and sometimes risky subject matter.

□ **Musicianship:** All seasoned players, this rootsy rock trio is comfortable and well-versed on their instruments. First and foremost, their aim seems to be to communicate the essence of the song itself. And these guys love their songs; there's such a feeling of emotional connection.

□ **Production:** For the most part, Don Gehman (John Mellencamp, R.E.M.) lets the Havalinas be the Havalinas. However, periodically, I do notice a few slips into a Mellencamp circa *Lonesome Jubilee* mode, which is especially apparent in "Not Alot To Ask For." Tim's vocals are less gritty on this recording than they actually are live, which gives the overall sound a more commercial feel. But nobody will ever be able to accuse this band of selling out to make a record.

□ **Summary:** The Havalinas' material is a refreshing return to a simpler more organic way of thinking, from their choice in sparse instrumentation to the attention that is paid to the songwriting aspect of the material and even to the execution of the songs themselves. And it's about time! —Pat Lewis

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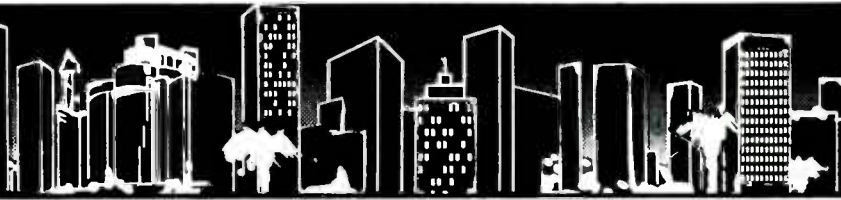
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NIGHT LIFE



ROCK

By Tom Farrell



Robert John

Riki Rachtman

At their last SRO *Roxy* show, Hollywood's glam-slam rockers *Tryx* were greeted by a screaming crowd who redefined the terms "loud" and "enthusiastic." Backstage, the band was met by *Poison* guitarist C.C. DeVille who was overheard talking to the band and their manager about the possibility of handling the production chores for their debut album. All we can say at this time is that *Tryx* is about a week or two away from signing their deal. We'll keep you posted.

Hollywood won't be the only town to enjoy the world famous *Cathouse* nightclub anymore. The epitome of the Hollywood rock scene and brainchild of proprietor *Riki Rachtman* held its grand opening on August 5th in Tempe, Arizona at the *After The Gold Rush* club. *Rachtman*, the host of MTV's *Headbanger's Ball*, opened the popular club in Hollywood in 1986 and hasn't looked back since. Since its inception, the *Cathouse* has become the nerve



Aina

center for fashion, sleaze, schmooze and booze for basic black rockers, Melrose cowboys and every psychotic bimbo in Hollywood. The club has been mentioned in a handful of magazines and songs, in addition to being called "home" by *Guns N' Roses*, *Faster Pussycat* and *Mötley Crüe* and has helped make *Rachtman* a sort of celebrity in his own right.

There's another alternative to pounding the pavement and playing the clubs. It's called *Musicians Inc.*, and it's the brainchild of producer *Gary Finesilver*, who's come up with a half-hour music show that is innovative and productive. For now, the show airs twice monthly on Channel 28, Continental Cablevision. All interested parties can contact *Gary* by sending a photo, bio, demo and contact number to: 12024 Arkansas Street, Artesia, CA 90701. The show's format is open to both local and national acts, rock, rap (which he is desperately seeking on the local level), metal, alternative or whatever.

Seems *Spice* is the happening place to be these days, thanks to the hard work and efforts of a lot of local promoters who have added a new face to the trendy disco's clientele. For those of you who can't stomach the BMW yuppie working jerk crowd who sift through the snobby pick and choose system, try *Red Light District*, "where everyone is welcome" according to promoter *Graham Cross*. *Cross*, the guy who made *X-Poseur 54* what it is (or was), had busted his butt to bring a killer summer concert series to the *Spice* club on Tuesday and Saturdays. The bands included *Junkyard*, *Bang Tango*, *Kings of the Sun*, *Lock-Up* and *Royal Court of China*, to name a few. Unfortunately, the Saturday concert series is over, but check out *Graham Cross' Red Light District* on Tuesdays, for the ultimate den of rock & roll iniquity.

Everybody heads to Hollywood's local scene to make it big, and while many are called, few are chosen. Here's one you can expect to be chosen soon: *Aina*, the Norwegian vocalist/songwriter who left the land of the ice and snow (and three records on PolyGram) for the sunnier climes of L.A. While still making plans to gig locally (you'll hear it here first naturally), the lovely and talented vocalist is shopping her demo and can be contacted through her manager, *Marty Wolff*, at (818) 506-7350.

Local guitar wiz *Bill White Acre* is busy writing material. You can check out *Bill* and his band, *Big Planet*, at *Spice* on August 16th at 10:00 p.m. during the *N.Y.C. All Star Jam*.

At their recent *China Club* showcase, *Everything* drew representatives from over ten record labels. We'll keep you updated as the kettle boils.

C&W

By Billy Block



Billy Block

Jeff Steele & Larry Park

Following a very successful showcase at the *Palomino Club* in North Hollywood, the *Boy Howdy Band* has procured a production agreement with award-winning producer *James Stroud*. *Stroud* took little time to commit to working with what is probably L.A.'s strongest self-contained country outfit. At the *Pal* showcase, the brothers *Park* were on fire as they traded guitar solos with a vengeance as well as adding soaring harmonies. Drummer *Hugh Wright* plowed through their set with inspirational abandon as lead vocalist and bassist *Jeffrey Steele* sang and played his hiney off. Of special note was the pedal steel work of *Marty Rifkin* who added to the band's energetic performance. The *Boy Howdy* crew will head to *Merle Haggard's* studio in Northern California where they'll commit their stuff to tape.

Doug Atwell, longtime fiddle player for the *Western Union Band*, is joining the ranks of the free agent pickers in town. *Atwell* is a first call session player known for his soulful solos and tasteful fills. *Doug's* fiddle is a featured instrument on the new *Down In The Valley* country music anthology as well as countless demos. If you're in need of a talented fiddle player, give him a call at (213) 849-2527.

Guitar *God Will Ray* (or *Mighty Motu* as he's known in this biz we call show) has been busy producing sessions at *Juniper Studios* in Burbank. *Will* tells us he also is planning another *Hellecasters* show in the near future. The *Hellecasters* (*John Jorgenson*, *Jerry Donahue* and *Ray*) had guitar players of all ages gasping during their debut outing at a recent *Barndance*.

For a night of accordian-fueled country Zydeco and Rhythm & Blues, don't miss *Chris Gaffney* and the *Cold Hard Facts*, co-headlining with the *Zydeco Party Band* on Friday night, August 31st, at the premiere showcase club in Santa Monica, *At My Place*. *Gaffney* and his posse have just returned from their "Texas Twister Tour," and the *Zydeco Party Band* has just finished taping four episodes as the house band on the new *Late Mr. Pete Show* on *KTLA/Channel 5*, debuting in late August/early September. Billed as "Accordians That Shook The World," *Gaffney* and the *ZPB* will be joined by guest artists *Eddie Baytos*, *David Jackson*, *T. Lou*, "Ziggy" *Modeliste* and many more. Both bands have just released albums on independent labels, and this promises to be a great twin bill.

Notable upcoming shows: *T. Graham Brown* at the *Crazy Horse* Aug. 20 for two shows; *Highway 101* also at the *Horse*, Sept. 3 & 4.

At *Chuck Barnes' Silver Bullet*, Aug. 21-25, the *Doo-Wah Riders*. Aug. 28-Sept. 1, the *Purple Sky Band*.



J. Watson Garman

The Hellecasters: (L-R) John Jorgenson, Will Ray and Jerry Donahue



JAZZ

By Scott Yanow



Dianne Reeves

During the past couple of weeks, I have had the pleasure of seeing four very talented if diverse jazz singers: **Dianne Reeves**, **Anita O'Day**, **J'ai** and **Julie Kelly**. Dianne Reeves, heard at the **Roxy** while filming a VH-1 special, is clearly heading for greatness. A superb performer who delights in ad-libbing words during her songs, Reeves is gradually moving away from jazz toward the world music and pop, but her phrasing and creativity owe a major debt to improvised music. As much as I enjoyed her well-paced program, it was when Dianne made up words over a vamp to introduce her band and welcome the audience that she showed just how talented she is; an expressive version of **Duke Ellington's** "I Got It Bad" was also a highpoint.

Later that night, at the **Vine Street Bar & Grill**, **Anita O'Day** proved that at 70 she still refuses to play it safe. A veteran of the 1940s (including stints with the **Gene Krupa** and **Stan Kenton** orchestras), O'Day has

never had a huge range, but her ability to phrase like a saxophone and to create new melodies even while singing lyrics is quite distinctive. As with Reeves, **Anita O'Day** infuses her music with humor, picks out intelligent lyrics to interpret and can scat up a storm. Catch **Anita O'Day** whenever you can!

Among the top new vocalists is the exuberant **J'ai** who, with her **New Day Blues Band**, put on a strong show at the **Backlot Theatre** in West Hollywood. Her blues-oriented set ranged from **Alberta Hunter** and **Louis Jordan** to the tender "I've Got a Small Day Tomorrow," **Ruth Brown's** "Mama He Treats Your Daughter Mean" and some original tunes. **J'ai's** sensual tradeoffs with the great guitarist **Phil Upchurch**, the passionate sax solos of **Bob Militello** and a superior version of "Since I Fell For You" (featuring **Pamela Casey** and **Curtis Roberson** on vocals) were quite memorable. With her wide range, good looks and enthusiasm, **J'ai** clearly has a great future.

It is always a pleasure to see **Julie Kelly**, who appeared with the fine **Bill Evans**-influenced keyboardist **Joanne Graver** and bassist **Octavio Bailly** at **Drake's** in Glendale. Performing "Star Eyes" as a sensual ballad, "I Thought About You," a sweet version of "Glad To Be Unhappy" and "I Love Being Here With You," among others, **Julie Kelly** was in fine voice; her phrasing is a consistent delight and Graver's accompaniment was tasteful and inspiring.

Upcoming: **Jazz Central** on Aug. 18 has a **Bill Evans** tribute with **Alan Broadbent**, **Mike Lang** and **Harold Land** (213-257-2843). **Catalina's** features pianist **McCoy Tyner** through Aug. 26 (213-466-2210) and the twin guitars of **John Abercrombie** and **Ralph Towner** (Aug. 28-Sept. 2). The **Grand Ave. Bar** (213-612-1537) hosts **Ann Patterson's Maiden Voyage** (Aug. 27) and trumpeter **Harry "Sweets" Edison** (Aug. 28-29), while **Le Cafe** (818-986-2662) welcomes pianist **Billy Childs** (Aug. 31).



Julie Kelly

BLACK MUSIC

By Wayne Edwards



Angel Rogers

The summertime blues are settling in as things slow down considerably in the Southland. Therefore, I made my way to Las Vegas for a few days where I spent time with **King Creole**. The King, as he's affectionately called, has one of the most unique acts I've seen in a while. His hour-long show is a rock & roll retrospective that includes crackerjack impersonations of several R&R biggies. What makes his set so different is that **King Creole** is a black man doing some of the best **Elvis Presley** and **Buddy Holly** you'll ever want to see. He also does a mean **Chuck Berry**. Occasionally, **King Creole** returns to Los Angeles where he does his number at **Carlos & Charlie's** and other nightclub venues. Catch him if you can.

King Creole (not to be confused with Columbia Records' **Kid Creole**) arranged for an impromptu two-song set by L.A.'s own, vocalist **Angel Rogers**. With charts courtesy of former **Star Search** winner, **Catthe Adams**, Rogers wowed the crowd at Vegas' **Palace Station** with soulful renditions of the **Aretha Franklin**/**Miki Howard**/**Basia** hit "Until You Come Back To Me" and **Natalie Cole's** "Inseparable." Rogers, who sings on **George Duke's** *101 North* (on Capitol Records), wowed the hometown crowd when

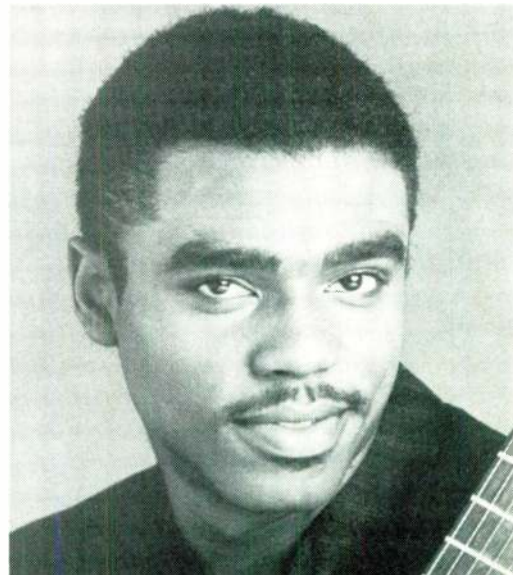
she was pulled onstage for some quick ad-libbing at the **Clarke/Duke Project's** recent date at the **Strand**.

Continuing to make noise around the L.A. club circuit is **Stormin' Norman Brown**. It's got to be just a matter of time before someone gives this talented guitarist a shot at a record deal. In the past few weeks, **Brown** burned up audiences at both **Bon Appetit** (in Westwood) and **Le Cafe** (in Sherman Oaks). **Brown** frequently gigs around town, so if you see his name and you're in the mood for some solid no-frills musicianship, definitely check him out.

Producer/songwriter **Stan Sheppard**, son of former 20th Century label exec **Bunky Sheppard**, has been cutting his teeth on such acts as the **Temptations**, the **Pointer Sisters**, **Gerald Alston** and **Brown Mark**. Now **Sheppard**, along with co-producer **Jimmy Varner**, is set to produce his own artists on various labels through his **Stanton Scott Productions**. Among them, vocalist **Eugene Rice** (**RCA**), female vocal quartet **Sorella** (**Virgin**) and vocal trio **By All Means** (**Motown**). The latter scored with two previous albums on **Island Records** that included the hit singles "Let's Get It On" and "I Surrender."

The **Motown 1990 Motortown Revue** (impossible to confuse with the **Motown Revue** of old) comes to **Anaheim's Celebrity Theatre** (Aug. 26). The show features the **Boys, Today** and the **Good Girls**. Also coming soon are **Tony! Toni! Tone!** (Aug. 30) and **Millie Jackson** (Sept. 7), both at the **Strand**.

MELLOW NOTES: Legendary vocalist **Etta James** (Sept. 6) and **Miki Howard** (Sept. 14) both at the **Strand**, as well as **JVC Jazz At The Hollywood Bowl** (Aug. 26) featuring **Grover Washington, Jr.**, the **Clarke/Duke Project**, **Zawinul Syndicate** and the **Meeting**. MC



Stormin' Norman Brown

CONCERT REVIEWS



Pat Lewis

Boingo mainman Danny Elfman

Oingo Boingo

Universal Amphitheatre
Universal City

Oingo Boingo has certainly come a long way since its modest beginning as a roving band of street musician/artists known as the Mystic Knights of the Oingo Boingo. After disposing of its artsy fartsy image, shortening its name and migrating into the underground club scene some ten years ago, Boingo has finally emerged the victor in a war of wits and words between the media that in the past had altogether dismissed Boingo and singer/songwriter Danny Elfman (who penned "Imposter" as his scathing answer to their criticism).

But some things never change. Elfman is still lyrically obsessed with cynicism and morbid subject matter. He still writes rhythmically-dense, quirky dance tunes, and he and his tight-as-a-whistle troupe continue to elicit a hard-core, dedicated and fanatical following who were out in force for four sold-out Amphitheatre shows.

Opening with "Dead Man's Party," Boingo's two-hour-plus show got off to a bit of an apprehensive start on opening night, but once the only major technical difficulty had been overcome (an equipment failure during "Grey Matter" which was creatively handled with some wonderful yodeling), the band proceeded to bring the audience to its collective knees! (On closing night, the show

came off without a hitch, but during the second encore, the band yielded to audience pressure and repeated the yodeling exercise).

With his devilish-grin, flaming red hair and intense stage persona, Elfman lead his band through thirty-two songs played at breakneck speed. Well-sampled was material from their latest LP, *Dark At The End Of The Tunnel*, as well as a healthy selection from their other albums, including "Only A Lad," "Wild Sex (In The Working Class)" and "Violent Love." Celebrating the absurdities of life, Boingo proved beyond any ghostly doubt that it is alive and well and living (or should I say, partying with the dead) in Los Angeles.

—Pat Lewis

Warwick Foundation AIDS Benefit

Universal Amphitheatre
Universal City

The Warwick Foundation's Third Annual "That's What Friends Are For" benefit gala was a three-hour plus marathon by many of the best acts from the musical, theatrical and political worlds. The smooth-running show, which was broadcast live via closed circuit television to several major markets, had so many high points that it's virtually impossible to list everyone deserving a pat on the back. But let's try.

One of the few rock bands on the agenda, Venice, took the honors for most moving moment with their song, "People Laugh While People Cry." Through a juxtaposition of images, the lyrics ask how certain comedians can bring themselves to get an easy laugh out of the horrible plight of AIDS sufferers. Hats off to Venice for the most succinct musical statement of the evening. Kudos as well to the Manhattan Transfer who dedicated their number to a hospitalized friend, and to Peter Allen who performed the theme song he composed for the AIDS walkathon, "Love Don't Need A Reason." In the tearjerker category, Melissa Manchester hit right in the heart of gay culture with an uplifting rendition of "Somewhere Over The Rainbow." And naturally, the tears freely flowed at evening's end when hostess and foundation namesake Dionne Warwick, Stevie Wonder and the

rest of the cast came out for the organization's signature tune, "That's What Friends Are For."

Other performers and speakers included Bobby Brown (via tape from Japan), Louis Gossett Jr., Howard Hewitt, Mary Wilson, Telma Hopkins, Marla Gibbs, Air Supply, Bebe and Cece Winans, Michael Douglas, Mayor Tom Bradley, comedian Sinbad and sports figure O.J. Simpson, all of them in attendance to help present awards to individuals and institutions who have been instrumental in the war against AIDS.

Contributions and encouragement can be sent to the Warwick Foundation at 601 Pennsylvania Ave., Ninth Floor, Washington, DC 20001.

—Tom Kidd

Luther Vandross

Celebrity Theatre
Anaheim

A rousing cheer was given to the L.A. Lakers' Magic Johnson when he strolled down the aisle to watch an ultra-slim Luther Vandross at Anaheim's intimate Celebrity Theatre. The closeness coupled with the revolving stage gave the impression that Vandross was performing in a small club setting. For the many women who approached the stage to offer this generation's most soulful balladeer flowers and other gifts, the evening was just too good to be true. Perhaps being so close to his audience affected him as well because Vandross, always the consummate showman, seemed particularly inspired for this concert.

Vandross' set was pretty much a live version of his platinum *The Best Of Love* greatest hits album. Included were such crowd favorites as "Never Too Much," "Superstar/Until You Come Back To Me," "Give Me The Reason" and "If Only For One Night/Creepin'." A nice touch was the addition of old chestnuts like "Sugar & Spice" from the debut LP and a piano bar style version of "Wait For Love." For good measure, the latest hit single "Here And Now" was included, and as always at a Vandross concert, the show would not have been complete without his stirring rendition of Dionne Warwick's classic "A House Is Not A Home."

Over the past few years, Vandross has learned to use the theatre-in-the-round to his advantage. Truth-

fully, though, Vandross is one of those rare talents whose stage antics don't have much effect at all. His specialty is that one in a million silky smooth voice. You get your money's worth by simply closing your eyes and being there. —Wayne Edwards

That Petrol Emotion

The Whisky
West Hollywood

The word is this: Catch That Petrol Emotion now—it will not be long before this impressive British act is playing larger, less intimate venues.

Their recent Sunday night gig at the Whisky was power-packed and involving. It was what rock & roll in a nightclub is all about: high-intensity, visceral music played in a room stuffed to the rafters with fans writhing themselves into a frenzy. Rarely has a nightclub audience reacted this emotionally to a band; electricity seemed to coarse through the air.

That Petrol Emotion is fronted by vocalist Steve Mack, whose voice has a distinctive, higher pitched quality perfectly suited to this material. Backed by guitarists Reamann O'Gormain and Damian O'Neil, bassist John Marchini and drummer Ciaran McLaughlin, Mack sang and undulated onstage in what amounted to a rock & roll equivalent of the virginal sacrifice in Stravinsky's *La Sacre Du Printemps*. The show was that raw and primal.

As for the band's sound? Think of them as part Jesus and Mary Chain, part Television with a bit of Red Hot Chili Peppers. Their music can be melodic in a moderately paced hard rock mode, as in "Mess of Words," or it can be all-out driving rock with unusually intelligent lyricism, a la "Hey Venus" and "Sensitize." And their stage presence is hypnotic, alluring; That Petrol Emotion gets up and plays, with only Steve Mack doing any noticeable acrobatics.

The band's current U.S. tour is in support of the *Chemical* album. And if our gut-level instincts are correct, this is the album that will catapult the band into legitimate stardom. This is state-of-the-art rock, the kind of stuff that keeps so-called alternative music out in front creatively and artistically. That Petrol Emotion shows there is hope yet for rock & roll.

—Jack Briggs



Gene Sobczak

John Marchini and Steve Mack of That Petrol Emotion

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CLUB REVIEWS

Shaman

FM Station

North Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Bobby Valentino, lead vocals; Kevin Kyle, guitar; Jono, bass; Eric Davis, drums.

□ **Material:** Metal bands seem to strive for decibels over diversity and sound effects over sonic substance. For the most part, deafening noise serves as a thin veil covering mediocrity or sheer talentlessness. And such obfuscation comes in handy given the insipidness of most metal bands' material. Yet, if one were patient with Shaman, he or she would uncover an occasional nugget amid the morass of fool's gold. Particularly, "Masquerade" stands out as Shaman's best offering. It is a slower tempo, downbeat piece wherein Kevin Kyle's guitar is allowed to swim in a weepy sea of minor-key angst. Likewise, Bobby Valentino's vocals rise to the occasion. Shaman's only other really decent number was "Money For Love," a driving rocker propelled by a four-chord main attack that is in many ways remindful of—egads!—the Ramones (with just a touch of the Clash). Otherwise, Shaman serves up your typical metal-madness mediocrity.

□ **Musicianship:** Playing-wise, Shaman is a trio, and the real star here is Kevin Kyle. His guitar work is definitely above-average, somewhere beyond the good-but-not-great stratum. Jono's bass is supportive and non-intrusive, while Eric Davis' drums tend to run at full-throttle continuously. But then, we are dealing with a metal band here, which is to say that percussion tends to be the be-all or end-all of affairs. So one wonders: Has anyone ever told Hollywood's ubiquitous metal bands that time signatures can vary from song to song?

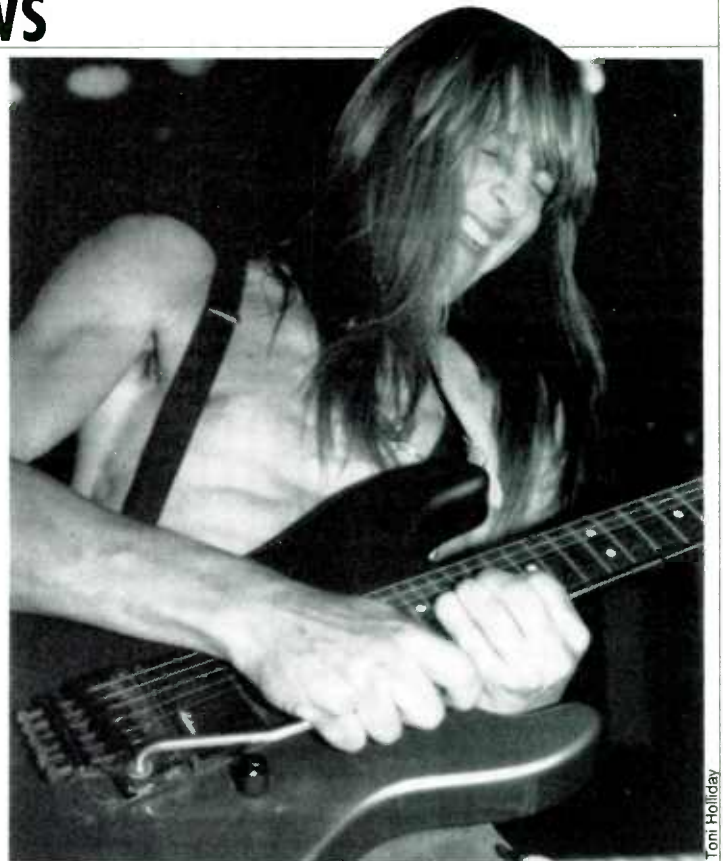
Shaman: Work on your material, guys.

□ **Performance:** It was a tepid Tuesday night at FM Station as KNAC threw their annual bash for a packed house of painted-up metalheads. Shaman was due on last, and all the bands were running late—not a situation to endear a critic's heart. So at long last, around 1:30 a.m., Shaman started, and it was up with the smoke machines and down with one's expectations. What is it with these guys in metaldom that makes them think they have to rely on extraneous devices to make their shows exciting? But on this

night, it was a case of smoke getting in one's eyes. Smoke, unfortunately, does not impede sound waves, and this show was an approximate 120-decibel assault on one's auditory system. Seriously, the house speakers were being driven into major intermodulation distortion, perhaps mercifully filling in a yawning void left by Shaman's shallow songwriting. Verdict? Way too loud and, ultimately, mindlessly numbing.

□ **Summary:** Based on our assessment of such a song as "Masquerade," one can clearly detect a talent factor lurking among the guys comprising Shaman. They have the basic playing and singing ability it takes to rise above most Hollywood metal mavens. But this band needs to return to the basics of songwriting, something that is important to at least a few established heavy metal acts. Until then, Shaman is just another Hollywood metal monger.

—Jack Briggs



Tom Holliday



Carol Fitchey

Psychfunkapus: A dichotomy of musical styles.

Psychfunkapus

The Palace

Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Gene Genie, vocals; Johnny Actell, guitar; Atom Ellis, bass; Manny Martinez, vocals and percussion; Paul Johnson, drums.

□ **Material:** It's obvious that the members of Psychfunkapus come from varied musical backgrounds. Their collective style emerged

CLUB REVIEWS



Double D Nose: A puzzling concoction!

somewhere between George Clinton, Jimmy Cliff and Anthrax, as they warped in and out of musical cultures with no rhyme or reason. An eerie battle hymn into a la Metallica suddenly segued into a grand funk fest which in turn bopped its way into a retro-reggae groove—all within the first fifteen seconds of the song, mind you. The continuous changes in style and tempo were interesting, but also very confusing—especially for the eager slam dancers in attendance who often found themselves thrashing in frustration to a world beat. Titles like “Slut Child” and “Jesus Crispies” give indications as to where their poetic little heads are at, but a lot of lyrical content was lost due to poor enunciation. The snippets of songs that were understandable suggested a strong political conscious and, yes, the dreaded “social relevance.”

□ Musicianship: Guitarist Johnny Axtell mesmerized the crowd with his command of virtually every musical genre that ever existed. His moody drawn-out wails sprang forward into disarming funk slaps without a second to spare. Axtell looked delightfully abandoned as he cruised through the last few decades in music history. The vocal responsibilities shared by the Lennon-ish bohemian ragamuffin Gene Genie and Manny Martinez were solid even though the lyrics were unintelligible. The two front men compliment each other nicely. Drummer Paul Johnson deserves mention for his unfailing ability to keep up with the rapid onslaught of rapid meter changes. With the groove of bass player Atom Ellis, Psychefunkapus delivered some fine moments of funkitude punctuated by occasional vocal harmonies that were almost ethereal in their precision.

□ Performance: Depending on the musical vein in practice at the time,

band members slammed and grooved in accordance. The attitude projected is at once angry and humorous, suggesting that Psychefunkapus enjoys their angst immensely. Visually, there is something for everyone in this band, and they incited a near-riot of rabid female admirers near the end of their set.

□ Summary: In an effort to remain unclassifiable, Psychefunkapus sometimes lapsed into a muddled confusion. While they tackle each change with equal skill, the lack of continuity and direction leaves the audience with little to walk away with. In short, Psychefunkapus dish out a delicious meal that doesn't stick to your ribs.

—Stephanie A. Jordan

Double D Nose

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ The Players: Danny “Dynamite” Weizman, vocals; Schreib, vocals; Andreas Straub, guitar; Peter Straub, drums; Daniel Shulman, bass; Joshua Segal, alto and baritone sax; Curtis Massey, tenor sax; Vince Rice, trumpet; Gina Norrell, backing vocals; Shawn Thedford, backing vocals.

□ Material: If Al Pacino, Elliot Gould, James Brown and the Beastie Boys were marooned on an island together, by the time they were rescued they would have formed Double D Nose. Visually and musically DD Nose is a puzzling concoction that prompts the question, “How the heck did these guys hook up?” Two screaming lounge lizards in bad suits fronting a line of long-haired funk-thrashers, horn players and female backup vocalists. It's just as weird as it sounds. Weirder. Somehow, these

ten very different people managed to come together with a comedy-funk-rap thang that appears to be a brilliant idea one moment and impossibly silly the next. Songs like “I Pledge Allegiance To The Funk” are just as annoying and contrived as the title suggests, but the wall of sound created by the players often made up for the trying-oh-so-hard-to-be-cute lyrics.

□ Musicianship: At first glance, it would be easy to dismiss DD Nose as a joke—a whimsical diversion for some bored college kids. But the strong performance of the instrumentalists suggested that there is more to DD Nose than meets the eye (or the ear as the case may be). Most valuable player was guitarist Andreas Straub who played with earnest and enjoyment. It wasn't clear whether his flashy, straight-off-the-strip solos were a parody or meant to be taken at face value. In either case, Straub proved himself to be quite talented. As for the vocals of Weizman and Schreib, there's not much to say. The art of white rap accentuated with random screeching doesn't require much training or talent.

□ Performance: As the set wore on, DD Nose moved away from comedy rap to more of a funk-dance motif. It was at this point that the smaller of the two vocalists elected to bare his white chest and fondle his genitals. Just what he hoped to accomplish by doing this is anyone's guess. This was a prime example of DD Nose's central problem—they take themselves too seriously to keep the crowd laughing with them rather than at them.

□ Summary: DD Nose is a gimmicky idea supported by some talented players. It would help if the distinction were clearer between what is supposed to be funny and what is to be taken seriously.

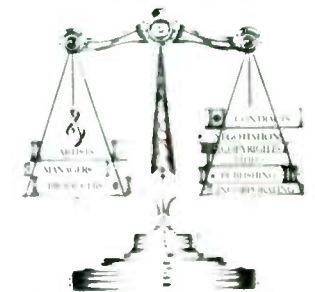
—Stephanie A. Jordan

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CLUB REVIEWS

Lene Lovich

The Palace
 Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **The Players:** Lene Lovich, vocals, sax; Les Chappell, guitar; Jeff Campbell, bass; Nanzy Campbell, keyboards; Kris Nelson, percussion, trumpet.

□ **Material:** The angels were watching over Lene Lovich this evening as the songstress not only returned to her demented teutonic form, but did it with a splendid style. Of course, she did most of her best-known songs from the early Eighties including a not-bad rendition of "New Toy," the never-before-performed-live "Blue" and a rather perfunctory rendition of her early high "Lucky Number." The high points, however, were among the songs from Lovich's new Pathfinder LP, *March*, especially the heartwarming sentiments and soaring chords of "Hold On To Love." She's not as quirky as she used to be, but Lene Lovich can still turn out a memorable tune or two.

□ **Musicianship:** Lovich still has one of the widest ranges in rock and still uses its extremes at some of the weirdest possible times—including her famous impersonation of a touch tone phone. She also bleated well on sax, adding depth to the anthem "Wonderland" and atmosphere to the patriotism of the imagination theme contained in "Make Believe." As for her band, suffice it to say that it's impossible to compete with a woman of Lene Lovich's unusual talents.

□ **Performance:** The happy hausfrau led us into the (Mother) Goose-stepping world of Wonderland with wide-open eyes and a smile last seen on the Cheshire Cat. She shook hands during one song, mock-charged the audience during another and wildly spun around the stage during a third. The Lene Lovich show was like some great army full of cabaret performers on too much caffeine. It's impossible to upstage this woman, though percussionist Kris Nelson won a round when he unexpectedly bounded to the foot of the stage with his trumpet to join



Lene Lovich: Charisma personified.

Lovich and her sax in a duet.

□ **Summary:** This show was indescribably delicious. My favorite part was when, amidst clouds of smoke, Lene Lovich told us that we all can make anything happen if we only believe. If that's true, my wish is that her new album sells well so that Lene Lovich and company can afford to make another swing through town. I believe I'd like to see her again.

—Tom Kidd

Lil' Gypsy

The Palomino
 North Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** David Robin, lead vocals, acoustic guitar; Scot Lange, vocals, electric guitar; Mugger Barrior, vocals, bass; Karl Roy, drums.



Lil' Gypsy: Formulaic and non-threatening.

□ **Material:** Lil' Gypsy's repertoire is fairly drenched with commercialism, steering well clear of KROQ country. Such middle-of-the-road fare as "Pretty Poison" and "Lonely Bodies" (their best) has "safe" written all over it—and in a way, one gets the impression this band is writing more for a record deal than they are for artistic expression. Though their music exhibits fine craftsmanship and melodic sensitivity, it is also highly formulaic and non-threatening. For comparisons sake, think of Lil' Gypsy as a smaller version of another local band: Venice. Again, it is all MOR.

□ **Performance:** How to describe this gig? Lil' Gypsy comes off as an act first and foremost, very carefully rehearsed and—far too often—choreographed. During "Pretty Poison," Robin, Lange and Barrior stooped to their knees while thrusting their instruments' necks to the crowd; it was as if they had studied every video made by an AOR arena-type band. Their set was like Vegas with long hair. And such emphasis on super-slick production values makes one suspect that Lil' Gypsy values showmanship over music.

□ **Summary:** Lil' Gypsy is a frustrating ball of wax. Watching them, one is confronted with a wealth of talent kneeling before the corrupting altar of commercialism. If this extremely capable band would only go for the music instead of the look, then they could probably break some ground. Otherwise, Lil' Gypsy is a yawner from a critical standpoint. The irony of it all is that it would be surprising if this band is not signed soon. Lil' Gypsy looks like a terrific windfall for some record company.

—Jack Briggs



David Sheils: Informal and intimate.

David Sheils

Le Cafe
Sherman Oaks

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** David Sheils, lead vocals, acoustic guitar; Tim Goodwin, lead guitar, backing vocals; Nils Johnson, fretless bass; Richard Rosing, keyboards; Danny Reyes, percussion.

□ **Material:** James Taylor meets Al Stewart meets Dan Fogelberg meets Seals and Crofts with a little Don Henley grit thrown in for good measure. Intelligent, folk-based rock songs which convey a subtle yet dramatic urgency that sometimes is quietly compelling. Other times, Sheils' songs are less enthralling because certain tunes sound like easy listening fare on K-Lite. Societal ills and politics are recurring themes inhabiting Sheils' most disturbing material—especially the poignant tale of a homeless person in "Why Are We Here" and a Vietnam veteran's adjustment to being a civilian again in "Whose Life."

□ **Musicianship:** Sheils' backing group provided the tasteful, understated accompaniment necessary to enhance and embellish these emotionally charged songs. Goodwin, Johnson, Rosing and Reyes met this challenge, though it might be tempting for these musicians to want to just cut loose and jam. But they never did. Instead, they generously let the lyrics become the centerpiece of the show.

□ **Performance:** An informal, intimate evening of music shared in a small concert room seating close to twenty people, David Sheils' set took an air of spontaneity; a gathering of friends and acquaintances coming

together to hear him perform, in say, his own living room. A charismatic presence, Sheils chatted eagerly with the audience between songs to explain the origins and inspiration for his material or to tell anecdotes about people close to him.

□ **Summary:** Don't let the James Taylor and Dan Fogelberg comparisons keep you from checking out David Sheils. He's no wimp. His talents as a singer and lyricist are undeniable, even if some of the material seems to be packaged too nice and sweet. Sheils' performance is an important reminder to those who have forgotten how inspiring and poignant music with a message surrounded by minimal instrumental backing can be. David Sheils is among the rising group of performers trying to bring the songwriting format back to the masses.

—Harriet Kaplan



Rick Blessing: A strong stage presence.

Rick Blessing

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Rick Blessing, vocals; Leela Chalin, Kelly Huff, Caroline Martin, background vocals; Jack Noble, Peter Hix, guitars; David Joyce, keyboards; Koran Daniels, saxophone; Tony David, bass; Danny Reyez, drums.

□ **Material:** Most of Blessing's tunes fall into the hooky power pop vein, with all the upbeat songs ringing infectious and the few mid-tempo ballads quite seductive. While the strength of the band often overshadowed my ability to understand many of the lyrics, most of the words I did hear were comprised of tried and true emotions and clichés like "She's So Cool," "First Girl" and "I Can't Go On." Since most of his melodies are fairly memorable, the lack of originality in the messages was somewhat detrimental to what otherwise were solid rock grooves.

□ **Performance:** Blessing has that Nineties Benjamin Franklin look and a strong stage presence, moving well and keeping his audience involved. His voice has a gritty and gravelly charm to it, but it was, again, his group which got most of my attention (particularly his backing singers). As strong as his band was, you couldn't help but wonder if maybe Blessing was using them to disguise his vocal deficiencies, especially on the softer fare.

□ **Summary:** This kind of progressive pop/rock and engaging performance makes for an entertaining show, but as proficient as the knockout production was, an artist must ultimately be judged on his material. And while the songs all had the requisite strong hooks, the lack of overall originality may hurt Blessing more than help. While he could upgrade his material, I can find no real fault with his live act. And that's better than a great album and a boring show. —Jonathan Widran

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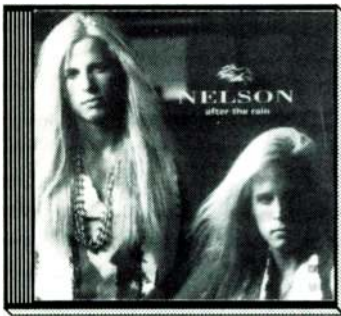
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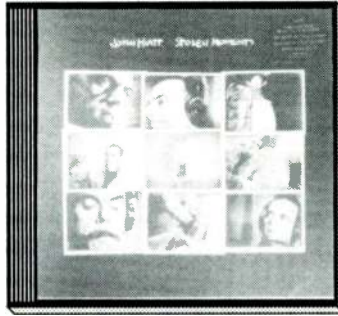
DISC REVIEWS



Nelson
After The Rain
DGC

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

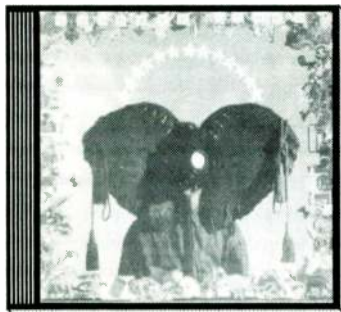
□ **Producer:** Marc Tanner & David Thoener
 □ **Top Cuts:** "(Can't Live Without Your) Love And Affection," "Bits And Pieces."
 □ **Summary:** Twenty-two-year-old twins Matthew and Gunnar Nelson debut on DGC with a remarkable set of songs that will make believers out of critics and fans alike. Sons of the late pop idol Rick Nelson, these guys have earned the right to be taken seriously by virtue of their mature, stylistically original vocal blend and adult lyrical content. Watch for their debut single "(Can't Live Without Your) Love And Affection" to explode on CHR stations across the country! I see lots of platinum in their future.
 —Kenny Kerner



John Hiatt
Stolen Moments
A&M

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Glyn Johns
 □ **Top Cuts:** "Stolen Moments," "Seven Little Indians."
 □ **Summary:** Indiana-born John Hiatt is such a refreshing artist. He's brutally honest and so darn willing to lay his soul on the line in every one of these bare boned, acoustic guitar-based songs. His guttural vocals are filled with passion and juxtaposed with melancholy, making him a truly distinctive vocalist. He weaves a colorful tapestry with his poignant stories about a man who has spent too many hours in too many sleazy bars soaking up too many beers and messing with too many of the wrong kinds of women. No wonder John Hiatt is singing the blues!
 —Pat Lewis



World Party
Goodbye Jumbo
Chrysalis

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **Producer:** Karl Wallinger
 □ **Top Cuts:** "Is It Too Late?"
 □ **Summary:** Ex-Waterboys member Karl Wallinger is responsible for *Goodbye Jumbo*, WP's long overdue follow-up to their smashing '86 album *Private Revolution*. Wallinger—who wrote all of *Jumbo*'s twelve songs—has a keen melodic sense and the ability to evoke odd, haunting images simply and easily. From "Way Down Now": "inside my future eye, what I see just makes me cry/ The clocks will all run backwards, all the sheep will have two heads/And Thursday night and Friday will be on Tuesday night instead." It's pure Wallinger. This is one album that was worth the wait.
 —Randal A. Case



Vernell Brown, Jr.
A Total Eclipse
A&M

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Stix Hooper
 □ **Top Cuts:** "New Shoes," "A Total Eclipse," "Vernellergize."
 □ **Summary:** Eighteen-year old keyboardist Vernell Brown, Jr. is quite impressive on his debut recording, composing and arranging all eight songs, featuring his piano throughout and playing music that ranges from danceable R&B and production numbers to the token jazz trio selection, "Vernellergize." Not every tune is of equal interest, however. Brown is consistently creative and the musicianship by some of L.A.'s finest is impeccable. This accessible set is a fine starting point for Vernell Brown, Jr. who we will certainly be hearing more from in the future.
 —Scott Yanow



Warrior Soul
Last Decade Dead Century
Geffen

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Geoff Workman, Kory Clarke.
 □ **Top Cuts:** "We Cry Out," "Downtown," "Trippin' On Ecstasy."
 □ **Summary:** Warrior Soul's sound lies somewhere in the despair-ridden street philosophies of Queensryche and Guns N' Roses, all delivered with an appropriate attitude. Their vocal and rough guitar sound work quite nicely, giving the band a sound that combines many influences, yet seems to center on none. Songs like "Trippin' On Ecstasy" and "Downtown" really reach out and grab you, with "We Cry Out" being the grab at the commercial brass ring. Overall, it's some chancy hard rock that's generally thought provoking and worth your time.
 —Tom Farrell



Lee Ritenour
Stolen Moments
GRP

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Lee Ritenour
 □ **Top Cuts:** "Stolen Moments," "24th Street Blues."
 □ **Summary:** After fifteen years of recording forgettable instrumental pop and funk albums that somehow found their way into jazz sections of record stores (and on so-called jazz radio shows), Lee Ritenour has gotten around to actually cutting a jazz session. With the assistance of tenor great Ernie Watts and veteran pianist Alan Broadbent, Ritenour seems comfortable playing straight ahead standards and originals. At this point, Ritenour sounds like a cross between Wes Montgomery and George Benson; a good starting point for developing his own sound. Recommended.
 —Scott Yanow



Chris Gaffney & The Cold Hard Facts
Chris Gaffney & The Cold Hard Facts
ROM Records

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

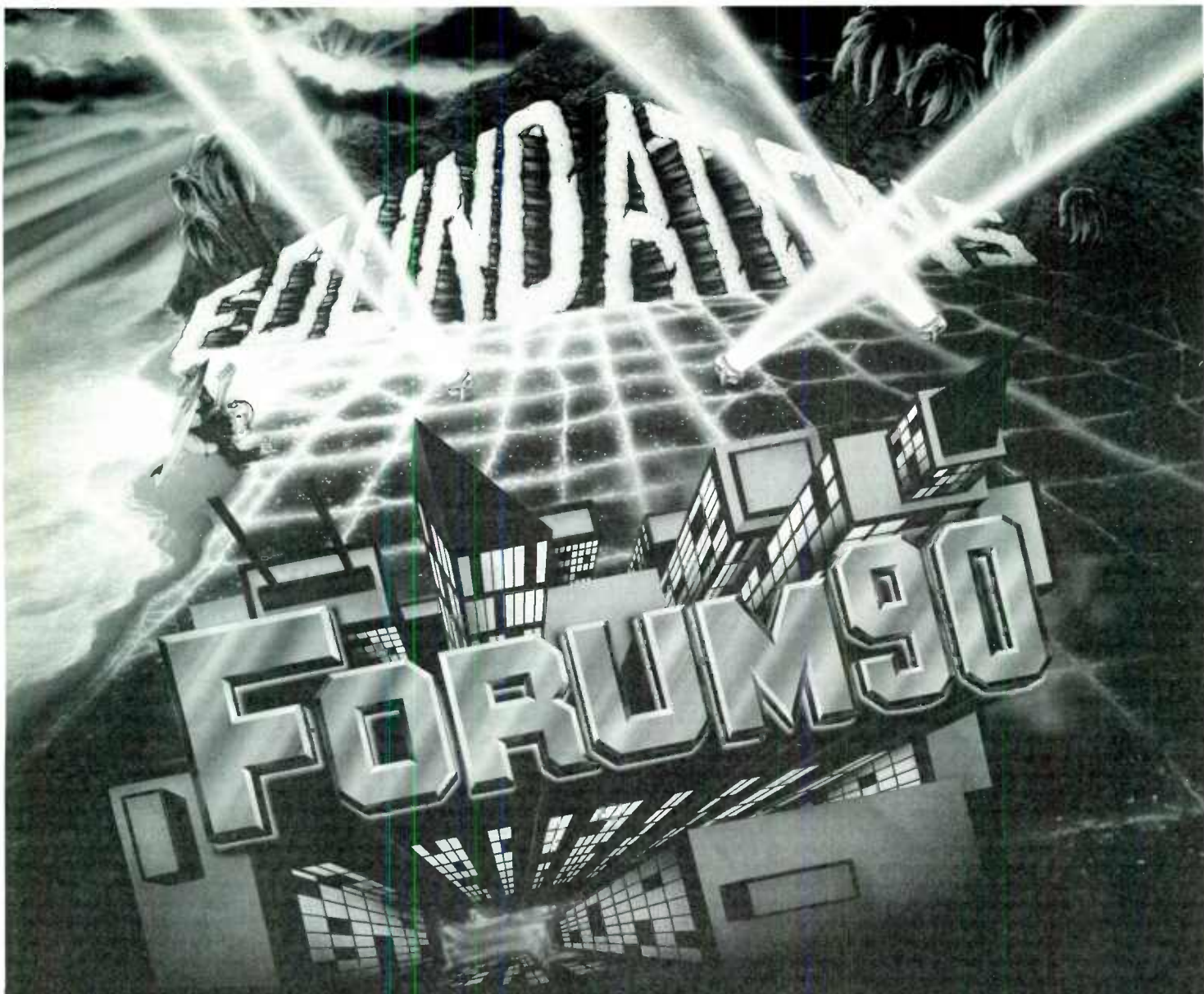
□ **Producer:** Wyman Reese
 □ **Top Cuts:** "Lift Your Leg," "Frank's Tavern," "Fight (Tonight's the Night)."
 □ **Summary:** The songs range from barroom shuffles and norteno two-steps to laments of domestic bliss and cajun instrumentals. Gaffney's voice contains an honesty and believability rarely found in contemporary country music today. He handles all styles with remarkable ease, picking up the accordion for tex-mex and cajun flavorings that transport you from the Rio Grande to the bayou country. Gaffney's band, the Cold Hard Facts, have been with him for ten years and their performances display effortless mastery of diverse styles. This record is a modern-day classic.
 —Billy Block



Big Lady K
Bigger Than Life
Priority

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** DJ Romeo
 □ **Top Cuts:** "Ffun," "Riding High," "On A Mission."
 □ **Summary:** Fun and serious themes mix together on this debut from Southern California's premier rapstress. Backed by the funk formula of DJ Mixologist, K can drop knowledge with the best of 'em—even at age seventeen—which is saying something, since her Priority peers include such sociopolitical heavies as Ice Cube, Low Profile and (the FBI's favorite) N.W.A. What's nice is that this record has a simple, down-to-earth feel to it. Watch for her TV debut later this year in the Disney pilot *Hell Street High*. And who said dreams can't come true?
 —Jay Lammy



THE WORLD'S ONLY ALL HARD ROCK/HEAVY METAL CONVENTION

SEPTEMBER 13, 14 & 15 1990
The Sheraton Plaza La Reina Hotel
Los Angeles International Airport

Information: Kevin Keenan (212) 645-1360
East Coast Sales: Joe Ohrin (212) 645-1360
West Coast Sales: Judi Gordon (818) 788-5417

LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Jack (213) 687-9906, or the bar (213) 625-9703 after 6:00pm.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Auction: "No Talent Night" every thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

ANTICLUB AT HELEN'S PLACE
4568 Melrose, Hollywood, CA 90028
Contact: Reine River (213) 667-9762 or (213) 661-3913
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Auction: Send cassette to P.O. Box 26774, Los Angeles, CA 90026.
Pay: Negotiable

BOGART'S
6288 E. Pacific Coast Hwy., Long Beach, CA 90803
Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 30
P.A.: Yes
Lighting: Yes
Auction: Send promo package.
Pay: Negotiable.

CLUB SIMI
995 Los Angeles Ave., Simi Valley, CA.
Contact: Larry Kingsley, (818) 347-6276
Type of Music: All kinds, any type.
Club Capacity: 300
Stage Capacity: 12-15
PA: (No must bring your own).
Lighting: Yes
Auction: Call Larry Kingsley
Pay: Percentage of the door.

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

COCONUT TEASER
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Auction: Upstairs, no/downstairs, yes
Auction: Call Len Fagan
Pay: Negotiable

COFFEE EMPORIUM
4125 Glencoe Ave, Marina Del Rey, Ca 90292.
Contact: Eric Hunt, (213) 391-2594.
Type of Music: 2 & 3 piece jazz bands & solo/ combo acoustic guitar.
Stage Capacity: 3 or 4.
Club Capacity: 50
PA: No
Lighting: Yes
Auction: Send tape & bio.
Pay: Negotiable.

FROGS
16714 Hawthorne Blvd., Torrance, CA, 90504
Contact: Rockin' Rod Long, (213) 371-2245.
Type of Music: Rock
Club Capacity: 400
Stage Capacity: 8
PA: Yes
Lighting: Yes
Pay: Negotiable
Auction: Send promo package to P.O. Box 7581, Torrance, CA, 90504.

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Caroline (213) 540-2274.
Type of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Auction: Open Mike Night every Tuesday and/or send promo package.

HILTON HOTEL
Taipei, Taiwan.
12246-3 Runnymede St., North Hollywood, CA 91605.
Contact: Karri or David, (818) 982-1557, fax: 982-1562.
Type of Music: 5-piece Top 40.
Club Capacity: 250
Stage Capacity: 8
PA: Yes
Lighting: Yes
Auction: Mail/fax promo pkg. to above address.
Pay: 4-6 mo. contract, exp. + sal. starting Nov 1, 1990.

LADY JANE'S
2612 Honolulu Ave., Montrose, CA 91020
Contact: Deneane, (818) 248-0899
Type of Music: Original rock & roll, metal, oldies, top 40 & country.
Club Capacity: 300
Stage: 6-8
PA: Yes
Lighting: Yes
Auction: Call &/or send package to D. Stevenson, P.O. box 41371, L.A., CA 90041.

MARQUEE
7000 Garden Grove Blvd., Westminster, CA 92683.
Contact: Randy Noteboom, (714) 891-1971.
Type of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Auction: Send tape, bio.
Pay: Negotiable

THE MUSIC MACHINE
12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Mit Wilson & Deborah Randall, (213) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Auction: Send demo on cassette.
Pay: Negotiable

NUCLEUS NUANCE
7267 Malrose Ave., Los Angeles, CA 90046
Contact: Susan DuBoise, (213) 652-6821.
Type of Music: Jazz, Blues, Monday night jam session.
Club Capacity: 150
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Auction: Send tape to club care of Susan.
Pay: Negotiable.

THE PALACE
1735 N. Vine St., Hollywood, CA 90028
Contact: Mark Jason (213) 462-7362
Type of Music: Original, all styles
Club Capacity: 1200
Stage Capacity: 10-35
PA: Yes
Lighting: Yes
Auction: Send tape & bio. No calls.
Pay: Negotiable

SAMMY'S FIRESIDE
2100 N. Glencoe, 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
Auction: Contact Stan Scott, (818) 798-7432,

& send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

SASCH
11345 Ventura Blvd., Studio City, CA. 91604
Contact: Barry Duff or Marlon Perry
Type of Music: All
Club Capacity: 350
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Auction: Send tape, promo pack, SASE
Pay: Percentage of door

SILVERADO SALOON
14530 Lanark St., Van Nuys, Ca 91402
Contact: Stan Scott, (818) 398-1294
Type of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Auction: Send tape to above address.
Pay: Negotiable.

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
Auction: Call for info.
Pay: Negotiable

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

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

MAJOR RECORD LABEL is looking for student interns. The internships are unpaid, and students must be receiving school credit. Contact Jennifer Ball @ (213) 288-2440.
INTERNS WANTED for recording studio. Busy offices, learn management skills, A&R, traffic & PR. Commission based plus studio time, future pay. Call (213) 939-TUNE.
PART TIME paid position available in public relations for record co. No experience necessary. Ideal for college student (213) 391-5713.
BUSY PUBLICIST needs assistant. Send resume to: 6565 Sunset Blvd. #522, Hollywood, CA 90028. Attn: Stephanie.
INTERNS NEEDED to do PR & promotion for alternative/college radio bands. Contact Paul @ Clever Artist Management, (213) 962-6807.
MUSIC MANAGEMENT co. in Burbank seeking hard working responsible intern. Must have car & be willing to learn. No salary to start. (818) 840-6712.

MAJOR INDY music publisher seeks eager person for F/T, entry level administration position. 45 wpm. Computer exp. helpful. Room for advancement. Steve (213) 466-5392.
FULL TIME creative assistant for major independent music publisher. Type 45 wpm, light phones, good communication skills. Great opportunity. Mara or Janeen, (213) 466-4352.
INTERNS WANTED for ambitious alternative indy record label. Could lead to P/T paid position. (818) 506-0967.
WORK PART TIME in our sheet music dept. Plus be our buyer for violin/cello accessories. Violin player preferred. Big Valley Music, Suzanne, (818) 772-1668.
REED PLAYER, full time retail sales. Previous retail experience needed. Call Carole or Pat, Big Valley Music, (818) 772-1668.
PHOTOGRAPHER/DESIGNER wanted, assist w/ record/management co., shooting artists/ events, no pay but expenses covered & excellent opportunity to build credits/portfolio. (213) 285-3300.

INTERNS NEEDED days for record/management co., preferred self-sufficient or employed evenings, excellent opportunity to learn music business. Can lead to employment, Hollywood, (213) 285-3300.
MUSIC DIRECTOR needed for new cable access TV program. Must have sampler & sense of humor. No pay. Lots of exposure. Tom (213) 532-9448.
RECORD CO. w/ hot acts & great future needs public relations & marketing interns. Pay negotiable after 6 weeks. (213) 856-4826.
MANAGEMENT & RECORD CO. is seeking

weekend graphic artist to earn extra money, paste-up & layouts a must. Contact Monroe, (213) 856-4826.
NEEDED & WANTED: Music public relations expert. Send resume to: Public Relations #2, 8686 W. Olympic Blvd., Suite 2, Los Angeles, CA 90035.
MAJOR LABEL seeks responsible & enthusiastic non-paying intern for A&R dept. Must be available mornings. Prefer college level. Call Waddell, (818) 777-4103.
INTERNS WANTED w/ interest in studio management. Mac experience helpful. Promo books & phones. Great experience, no immediate pay. North Hollywood location. Call John, (213) 384-9107.
INTERNS NEEDED for metal alternative dept. of major record co. Must be extremely responsible & reliable. No pay to start. (818) 777-4579.
SHARP, DEPENDABLE person w/ interest in publicity needed for various music & other projects. No pay to start. John (213) 384-9107.
INTERNS WANTED for publishing/A&R dept. @ Enigma Records. Flexible schedule, P/T. No pay but opportunity to gain valuable experience/contacts. Randy (213) 390-9969 ex 151.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer w/ SMPTE track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESQ-1, Korg M-1.
Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTWW, KKGQ, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then...*
Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

WILL RAY- COUNTRY GUITAR GOD & OMNIPOTENT PRODUCER
Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/ string benders. Have access to the best country musicians in town for sessions & gigs.
Available for: Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

MIKE GREENE
Phone: (213) 653-9208
Instruments: Yamaha DX71IFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, Minimoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/ SMPTE-track, Fostex 16-track and 3M 24 track studio.
Read Music: Affirmative.
Styles: R&B, pop, hip-hop, rap.
Technical Skills: Start to finish productions in my studio. Killer grooves.
Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.
Available for: Master & demo production, sessions, scoring.

YALE BEEBEE
Phone: (213) 254-8573
Instruments: Kurzweil Midiboard; Korg M1R Music Workstation; Emulator II-HD; Roland D-550. MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha DX/TX7, TX816; Memorymoog Plus; Roland MC-500 Sequencer; Processing equipment: Macintosh Plus computer w/sequencing, notation, film scoring, voice libraries & editing capabilities.
Technical Skills: Keyboardist, musical director/ conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.

MUSICIANS

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

PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., AUGUST 22, 12 NOON. (213) 462-5772

Reed Music: Yes
Vocal Range: Tenor
Qualifications: B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition. ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/touring/video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation.

NICK SOUTH
Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups, Ampeg SVT amp w/8x10 cab.
Read Music: Yes
Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U. K. Good image & stage presentation. Now living in L. A.
Available for: Pro situations; also give private lessons.

MAURICE GAINEN
Phone: (213) 662-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110, Roland D-50, Yamaha DX7, Akai S-900 sampler w/ extensive sample library, Yamaha TX81Z. Alesis drum machine, Atari 1040 ST w/Steinberg Pro sequencer, Lexicon LXP-5 & other outboard gear. Multi-track recording studio w/40 input mixer. AKG Mic.
Read Music: Yes
Vocal Range: Tenor
Styles: All
Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production. (MIDI and/or written music for live musicians.)
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. Recording and/or live work with Al Wilson, Freda Payne, Linda Hopkins, Parimant Cigarettes. LASS Pro Member. Encore Video. Songwriting track record.
Available for: Sessions, concerts, touring, writing-arranging-producing. demo production in my home studio. Any pro situation.

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

MERRY STEWART
Phone: (213) 474-0758
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OBB, Jupiter 6, Korg MS 20, Arp Odessays, 2 drum machines, Atan w/Hybrid Arts Sample Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.
Vocal Range: 3 octaves.
Styles: All, esp. modern rock, alternative dance, psychedelic.
Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.
Qualifications: 10 years classical piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".
Available For: PAID recording & concert work, song production, soundtracks, & videos.

NED SELFE
Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldr MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts
Styles: All - rock & pop a specialty. Traditional &

contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: BMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

THE RHYTHM SOURCE
Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720.
Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer, Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.
Read Music: Yes
Vocals: Yes
Styles: All with energy & commitment. Specialize in rock & R&B.
Technical Skills: Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.
Qualifications: Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.
Available For: Stage, sessions, showcases, demos & casuels.

STEVE BLOM
Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's, Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.
Read Music: Yes
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study @ CSUS, Jazz study w/Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlota.
Available For: Tours, local gigs, studio, rack programming, career consultations & instruction.

PAUL GOLDBERG
Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.
Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes
Styles: All
Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Maniethal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Biff Hannon, Tom Warrington, Rick Zunigar, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film: Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

AL LOHMAN
Phone: (818) 986-4194
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.
Read Music: Yes
Styles: All
Qualifications: 20 yrs. experience in all areas/styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts. Grove School of Music, Masters from Loyola. A million club dates & casuels, both originals & covers.
Available For: Sessions, club work, originals, casuels.

FUNKY JIMMY BLUE
Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.
Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

HARVEY LANE
Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.
Read Music: Charts
Vocal Range: High baritone.
Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.
Qualifications: Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!
Available For: Recording, touring, lessons, any professional situation, live or studio.

LEE BROVITZ
Phone: (813) 642-0112
Instruments: Bass (electric & upright) / vocals.
Read Music: Yes
Technical Skill: Fretted, fretless; Melodic & groove oriented.
Vocal Range: Tenor (lead & back-up).
Qualifications: Toured &/or recorded w/ Cyndi Lauper & Blue Angel, The Shadows Of Knight ("Gloria"), Lynn Jones (Canadian TV star), In The Pink, Maynard Ferguson, Screamin' Jay Hawkins. Produced commercial productions for A&E network, Eastman Kodak, Bausch & Lomb, Gaslight Video, Berklee College of Music, numerous song festival awards, staff bassist w/ Musicamerica Studios.
Available For: International Touring & recording.

BOB BUDAVICH
Phone: (213) 837-3973
Instruments: Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 295 simulclass stereo amp, T.C. Electronics 2290, Lexicon PCM70 & various other pieces of gear.
Vocal Range: Strong baritone w/ well over 50 current & standard tunes professionally arranged for easy or no rehearsals.
Styles: All
Technical Skills: Versatile guitar & vocal; full arrangement services from simple lead sheets to complete studio production. Excellent effects programming for big clean sound in the studio or on stage.
Qualifications: 7 yrs. professional exp. in Houston, TX area playing & singing rock, top 40, country & fusion. Dick Grove grad. 2 yrs. exp. working in the Dick Grove Video Lab studio as a guitarist. Millions of casuels & demo sessions.
Available For: Lead sheets, arrangements, sessions, casuels, lessons & tours.

SPENCE BRODIE
Phone: (818) 710-0715
Instruments: Keyboards. A 80, D 50, TX416, MKS 80, U110, Matrix 1000, OB8, Axis Controller, computer-based sequencing & music scoring (laser output). Acoustic grand piano.
Read Music: Yes
Vocal Range: Back-ups.
Styles: Prefer jazz/funk or ballad. Have strong groove/feel/ears!
Qualifications: Numerous sessions including 1 year "staff" studio player/arranger. 15 yrs. live gigs from clubs to auditoriums, solo to full band. Released aerobics music used on cable used on cable, colleges, etc. Strong technical skills.
Available For: Arrange/play/engineer 4 trk demos, (ideal for vocalists with "no band"), MIDI programming & system design including MIDI-video computer graphic lock-up! (must see!).

KEITH RICE
Phone: (818) 508-7185 / (213) 652-3933
Instruments: Unlimited access to 24 track room, Studer A80, Amek console, Lexicon, Yamaha, outboard gear, IBM computer w/ SMPTE & keyboards.

Technical Skills: Production, engineering, arranger, drum programming.
Qualifications: Recorded demo for Rapture, production & engineering for Al McKay Productions, production & arrangements for Motown artists The Temptations, & Pretty In Pink.
Available For: Production & engineering. Can work within budget.

WYMAN BROWN
Phone: (818) 508-4560 / (213) 652-3933
Instruments: IBM computer w/ SMPTE, Linn 9000, DW 8000, Roland, 5900, DPX1, M1000, Moog rack, access to 24 track studio.
Technical Skills: Keyboards, sequencing, drum programming, writer, arranger, producer.
Styles: All.
Qualifications: Keyboards for Teena Marie, production & arrangement for Magic Lady, Temptations, Pretty In Pink, Teena Marie.
Available For: Keyboards, Sequencing, Production, & arrangement.

VOCALISTS

COSMOTION
Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/claim-free. Together 6 yrs.
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mally Wilson (Supremes), Len Lewis (Steve Miller Band), Cornelius Bumpus (Dobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.
Available for: Sessions, demos, jingles, club concert dates, etc.

MARQUITA WATERS ZEVIN
Phone: (818) 890-5188
Styles: All
Technical Skills: Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuels; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

EDDIE CUNNINGHAM JR.
Phone: (714) 944-5282
Vocal Range: Tenor (full voice in D).
Styles: Country, R&B, soul, folk, blues, pop, rock.
Technical Skills: Powerful & versatile lead & harmony singer performing artist. Incredible melodic sensibility. Natural & super creative. Published songwriter. Puts signature on everything he sings.
Qualifications: California Star Search Champion, lead singer for 1990 "Battle Of The Bands", winner "Cowboys & Indians", performed at "Rock 'N' Roll Main Event" in Sept. '90 w/ over 50 superstars. Much TV & radio exposure.
Available For: Vocal work or writing projects, jingles, commercials, demos. Anything pro. Audio & video tape available upon request.

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2. PA'S AND AMPS

- 2 Carvin cabs, 4x12, xint cond, \$550. Larry, 818-980-4564
- 2 Sun bs cabs, 1 has 18" spkr, 1 has 412, \$400/both. Andy, 213-960-7604
- Accou 160 amp & 412 cab, \$400 obo. 213-366-8184
- ADA MP-1 tube pre-amp, stereo chorus, EQ, 128 progs, xint cond, \$500 obo. 818-840-9131
- Ampex SVT tube amp, Hartkey 410 cab, Hartkey 115 cab, \$1200 or will separate. Call Ron, 714-840-8263
- Carvin X100B amp head, anvils, it switch, groove tubes, xint cond, \$300. John, 818-353-2066
- DeCuir bs cab w/2 15" Gauss sprks, \$300 obo. Ralph, 818-773-1115
- Fender 2 15 cabs w/spkrs, \$170 obo. Solo, 213-285-6643
- Gallian-Kruger 400B bs amp, \$350; Gallian-Kruger 800 bs amp, \$400. 213-960-7604
- Lee Jackson guit pre-amp, perf cond, \$325. Jim, 213-372-5806
- Marshall 412 cab w/Celestions, gd cond, \$400; anvils cs, hold 9 gut in their cs, orig cost \$1200, sell for \$550. 213-395-1319
- Marshall JCM800, 100 watt head w/pwr in, not chnl switching, asking \$500. 818-509-5971
- Marshall Boogie Mark III rck mnt, EQ, 3 chnls, brnd new, \$500. 213-909-7957
- Mesa Boogie Mark III, \$1500, perf cond. John, 818-848-4530
- Music Man 2x12 guit amp w/reverb, xint cond, \$250. Call Rick, 213-453-7848
- Roland jazz chorus 55, xint cond, \$200 obo. All, 818-764-5588
- SAE 3100 pwr amp, just bck from factory w/papers, grt cond, \$200. 818-761-8482
- Trace Elliott 500 watt bs amp & stk, 1 15x410, new cond, still under warranty, \$1200 obo. Dave, 818-249-6209
- 2 412 Marshall cabs, brnd new, \$450/ea. Call Mike, 213-500-8870
- 412 Insulated Bullfrog cab, \$285 obo; Tascam Porta One, neds 1 belt, \$85. Buzz, 213-509-1072
- Carvin cab, 412 spkrs, black, hardly used, sacrifice, \$300. 213-957-1967
- Carvin modified 100 watt head, new \$475 obo. Ron, 213-876-4493
- Fender Bronco tube amp, late 60's, hot sound w/vibrato, identical to Vibrochamp, \$100. Call Pat, 213-667-0798
- Marshall 100 watt amp, xint cond, hardly been used, \$400. Bruce, 714-944-3838
- Mesa Boogie Mark III combo, 60 wts, perf cond, \$875. Sunny, 818-957-8521
- Sun 15 chnl PA brd, 4 band EQ w/anvil cs, \$750 obo. Joe, 818-792-4672

3. TAPE RECORDERS

- Akai 4 trk r to r, xint cond, \$300. Ron, 818-985-5858
- MCI 2" 16 trk, heads in grt shape, \$6500 obo. 213-392-1769
- Thompson Vocal Eliminator & reverb control center, both units \$750. 715-392-2363
- Foot contrl 1/2 speed cassette recdr. Xint transcribing tool. New warranty, \$145. Ron, 213-876-4493
- Teac 4 trk, gd cond, \$500. 213-467-4031

4. MUSIC ACCESSORIES

- 1 Simitrex stereo parametric EQ, xint cond, \$150. 213-850-8479
- Alesis 1822 mixer, 4 months old, \$750; Alesis microgate, \$60. 213-662-9595
- Anvil cs, 11 spc w/pwr strip includ, gd shape, \$110. Tim, 213-839-6902
- Anvil road cs w/wheels, 27x15x33, holds 2 SVT heads, \$150. 818-848-8600
- Boss Dr Rhythm 220A drm mach & tube driver pdl, \$150 & \$70. Both in perf cond. Mario, 818-333-5162

- Boss EF2 flanger for \$50; Boss DM2 delay, \$50; Shultz Rockman X100, \$120; new mini Schaller mach heads, \$50. 818-893-8354
- Conn strobe tuner, \$200; MRX flanger, \$65; MRX noise gate, \$30; DOD pwr supply, \$20; direct box, \$25; minc sd, \$15; Shure SM57 \$100. 818-761-3735
- Conn strobe tuner, xint cond w/mic, \$145. 818-788-0610
- Echoplex, nda new tape, \$40. Solo, 213-285-6643
- Finger exercisers, authentic Chinese balls, 3 sizes starting @ \$13. Call Ron, 213-876-4493
- Flight cs especially designed for Fender jazz bs or coples, room for cables & accessories. \$100 obo. Jeff, 213-850-1351
- Grundorf 18 spc rck w/surface hrdrw & casters, xint cond, \$250. Call Johnny, 213-384-7167
- Ibanez chorus pdl, \$25. Joe, 818-792-4672
- Mid-step keybrd ft pdl, almost never used, \$200. 818-772-0421
- Roland DEP-3 digital fx procssr, \$175, like new w/box. 818-762-5169
- Roto sound bs strings, \$10/set, 4 & 5 string sets. 818-841-6081
- Sequential Circuits drm trks, in box w/mnt, \$375 obo, cost \$1000; MRX 410, \$400; Boss overdrive, \$200 obo. Von, 818-843-2355
- Shure 909 square, chromed, often seen in videos, grt wkg cond, \$50 firm. 818-907-0527
- Simmons SP8 MIDI mixer, 8 in, 2 out, modified for low noise, \$400. Jim, 213-772-5806
- Simpson Broadcast series wireless system w/SM58 mic. Diversity, 10 chnl, tunable, top line model, \$750. 818-563-2587
- Strat replacement neck, maple fretbrd, custom handmade, \$150/ea. 213-659-1951
- Tasc Scorpion console, 34-8-16-2 in, beautiful custom leak desk w/12 rck spc, 288 point fully wired patch bay w/snakes, pwr supply includ, \$12,000. 818-763-3742
- Tascam 1820 mixing console w/custom strd & 120 point patch bay, \$4500. Carl, 714-777-3268
- SDE 1000 digital delay, mint cond w/ft pdl for \$225. Call after 5. Hans, 213-337-1184
- Wtd, mid-70's Electro Harmonix big muff pie fuzz, Mensi, 818-995-7929

5. GUITARS

- 2 Kramer-Baretta & 1 Kramer Striker, \$350 & \$175. All have real Floyds & Duncan PU's. Have anything to trade, \$1000. 818-333-5162
- 5 string bs, white, active electrics w/cs, \$1200 obo. Dean, 818-718-1145
- 63 Gibson Thunderbird bs, orig cond, collector, \$2000. Srs inquires only. James, 213-876-4424
- 70's Les Paul Deluxe w/HSC, \$400; black Ibanez Roadstar w/HSC, \$300. 818-247-7134
- 82 Gibson 58 Flying V re-issue, natrl finish, gold parts, 100% orig, no scratches, w/cs, \$1000. Barry, 415-961-0380
- 1956 Fender Strat, phys & sound incredbl, modified w/hmbckng @ bridge & refinished. \$750, will consider partial trade. 818-788-0610
- 1966 Tele, refinished, natrl, all orig rosewood neck, grt cond, \$600; 1972 Strat, DeMarzio hmbckng, locking trem, rosewood neck, mint, \$450. 818-781-3735
- 1989 Epiphone, blonde, just like Chuck Berry phys. Mint cond, road cs, gold hrdrw, semi-hollow guit, \$425. 213-657-7953
- Aria Flying V w/custom cs, super distortion PU's, \$175. Solo, 213-285-6643
- BC Rich Warlock bs, black, neck thru' body, active pre-amp, ks beautiful, phys grt. Cs includ, \$575. Joey Lathe, 805-528-6839
- Bs, Everest pick guard, Markon active P&J PU's, B/A bridge, \$300 firm. Call Eves, Mark, 213-472-0351
- Carruthers maple V shape Strat neck w/Dunlop jumbo frets. New, \$150. Call 213-477-0397
- Earry 80's BC Rich Mockingbird, American made, custom paint, fine tuning bridge, \$500 obo. 213-392-0176
- English guit, hot pick, 3 PU w/trem, \$150 obo. 818-787-1433
- Gibson CR535, perf cond, 250 to 300 prodd, \$1500. John, 818-848-4530
- Gibson Les Paul by Epiphone, \$475. Brnd new. 818-985-5858
- Kohner Steinberger headless guit, black, grt cond, \$260 or trade for Tele. 818-907-0527
- Kramer pro red metallic flake w/black hrdrw & Floyd + cs.

- Never used, \$450. Larry, 818-980-4564
- Les Paul copy, xint cond, phys like a dream w/chords, strap & Gorilla practice amp. All like new, \$145 firm. 818-783-6782
- Music Man fretless bs, Stingray, natrl wood w/black pick guard, neck treated w/Devcon, will never wear out. Brnd new, never ply, w/cs, \$800 obo. 213-465-2118
- New 12 string elec Strat, Fender, black, xint cond, \$550 obo. Includ cs, Fobbe, 213-276-7396
- Paul Reed Smith, white w/trem, xint cond, \$600. 213-850-6479
- Rickencacker 4001 bs, asking \$350. Lenny, 213-396-7688
- Roland GR700 guit synth & GR707 guit contrlr + memory card & mns, \$375. Ed Michael, 213-258-5233
- Washburn Stevens extended cutaway acous w/cs, new, \$800; 1962 Gibson ES150, dlt cutaway, killer action & tone w/cs, \$800. 818-893-8354
- Yamaha B8300 elec bs, black w/strap & cs, new cond, \$230. 818-763-3742
- Yamaha B82000 bs w/HSC, ENG PU's, \$500. Carlton, 213-420-2371
- Yamaha EB3000 fretless bs guit, black, gorgeous, mint cond, \$750. 818-985-0737
- Yamaha elec bs, black body, phys grt, \$395 w/new cs. 818-900-2328
- 1955 Sears Silvertone, black metallic flake, perf cond, \$700 obo. Eddie Cunningham, 714-944-5282
- BC Rich ST3 lke engine red Strat style, designed by Charvel, unfinished neck, xint tone & condition. Cs, \$400. 213-957-1967
- Be guit, BC Rich Eagle bs, blonde, limited edition, neck/body 1 pc, active electrics, handmade, DeMarzio PU's, Grover pegs, B/A bridge, HSC includ, xint cond, \$800 obo. 818-767-4127
- Custom bs, neck thru', EMG's, Explorer shape, must see, \$1500 obo; Charvel fusion guit, new, top model, all extras, \$500 obo. Jaso, 213-871-2028
- Fender USA Strats, 73 & 77, 2 avail, rosewood necks, sunburst bodies w/trem, clean & orig w/HSC, \$650 & \$500 obo. Call Pat, 213-667-0798
- Kramer guit, custom paint, F. Rose, xint cond, \$650. 213-850-8870

6. KEYBOARDS

- Ensoniq SQ80 multi-timbral keybrd, built in seqncr & disk drive, \$975 obo. 818-261-9882
- Juno 106, 128 progs, w/cs, \$400. 818-840-9133
- Korg CX3 keybrd, the only keybrd that sounds like a Hammond B3 w/o being one, \$900 firm. Rick, 213-453-7848
- Korg Poly 6 synth, 32 presets onbrd, 1000 sound tape library, mint cond w/snd, covr & mns, \$150 or trade. 818-761-3735
- Kurtzweil 1000 CX, rck mnt sample plyr, multi-timbral, as new, \$750 obo; Roland SH101 monophonic synth, as new, \$75 obo. Call Brian, 818-781-6472
- Mini-Moog synth, killer bs sounds, \$525. Rick, 818-841-6080
- Roland Axia for sale, \$500, silver grey, this is the keyboard you wear around your neck like gut for awesome stage presence. 818-980-9176
- Roland D50 w/P1000 w/partial library, \$1500. Perf cond, 818-848-4530
- Yamaha 82 upright piano, Gloss ebony, xint cond. Even action & recds like a grand. \$3900. 818-990-2328
- Oberheim DB-SX w/light cs, \$350 obo; Akai AX60 split MIDI keybrd, \$500 obo. Hitch, 213-313-0588
- Upright piano for sale, \$500 obo. Call day or eve. 818-791-4561
- Yamaha CP70B grnd piano, elec, \$2000, in gd cond. 714-944-3838

8. PERCUSSION

- 1985 Yamaha four custom drms, 6 pc, deep shell, hrdrw, grt sound, \$1000. Call Chuck, 213-259-8350
- Attn collectors: 24" Slingerland bs drm, 19 yrs old, \$200; 10 & 12" Slingerland congert toms, \$50/ea, marine pearl finish. Call Tony, 805-527-0702
- Drum, 8 pc Pearl w/anvil cs, lots of extras, \$450. Randy, 615-895-6183
- Linn drm w/Cooper MIDI mods & extra chips, perf cond, \$500. 818-763-3742
- Pearl WLX 5 pc Ferrari red, lacquer finish, 12, 13 & 16 toms, 6 1/2 x 14 steel snare, beatie cs, \$400. Kevin, 213-956-7038
- Slingerland vintage 1970's maple snare, 8x14, 12 lug, deep & loud, \$200 obo. John, 213-661-3775
- Tama 11 pc Imperial Star dbl drms w/all Zildjian cymbals & Tama hrdrw. \$1200. Call Carl, 818-798-8872

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 *B&K keybd&drmr sk guit. Into progrs rock, new age, blues rock & acoustic music. Must be verstl, creatv & xtremly dedicd. Lance, 818-703-8049
 *Cntry act forming tour band. BLUE HIGHWAY RHYTHM SECTION, skguit/voc. Booking F/T, touring/ing term. Call, 818-784-1030
 *Creatv guit for altmrv rock band w/mngt. Acous & elec sounds. Sngwrng & bckup vocs a +. Call Tommy, 213-874-0604
 *Fem guit wtd for estab metal band. Aggrv lds/rhythms, equip + rks. Call WAR BRIDE, 818-907-5741
 *Fem ldt guit plyr wtd for P/R band w/mngt. ldt instrnt & gigs. Bckup vocs w/posibl some ldt vocs. 213-652-4185
 *French rock guit wtd. 818-243-2358
 *Grt lkg black leather bluesy ldt guit w/pro att & gear wtd for name plyr proj. Infrl Mountain, James Gang mts Cult. Nd tape & pic. 213-461-9455
 *Grt ldt wtd to form '70s throwback P/R metal band w/mw image concept ala Cooper, Trick, Kiss, Blondie. 818-508-3164
 *Guit & dmr avall for rock/blues band. SRV, Smithereens, Beat Farmers. 4pc wtd, solid shuffle, 6/8 raunchy feel. Call Pete, 213-206-7488
 *Guit & voc wtd by cmrcl HM proj. Must be past puberty & not collecting Social Security. Contact John, 818-701-6869
 *Guit ndd by pro orig pop/jazz/R&B band doing local shows. Vocs & sngwrtr welcomed. Wayne, 213-655-7781
 *Guit ndd for BEACH CITY PARTY BAND, altmrv rock w/ some gult edge. Pro business sns, gd sngs, fun slt. 213-463-5365
 *Guit ndd for cmrcl yet driving R/R image band. Abl, bckup vocs, keys a +. Have ggs, Lynn, 213-536-9781
 *Guit ndd, ldt capable, bckng vocs a +. Image, chops, showmanship, hungry for success. Band before anything. No drugs. 213-326-9446
 *Guit w/riffs, style, hr & gear wtd by sng/sngwrtr to form burlesque cntry metal blues band. Infrl Skyryrd, Stones, Foghat, Aero. Call Preacher, 213-226-7443
 *Guit wtd for estab band w/itty & ldt instrnt. Infrl Includ Police, U2, REM, No HM, Call Tim, 213-841-6069
 *Guit wtd for maj Christian metal band. 201-848-7654 or 201-696-7633
 *Guit wtd for note for note 60's sound alike. Must sing ldt & strong bckups. Must bdt on bs for European tour. 213-545-3774

*Guit wtd for orig rock band. Gd lks & stage presnce. Pls call Rob, 213-461-1741, rck Les P. Marshalls, exp. 25 cool image, lkg for Hillywd band. Infrl Jane's to Aero. Call Oz, 213-871-2244
 *Guit wtd for party R&R band ala C.Trick, Poison, Beatles, VH. Call Ray, 213-837-6519
 *Guit wtd in style of Kix, Guns, Pistols & Crue. Sleaze & flash a must. Infrl w/ resp. 213-865-6404
 *Guit wtd orig proj. Must have 8-12 yrs exp, black hr, leather & war painf image. Infrl 1982 Crue, 1972 Kiss. Bobby, 818-288-6453
 *Guit wtd to be 1/2 of perfming duo plyng my orig sngs. Must be a grt plyr, verstl, creatv & hrd wkr. Call Carol, 714-648-5472
 *Guit wtd to collab & form band w/sng/sngwrtr. Infrl by Bauhaus, Cure, Joy Division, early New Order. Call Rick, 213-462-9592
 *HYDE-WHITE sks bleached blonde pretty boy guit to compl 4 pc band. Singing, dedcin, equip a must. Infrl Kiss, Cinderella, Poison, Britany Fox. 818-965-8319
 *K/A HR org band nds smokng guit plyr w/chops. Must have equip, att, abl & the lk. Pro slt. Greg, 818-764-4688
 *K/A voc lkg for the guit w/ite most crunch. Infrl S.Flow, Maiden, Metallica. Call anytime. Eric, 818-762-1009
 *LA DIVE sks - Guit, ldt, w/ riffs, heard Hillywd guit, Pistols, Stogoes, NY Dolls. 213-462-8434
 *Ld guit w/erp & sngwrng abl wtd by top Ventura HR band. Dedicin, lks import. 805-658-0731
 *Ld guit wtd for new rock band w/dmng edge. Must be a team plyr. Many varied infls incld UFO, Aero, Ramones, Trans Vamp. Evan, 818-766-4370
 *LOST BOYS now interviewing pro ldt guit, bluesy w/metal edge. Must have pro equip, lng hr, gd att. James, 818-907-5913
 *Ndd, 1 guit who can cross the bridge between S.Stevens & Prince for collab on rock funk proj w/edge. Cmrcd, mel. Contact Steve, 213-856-5436
 *NEW IMPROVED GOD sks L/R guit plyr w/brains & brawn. Infrl Black Hol Chill Crowses & Rose Tattoo. Must have at least 8 fingers. Call Skid, 213-466-3665
 *Pro guit for P/R band. Call George, 213-658-1060
 *Pro pwr metal band w/tem front sks pro ldt guit plyr. Infrl Satriani, Hendrix, classical. Must have killer equip & sound. Infrl Warlock, Motorhead, Metallica. 213-840-5117
 *Rhythm guit, Richards/Ronson/Young style, rfr rocker. 213-462-7049
 *Rock blues voc sks gult w/groove, image, att. Send tape/ photo to R.Stone, 11231 Oswego St #101, N Hillywd CA 91601
 *Sng/sngwrtr lkg for guit plyr/sngwrtr to collab with. Infrl

Crue, Enuff. Crowses. My age is 25. 213-851-9053
 *Starring, grooving guit wtd w/grt lks, chops, grt equip. 213-281-7456
 *SLUMLORD sks 2nd sngwrtr/ld guit for mel HR band. Lng hr, bckngnd vocs & exp a must. Are you hungry for success? Call Scott, 213-434-8935
 *THIS FACINATION sks exp textural guit w/balls & gd att. Creatv force, stage presnce a must, vocs pref'd. Love/Rockets mts Sloumie mts Jane's. 818-506-6518
 *THIS MIND'S EYE sks inventv L/R guit for altmrv tok infl rock band w/goals. Infrl Texas, Church, Moras & Papas. Vocs a must, sngwrng a +. Steve, 818-994-1146
 *Tough, trashy R&R act. Iggy, Bowie, Jimi, Stones, etc, sks smilar gult/voc. Mean chops, image. No Marx. Steve, 213-873-1062
 *Wend a 2nd guit for R&B based R&R band. Infrl should be Ike Turner, Bobby Womack, John Lee Hooker. Must be between ages 18-25. 213-296-8756
 *Wtd, aggrv guit w/image & att for h/pwr rock band. Age grt, 21-25. Grt sngs. Infrl Fx, Ikt, U2, P.Murphy. 818-882-5120
 *Wtd, Jimmy Page w/riffs, voodoo in lieu of guit solos. Must hear to believe. Hillywd rehabs. 213-386-7441
 *Wtd, ldt guit wtd for w/r image for P/R/R band. Have mngt, grt potential. 818-718-2856
 *Berry/Richards guit. Have developmnt deal w/record co for demo. Send tape/pic to 280 S Lemon PO Box 651, Walnut CA 91789. Frank, 714-594-6637
 *Dmr & voc lkg for additl members to form T40 band. Making money is the primary objctv. Vocs & image a must. 213-326-9446
 *Funky guit plyr wtd for estab Hillywd funk disco band. Groove-aholics w/sns of humor only. Call Dave, 213-464-5431
 *Guit wtd by voc & dmr to compl demo & maybe more. Jake E.Lee, J.Perry, J.Page style. Pls don't waste our time. 805-583-4371
 *Guit wtd for verstl hrd core hvy crunch band. Uniq & altmrv minded. No boundaries, you be orig. 714-843-0252
 *Guit wtd to form new wave band. 213-850-1492
 *Guit wtd to join bst & dmr in forming hvy band. Infrl Jim Martin, E.Johnson, Satriani. Under 24, sns pros. 213-804-1009
 *Guit wtd. Infrl S.Val, S.R.Vaughn, Vernon Reed. Must be funky & creatv. Under 25 only. srs only. Greg, 213-949-3641 or Tony, 213-568-1127
 *Killer guit wtd. Voc & bs now forming hrd edged altmrv proj. Tired of same junk? So are we. Infrl Faith, Metallica, Cult. Mark, 714-978-7211
 *Ld elec guit w/bckng vocs ndd for estab elec band w/ acous element. Richard, 213-654-2782
 *Other worldly appogating, pdl pointing guit: tall, skinny, lng hr, mystical gypsy image; phenomenal harmonies; sngwrtrs for uniq HR band by voc/guit. JT Mixton, 213-465-7212

proj. Infrl Peppers, Queensryche, Satriani. Flakes nd not apply. 213-670-7154
 *Bst avall for intense band w/xtremly charismatic frontman. No BS. Dunning, 818-508-3164
 *Bst avall for recording, tour & local gigs. Music, HR, pop & blues. 213-516-7248
 *Bst avall, pro equip, chops, lk, att. Rock only, full bands, pls. 213-258-2490
 *Bst lkg to J/F trash hrd core funk band. Infrl RACP, Fishbone, Descendents, L.Colour. Tm sprnt & equip. Call Stoope, 818-718-7244
 *Bst lkg for band w/hr lks & thrt. Call Brian, 818-508-3164
 *Bst skg pro band, Infrl Peppers, Jane's, Cure, Pistols. Have bckng vocs, equip & exp. 213-882-8522
 *Bst sks mel HR band w/dedicin & direction. Have image, equip & tm sprnt. Expect contacts, gngng &/or shows. 818-288-7442
 *Bst, 33, sks gngng &/or touring st. Groove styles, R&B, Latin, slap, jazz, etc. Equip, tm sprnt. Don, 213-844-0344
 *Bst ldt voc lkg for wrkg T40 covr band. Current on T40, classic rock, oldies, R&B, dance, some jazz. Call Mark, 213-653-8157
 *Bst/tempr vocs, pro equip, lkg to commit to gngng cmrcl band. No trash. San Fern Valley area. Call Gary, 818-882-9235
 *HR metal bst, bst chops in town, xint gear, image, etc, skg estab grp w/mngt, bckng, studio. No trash, glam or drugs. 213-923-2547
 *If you like Will Lee, then you'll love me. Totally pro bst avall for pts sks only. Brit, 805-723-5734
 *Pro bst avall for srs musngs. Gd sight reader, quick ear, bckup vocs. If your regular guy cant' make it, I'll be there. Jeff, 213-850-1351
 *Pro bst w/strong stage presnce avall for wrkg slts. Well rounded w/funk & R&B specialties. Also key bs, fretless, vocs, into choreography. Michael, 818-503-0048
 *Pro plyr, pro att, pro equip. Avall for shows, demos, casis, recording. Reasonable rates. Tim, 213-839-6902
 *R&B funk rock bst avall for bands w/gigs &/or tours. Lng list of credits. 818-980-0861
 *Trashy pop rock bst avall for gigs or studio. Lng hr image, pro gear. Peppers mts REM. Pls call Robert, 818-897-4310
 *Amazing bs from London, internatl mega-star credits, 29, tough rocker image, sessions & pro offers only. 213-873-1062
 *Bst & dmr sk verstl hrd core hvy crunch band. Uniq & altmrv minded. No boundaries. Jeff, 714-843-0252
 *Bst avall. X-Ginger Baker. 201-568-7039
 *Bst ldt voc lkg for wrkg T40 or csls band. Current on T40, rock, R&B, oldies, classic rock. Dbis on guit, gd equip, gd tm sprnt. Call Mark, 213-653-8157
 *Bst/voc sks P/T T40 or csls band. 818-767-4127
 *Bst/voc w/grt gear, touring & recding exp, lkg to join hrd edged pop band/rock. 213-936-2436
 *Cmrcd HR bs plyr w/funk infl & rock image & equip. Chuck, 818-609-1242
 *Exp bst avall, total pkg. Pro signed or backed bands only. Will relocate. Send pkg to 911 Benwin St, Akron OH 44310

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10. BASSISTS WANTED

•Acous upright bs plyr ndd for new age rock band. Nd groove plyr w/solo abil. 213-668-1823
•Altrnv band w/maj bl instrt sks driving bst w/brain. Early mid-20's. tape/pic/info to George, 1015 Gayley Ave #102, LA CA 90024
•Are you glam, skinny, tintd, have lng hr & big dreams? Tired of seeing vintage band on MTV? 818-344-6645
•BAD OPERA sks bst, infl Jane's, Brains, Colour & Tango. Call John, 714-774-5357
•Band sks srs bst for cmrci rock band. Srs only w/image. Gigs & recding. Lv msg. Silvio, 818-954-9796
•Blues, rock, folk, bs plyr w/hrd edge wtd for band. All orig. Steve, 213-837-6506
•Bruce S'nag, you called my name & you didn't ly your #. Am intrsd in jamming w/you. Frank, 213-829-3690
•Bs plyr ndd for FALLEN ANGEL, mel HR blues matrt ala Tango, Lion, Bullet Boys. Srs connex. Call Rich, 213-391-1132
•Bs plyr for funky bluesy rock band w/strong orig matrt. Infl Colour, Miles, Tin Machine. 818-888-0038
•Bs plyr for pro pwr metal band w/ferm front. Must have equip, chops, image, tmprnt. Have gigs, mngt, direction. Infl Warlock, Motorhead, Metallica. 213-840-5117
•Bs plyr ndd for arena rock band w/maj bl deal. Send tape/pic to 12736 King St, Studio City, CA 91604. 818-501-5736
•Bs plyr ndd for compl pop jazz fusion band. 714-776-2882
•Bs plyr ndd for gigging R&R band ala Costello, REM, Beatles, Hitchcock. All orig. John, 213-938-1016
•Bs plyr ndd for K/A metal band. We have killer equip, image & att. If you have the same, then call. Jerry, 213-322-7646
•Bs plyr ndd to compl estab band. THIS SIDE UP. Infl Beatles, Eagles, J. Buffet, 38 Special, Rehrs in Culver City. Scott, 213-839-9182
•Bs plyr wtd by rock band. Infl Echo, Stone Roses. W/ mngt. P/c call James, 213-461-0373
•Bs plyr wtd for band w/maj bl instrt ala Stones, Petty. Rehrs in Hilywd. Must get harmonies. Call Corey, 213-668-9255
•Bs plyr wtd for estab rock band. Infl R.Stewart, Stones, Faces, Ian Hunter. Call, lv msg. 714-981-8142
•Bs plyr wtd for maj Christian metal band. 201-848-7654 or 201-696-7633
•Bs plyr wtd for rock metal band. Band has recding studio. Call Mike, 818-892-9178
•Bs plyr wtd for solo artist. Artsy folk. Spilt gig money 3 ways. Cheyana, 213-943-1784
•Bs plyr wtd for very hvy new band. Chops & sngrwng most import. In style of Faith, Soundgarden & Trouble. Call Harlan, 213-876-3088
•Bs plyr wtd to start band into Tango, S.Row, Bullet Boys, Shotgun Messiah. Decdn, image, pro equip & att a must. Call Louis, 818-763-4886

•Bet ndd for pwr pop band. Equip, hr & tint a must. Infl Hanoi, LA Guns, Suite, Crue. Ask for Billy, 818-753-2080
•Bet ndd to compl proj. Somewhere between KLOS & KROQ. Creativ, altrnv music. Must be dedicd & crip. Contact Anthony, 818-782-4040
•Bet w/att & image, big sound, for P/R band, age grp between 22-26. Infl Fx, P. Murphy, Alam, Cure, Ray, 818-882-5120
•Bet wtd for voc & guit into Zep & L.Colour. Call Richard, 818-243-7784
•Bet wtd for mel HR band. Infl VH, Hendrix, Zep. Call Steve, 213-769-3463
•Bet wtd for orig proj. Rock, jazz, funk, Latin, fusion. Must groove. Voc & equip a must. Gary, 213-542-9698
•Bet wtd for totally rebelous band. Infl Aero, VH, Crue, GNR. No posers or 818's. Under 23 only. 213-461-5466
•Bet wtd for twist P/R band. Must be competent & dedicd. Bking vocs a must. Call Mitch or Pat, 714-870-9607
•Bet wtd for upcmg gigs & recding. Infl T-Rex, Stones. Pro att a must. 818-506-8133, 213-934-6918
•Bet wtd in style of Kix, Guns, Pistols & Crue. Sleaze & flash a must. P/c lv msg. 213-865-6404
•Bet wtd LVNX, estab orig mainstream rock band. Vocs a +. Have demo, studio & gigs. Call Kevin, 714-777-1545
•Bet wtd to form 70's type groove rock. Infl Trick, Cooper, K.C., Sute, night where Killer Mockingbird left off. All funk, no junk. 818-508-3164
•Bet wtd w/chops, showmanshp, bking vocs a +, hungry for success. Band below anything att. No drugs. 213-326-9446
•Bet wtd w/feeling & soul, R&R, no glam. Some acous folk. 213-454-7597
•Bet wtd. Infl should be James Jamerson, Louie Weeks, Willie Dixon, Billy Cox. Must be between ages 18-25, no exp nec. 213-296-8756
•Bet wtd. Infl Wonder Stuff, Smiths, Charles Bukowski for dedicd 4 pc band. Call Bruce, 213-390-8413
•Bet wtd. Total non-conformist a must. Infl Aero, VH, Crue, GNR. Under 23. No typical take wimpy Strip posers. 213-461-5466
•Bst/voc for showncg & probable road wrk. Altrnv proj. Infl Kix, Joe Jackson, Beatles. Early 20's pref'd. 818-772-0421
•Comedy band sks hi energy bst w/punk edge & outrageous image. No flakes, no drugs. Ted, 818-753-8530
•Fem bst w/pro equip. att. ndd by feminist women's rock proj w/equip, gigs, studio in Santa Ana. Mimi, 213-433-3600 or Tara, 714-952-0454
•Fem bst wtd by fem guit & drms. Altrnv music infl. Cure, P. Murphy, Peppers. Sngrwng welcome. Recding & live. 213-462-8774
•Fem bst wtd for new rock band. Must be able to ply by ear. Many infl includ Trans Vamp, Queen, Ramones, Bad Co, etc. Evan, 818-766-4370
•Former members of Lunatic Fringe are auditing bs plyr. Contact Curtis, 818-508-8841

•FREAK OF NATURE sks nude, solid bst for HR band w/ funk edge. Have mngt & bl contacts. No glam. Dudley, 213-399-0995
•Funk P/R bst wtd for orig proj. P/c call Teresa, 818-785-3706
•Funk speed metal folk bst wtd for crazy funny srs orig band creating entrtmnt people actually wnt to see. Ken, 818-793-2440
•Guit sks bst to form Motley, Ozze style quartet. Must be grt sngrwrt & perform. 18 & older. Call Bo, 213-472-4624, 213-821-7897
•HR bst wtd by pro HR band. 24 hr studio, demo, mngt, Must have equip, HR image & be a showman. Srs only. Bruce, 213-851-1372
•HR cmrci bst, all orig, commtmt, dedicdn a must. Lv msg. 818-347-7207
•HYDE-WHITE sks bleached blonde pretty boy bst to compl 4 pc band. Singing, dedicdn, equip a must. Infl Kiss, Cinderella, Poison, Britny Fox. 818-985-8319
•I must find a speed metal bs plyr willing to go beyond rounds of conformity. Dag, 213-469-7360
•In arch of bs plyr willing to give up normal life to become part of 2 headed monster myth section. Hilywd rehrst. 213-386-7441
•Lipstick shock, glamor pop pretty boy bst ndd for up & cmng band. Call Razz, 213-882-6212
•Ndd, black male bst/rapper for music theatrical prodcn. There is pay. Call Gerry, 213-661-0259
•No image garage band kg for bst. Call Williams style. Infl Soundgarden, AC/DC. Srs, but not pro. If you ply bs, pls call. 818-775-0066
•Orig music, So Bay location. Infl Styx, Boston, Queen. 213-542-0510 or 213-370-9410
•Picking bs plyr wtd for K/A rock band. No holding bck. In vein of Montrose, Kiss, Trick, Matt, 213-653-0240
•Pro bst for P/R band. Call George, 213-658-1060
•Punk bst wtd, infl Pistols, Iggy, Sham 69. Pro only. 818-848-7605
•SHALLOW GRAVE sks sick doomy plunk dink sound. Dark, tribal, gothic, tragic, Sabbath, Kreator, Beethoven. 213-655-5555
•SUNSET 101, vocs a +, have chops, equip & positv att. All orig rock band wtd sngrs & solid voc section. Troy, 818-448-4151
•Tribal groove rock proj nds funk bs plyr to form band. Call Tim, 818-769-5338
•Tyner, a black guit/voc nds funk slapping lng hr bst for HM funk band. Infl Metallica, Hendrix, Peppers, Faith. 213-962-2855
•Ultra hvly band w/mny infl from thrash to ballad sks verbst bs plyr w/image, equip. Will do immed gigs & demo. Pro stl. 213-674-4028

•Wtd, bs plyr for HR grp. Have mngt, bl instrt & upcmg video shoot. 714-750-8358
•Wtd, bst to be part of the next big thing. Let's redefine the music scene. Altrnv sound. Mark, 714-661-9551
•I'm stamping groove counter mel bst: tall, skinny, lng hr, mystical gypsy image; phenomenal harmonies/sngrwtrs for uniq HR band by voc/guit. JT Minton, 213-465-7212
•A creatv bs plyr wtd by creatv band. Infl Bowie, REM, Furs. Srs only. Matt, 213-928-1528
•Aggrav bst wtd by fem rocker for groove R&R band w/ upcmg gigs. Lng hr, bla, intellgrt, charisma, exp, equip impovt. Evens. 213-399-8428
•Attn, uniq metal band kg for intnsly dedicd, motv'd, image orientd, grooving pro bst. Call now. Rene, 818-792-7146
•AXIOM sks bst for axiomatic hvly rock. Infl the Experienced, Zep, Kings X. Hvy grooves, mel majesty. Mngt pendng. Rehrs where ever is cool. Call Eric, 213-674-4007
•Band is kg for srs dedicd bs plyr. Infl Crue, Danger, Poison. Joe, 213-397-3991
•Band sks cool/skiny bst plyr w/rwz edge. Infl Ramones, Hanoi, early Cult. Must k like a musicon. No metal, pls. Call Christian, 213-878-2660
•Bs plyr to join HR/HM band, 18-23. Must be obnoxious, sick, pissed off, dirty Hilywd god. Infl Crue, LA Guns, Priest. 213-467-2062
•Bs plyr wtd for arena pop act, NO EXIT. Technly proficient but able to rock. Rock image impovt & vocs a +. We have maj connex & recding time. 818-609-1113
•Bs plyr wtd immed for grooving psychdc blues band. Infl Jane (like Tarzan &), Cult, Skyndr. Lenry, day 213-871-5114 or eve 213-851-4092
•Bs plyr wtd, verst, groove orientd, career minded for band ALICE TO THE MOON ala Cult, Aero, U2. Must have gd rock image. Call Todd or Tyler, 818-842-9361
•Bs plyr wtd. Must be loxer than Farrar Fawcett & groovier than Marsha Brady ala Mother Love Bone, Rattlesnake Snake. Call Arnie, 213-874-4264
•Bst ndd by sint band ala Toto, Journey, Giant. Studio qual singr, guit & dmr. Must get funky as well as rocking. Under 25. 818-994-0456
•Bst ndd for KROQ style altrnv pop band w/att, bl instrt, gigs & following. Dave, 213-830-4093
•Bst wtd for bluesy cmrci hl profile HR. Sks, Nichols type w/k, att & feel. 818-753-0721
•Bst wtd for bluesy rock band. Must be into GNR & Hendx. 23 & under only. Greg, 213-851-8448
•Bst wtd for new hvly band. Infl Soundgarden, Faith, Trouble. Call Dan, 818-780-7923
•Crows/Stones bst. Have developmnt deal w/recrd co for demo. Send tape/pic to 280 S Lemon Pl Box 651, Walnut CA 91789. Frank, 714-594-6637
•Dmr & voc kg for additl members to form T40 band.

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 •Guit & keyboard team sk bs plyr to form progvs HR band. Infil Rush, ELP, Yes, etc. Call Julian, 818-985-3076 or Martin Leggett, 818-504-2670
 •Hrd driving R&B bst nnd for HR proj. Infil Whitesnake, cmrci music. Can be reached on pager #. 213-331-2872
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 •LOVE JUNKIE auditing bst. Infil Zodiac, Motorhead, Junkyard. Equip. pros only. Tom. 213-874-6604
 •METHADONE COCKTAIL. sks bst. 818-674-3640
 •New age rock skg pro contmpry bst that specializes in such style as jazz, fusion, funk, Latin. Contact Laurent, 213-671-7426
 •Very rhythy ml groove HR act nnds bs plyr w/catchy tk. Rehrs @ lockout studio. Blake, 213-620-8776

•Keyboard lkg for srs cmrci metal band. Bckng vocs & equip. Infil GNR, LA Guns, Whitesnake. Call Cindy, 213-851-2175
 •Keyboard sks already formed band that rocks the blues. Pros sits only. pls. Margaret, 818-707-0609
 •Multi-ltrnd pro keybrd, obis on sax, guit synth, rock image, many pro credits, lots of gear. Recent MTV exposure. Avail for recrdng & toung. 818-989-9887
 •Team plyrs, fem keybrdst & male guit/bst, some vocs, sk band w/paying gigs. Free to travel. Sharon, 818-993-6774
 •Do it grp skg guit, bs, dnm mach & voc. 213-759-1633
 •Fem keybrdst skg wrkg sits only. Jazz, R&B, T40, pop & more. Seasoned musician. Pros only. 818-784-2740
 •Keyboard sks HR band ala Bad English. Xint chops, att & equip. Lives in Boston, willing to relocate anywhere. Call John, 617-659-4827
 •Pro HR keybrdst avail for F/T rock sit. Have equip, lks & writing albl. 23 yo. Bruce, 213-851-1372

•Fem keybrd plyr wtd for all fem P/R band. Srs musicians, vocs a +. 213-652-4165
 •Jazz voc sks keybrds for rehrsl & gigs. Have standard jazz repertoire & am open to orig. Berkeley grad. 805-646-7654
 •Keybrdst nnd by singr/guit. Multi-faceted progvs mel rock ala Rush, Asia, Bad English, Yes. Sngwrng welcome, lbi intrst. Lv msg. 213-376-6238
 •Keybrdst nnd to compl ml org neo-classical infil band. 818-769-8049
 •Keybrdst wtd for classic rock covr band. Must be gd, ages 25-35. No flakes, egos or att. Srs only. Call John, 213-473-6042
 •Keybrdst wtd for orig band currently skg recrd deal. Have atty & connx. Infil Duran, Tears. Call Mike, 213-831-3957
 •Keybrdst wtd for rock band w/other worldly connx. Infil include Sid Barrett, Jocko, Santana, some Sinead O'Conner. Evan, 818-961-4527
 •Keybrdst wtd in style of Leppard, Heart. No pay but grt opportunity for immed studio wrk. 818-907-0527
 •Keybrdst wtd to compl R&B band. Srs inquires only. Brian, 213-836-4175
 •Keybrdst wtd to form punk lkg techno-dance band. Doug, 213-850-1492
 •Keybrdst/programr sought to collab w/sngr/sngwr & form band. If you write Thrill Kill, Cult, early New Order, call Rick, 213-461-9592
 •Keybrdst wtd w/Hammond B3 style for blues band. Call David, 818-772-1413 or Stan, 818-760-7826
 •Keybrdst wtd, theatrical dark lvy sampler sounds, progvs on style. Call Tom, 213-957-9917
 •MIRROR sks keybrdst plyr for cmrci rock. We have connx, we nd a grt plyr. Call Carl, 818-941-5161
 •Ndd, keybrdst, M/F w/stage presence. Voc abil necessary. Call Gerry, 213-661-0259
 •Orig pop funk band lkg for keybrdst w/MIDI for showngs & recrdng. Are in the for lng haul. Call Trump, 213-256-1302
 •Rock grp skg keybrdst, ready to roll, lock out sit, lbi. 818-785-2229
 •Rock keybrdst nnd immed for recrdng, showngs, future sngwrng collabs. Have prodcr, mngt, MTV video. Must have lng hr. 818-845-1915
 •Rock keybrdst w/funk, R&B infil for orig band w/connx skg recrd deal. Ask for Bobby, 213-399-3089
 •Fem keybrdst wtd by singr/guit of previously estab band. Mel, progvs & HR infil. Team plyr, sngwrng welcome. Lv msg. 213-376-6238
 •Tyner, a black guit/voc nnds funk slapping lng hr keybrdst for HM funk band. Infil Metallica, Hendrix, Peppers, Faith. 213-962-2855
 •Wrkg weekend pros w/credits & connx sk world class keybrdst to compl weekend proj. Only the best nd call. 805-722-5734
 •3 pc orig band sks tntd & dedictd keybrdst w/singng &/or sngwrng abil to compl unit. Practice 4-5 times/week. Pls, no HM or cntry. Call Doug, 213-923-4735
 •Black male blues jazz pianist/accompianist to collab, arrange & some wrng w/dedictd singr for club wrk &

possbl recrdng. Evening rehrng, your place. 213-659-3752
 •Drmt & voc lkg for addnl members to form T40 band. Making money is the primary objective. Vocals & image a must. 213-326-9446
 •Keybrdst nnd for SOLODANCER. We plyr funk/rock ala Prince mts VH. We're plyng out now. Call Ray, 213-936-6536
 •Keybrdst wtd by cmrci rock nfil in style of Europe, Heart. Must be acceptn plyr, sngwrng, pro & dedictd. Hit matrt, strong fem voc. Demo avail. 213-851-2217
 •Keybrdst wtd for recrdng/bnd proj into world beat mts Cirgo, Oil. Gd equip & improv skills. Steve, 213-677-8144
 •Keybrdst/arranger wtd. Able to dramatically interpret sngs for Streisand like male singr, skg steady & import club dates. Adam Anka, 818-985-7071
 •Keybrdst plyr wtd for R&R orig band. Gd image & att, team plyrs only. pls. Infil Heart, Giant, Bad English. Bck up vocs a +. So Bay area. 213-372-3119
 •New funk band sks crnk/groove keybrdst. Nasty nuclear voc, a blowy & cool hnsman, bng bop drop the slam percussn. Eric, 213-757-8505 or John, 213-677-1845
 •Oriental or Eastern European keys nnd for maj recrd deal proj. Grt sounds, exp in urban music a must. 818-506-1454

11. KEYBOARDISTS AVAILABLE

•Keybrdst skg F/T or P/T wrkg band. Pro gear w/exp. Call Brad, 818-769-2703
 •Keybrdst sks singr or sax plyr for duo/weekend sit. Call John, 818-448-9888
 •Keybrdst w/SOA equip, trnsprt, skg Billboard backng artists w/tour & club wrk. R&B, funk rock pref'd. 818-980-0861

11. KEYBOARDISTS WANTED

•Artistic undergrnd band sks keybrds for sounds, textures & simple melodies. Sometimes hvy & psychic, sometimes beautiful. Velvet Underground, Mary Chain proj. 213-461-9337
 •Fem keybrdst wtd by singr/guit of previously estab band. Mel, progvs & HR infil. Team plyr, sngwrng welcome. Lv msg. 213-538-9223

12. VOCALISTS AVAILABLE

•Accurate fem voc avail to get the job done. Pop, R&B, cmrci, dems. Jewels, 213-778-2008
 •All the way from Detroit, fem voc/lyrical lkg for the ultimate hrd driving rock band. Infil Foreigner, Heart & Bonar. Pros only. 818-981-1913
 •Black fem voc, exp, dedictd sks fun musicians or orig band into INXS, Idol, Prince, Berlin & into obtaining success. 213-779-3396
 •Blonde fem voc, multi-instrmt, multi-lingual, styles pop, Latin, cntry, ld & harmony vocs, F/T, pros only. Kelly, 818-483-7958
 •Cntry voc sks srs cntry band. 213-318-0883
 •Eclectic fem voc sks wrkg alt/rv band. Dedictd, non-flakey & ready to sing. Call evas, 818-980-7520
 •Extremely creaty sngsngwrtr sks mature band or musicians. Studio wrk, etc in San Gabriel Valley. Pros only. Infil from A-Z. 818-955-5307, 818-912-2378
 •Fem rock voc avail for ld & bckups. No drugs. Dedictd, goal orientd. Infil Joplin, Bad Co, Petty, AC/DC, Du Hast, 818-782-8228
 •Fem singr/sngwrtr, rhyth guit, posty, pwrfl perfrm. No chain smokers, clones, morons or teens. Real rock, no bubblegum. Perf, 213-464-9204
 •Fem voc avail for sessions & gigs. Lds & bkgtrnds. Jennifer, 818-769-7198
 •Fem voc avail for studio wrk, all styles, pop, MOR, cntry, R&B, maj recrdng credit. Call Melinda, 714-533-5965
 •Fem voc lkg to J/F bluesy rock band w/funky feel. No babies or old people. Infil Cherry Bomb, Princess Pang, Jane's, Faith, Stephanie, 213-851-6971

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•Fem voc sings all your backup vocals. Grl vox & big range. Call Sandra, 213-254-3703

•Fem voc sks acous jazz guit for collab & future gigs. Call eyes. Dawn, 818-980-7520

•Fem voc w/ps exp. lkg for T40 duo, trio or band w/gigs. Gd image & vox, all styles. Julie, 818-281-9882

•Fem voc, pro, dynam sngwr, to form orig band. Rock/ballads. Sks pwr guit, M/F. 213-874-8052

•HR blues voc sks male HR blues guit. Lng hr image, att, tk recrd, srs, hungry, ready to go, no drugs. 818-506-2940

•HR/HM voc sks band w/intr l & t. Grrg, 818-997-1814

•I'm a pwrfl male voc w/stage & recrdng exp sng an estab pls. Michael, 818-595-1822

•Intense male voc w/ultimate range & xint vibrato a lot like Tate, TNT, Whitesnake, Tesla. Call Jeff, 213-312-1432

•Jazz voc avail. Helen Merrill, Billie Holiday, sks gigs or fellow muscns. Berkeley grad. Ross, 805-646-7654

•K/A voc lkg for the band w/the most crunch. Infr S. Row, Maiden, Metallica. Call anytime. Eric, 818-762-1009

•Male sngwr/sngwr, finished R&B contract, sks new band in Hollywood area. Infr S. Wonder & Babyface. Jim, 213-851-552

•Male voc/lyricst sks band &/or sngwrts. Infr INXS, Rundgren, U2, Erasure. Call Don, 818-342-5775

•Mark Slaughter type voc w/grt range sks pro band w/intr image, mgnt, bking or lbl pref'd. 818-786-8062

•Multi-dimensional poetic sensual singer, 22, lkg to form orig muscial outfit reminiscent of Door & the Front. I'm attracted to ideas of rebellion & freedom. Samrny, 213-463-4805

•Pro black fem voc/stylst, jazz, blues, pop, R&B, gospel, sks studio & demos only. Call Casey from 9-5, 213-292-5562, FAX 213-293-9557, pager 213-704-1426

•Pro caliber hd voc sks hd edged blues rock or HR band. No flakes, tint over image. P. Rogers Infr. Nathan, 213-437-6621

•Pro fem, 1st & 2nd soprano voc lkg for progrs R&B to sing kd or bckgrnd vocals. Vary srs. Call Vicki, 213-327-0485

•Pro male voc, lkg for orig or T40 R&B pop band. Call Dale, 213-874-0281

•Pure rock, killer funk voc lkg to form band of tinted desperados. Have vision, nd help. From Sinatra to Hendrix, Peppers, L. Colour, Bob, 818-566-1820

•Pwr thrash voc/lyricst avail for srs orig metal band. Call Dave, 519-948-9966

•Radical stage monkey, fully trained, killer image, sks grooving cmrc l. Bking, lbl, mgnt pref'd. 818-786-8062

•Seasoned pro voc, R&B style, SOA equip, lmsprtn, sgs session, studio & club wrk. Styles Johnny Gill, Osbourne. 818-980-0961

•Seasoned sra hd voc/multi-instrmntst sks mei HR band for shows, recrdng. Have sngs, image, stage/studio exp. Mainstream radio, Aero, Zep, Leppard. Tommy, 213-821-1344

•Singer lkg for next big thing w/image to boot. 70's

throwback P/R metal ala Rollers, Glider, K.C. C. Trick, Blondie, 818-508-3164

•Singer lkg to J/F no lrls R&R band like Stooges, Dead Boys, Lords, NYC. Call Gaps, 213-461-3461

•Singer/wrtr into Bowie, Duran, DePeché, lkg for band or collab. 213-850-6547

•Sng/wrtr, hrd & hvy thrash OK, much toung, recrdng exp. Infr Hawkins, Metallica, Damned, Mists. Bill, 818-993-7760

•Sng/wrtr/guit lkg for other to form KROQ style rock band. P/s srs. 818-985-8850

•Srs voc sks good old R&R band. Clapton, Elton, Henley & Nickis. P/s call K.C., 213-318-0883

•Trained 4 oct soprano, reads, avail for sessions. Lds or bckups. Have some exp, willing to wrk in xchange. 213-829-3287

•Uniq male voc/lyricst lkg for R&B band. Infr U2, INXS, Sting, Cocker. Srs, creatv, dependbl. David, 213-280-3193

•Voc & dmr lkg to join funk dance blues band. Tintd, hrd wrkg, dedictd attrctv males & fems. Tisha or Kristen, 213-874-7092

•Voc avail to J/F band in style of Kix, Guns, Pistols & Crue. Sleaze & flash a must. P/s hr msg, 213-402-2261

•Voc sks band into post-punk, Pistols, Stones, Generation X, Rustee, 213-882-8226

•Voc, 23, wings, hr & drive sks to J/F burlesque cntry metal blues band. Infr Skynyrd, Stones, Foghat, Aero. Call Preacher, 213-225-7443

•Voc, former singer of Mad Parade, lkg for creatv individuals or band to join forces with. 818-967-4811

•Voc, rhythy guit w/rhsl room, recrdng studio, lkg to J/F hrd edged pop band ala C. Trich, Beatles, Clash, Ramones. Infrstd, call, 213-938-2436

•Voc/frontman sks HR/HM band w/att, image & possbl recrd lbl intrst. Lots of exp, crazy & lkg for srs muscns. Rick, 818-349-5651

•27 y/o to sing backup or hd voc like S. Winwood or P. Gabriel. Trained, exp, flexible. Matt, 213-327-4380

•D. Hall, G. Michael style R&B blues singer w/sey lng blonde hr avail for recrdng or lbl proj. 213-592-2440

•Fem voc avail for band or recrdng proj. Pwrfl, sexy, uniq vocs & street image. Folk, blues, So rock & groove Intl. 213-461-2191

•Fem voc sng wrk/sits only. R&B, T40, jazz, pop, etc. Well exp singer. Pros only. 818-784-2740

•Fem voc/lyncs/dancer sks sngwrns/muscns to write or form band. Infr from Prince, Priest, Cars & AC/DC. Groove oriented rock w/ots of guit. 213-459-5129

•Funk, funk, funk. Strong 70's pwr funk house singer avail. Have sngs & lyrics. Mark, 213-439-6439

•I am a lem rapper w/lbl intrst avail for demo wrk. MC Diamond, 213-671-7217

•Male voc lkg for classic rock band to do live show. Also avail to do studio vocs & harmonies as well. Richard, 213-465-7756

•Male voc w/exotic image avail for Euro sound hi energy dance band. Infr Dead/Alive not DOA, Banarama, Yazoo. 213-371-3319

•Multi-dimensional poetic sensual singer, 22, lkg to form muscial outfit reminiscent of Door & the Front. I'm attracted to ideas of rebellion & freedom. Sam, 213-469-2348

•New cntry fem voc/lyricst w/wid guit avail for F/T wrk. Demos avail. Linn, 702-431-3759

•Pop voc sks pop band. Infr Beatles, Monkeys, Glen, 213-876-2296

•Pro San Fran music sks place w/band & mgnt. Call Al Conn, 503-585-8063

•Showman/voc/sngwrtr/muscn, creatv, sks progrs pro cntry rock band for proj. Infr Gabriel, Schulman, Cale, Byrne, etc. 818-787-4127

•Voc/sngwrtr wrts band or recrdng proj. Pwrfl sexy voc like Motels. Have strong sngs, stage presence & dedictn for success. Lisa, 213-392-8147

•Fem bking vocs for pop artist w/mngt, upcmng TV, shows & recrdng. Modern Euro image, strong voc req'd. Non-sexist, social material. 213-578-6438

•FREAK OF NATURE sks soulful blues rock voc for HR band w/funk edge. Have mgnt & lbl contacts. Dudley, 213-399-0995

•Frontman wrd, hvy rock band w/sngs, numbers & uncontrollable urge to make it. Nds finishing touch. Voc w/ lks & show. Aero, Tesla, Maiden. Dave, 213-466-4771

•Frontman/wrdr voc, HR act, gd att, drive, image. Just call Fritz, 818-982-4771

•Headlining LA band sks voc replacmnt. Must have xint lng hr image & strong range. 213-957-5964

•HIGH CLASS TRASH skg tall slender voc w/S. Stevens image. ALA, Harot, Aero, Skids. Call Freddie, 213-876-7753

•HR band lkg for singer w/soul & att. P/s call John, 213-657-1513

•I'm lkg for a 1st tenor, must be able to dance & rehrs 7 days/week. Sort of like Temptations are my style. 213-858-6755

•In arch of sophisticated lyrics/frontman/voc. Maj Infr are Bowie, P. Murphy, Call Iggy, 213-389-5686

•Latin male, age 18-23, bi-lingual, for recrdng & perfmg. Marc, 213-874-4296

•Voc/rapper wrd for srs R&B proj. 818-994-6202

•Lkg for fem to sing C&W sngs for USC grad film. Credit & copy provided. P/s send demo tape to Toni Osbourne, 3715 Arbolata Rd, LA CA 90027

•Male & fem voc ndd by keybd/s/arranger for demo wrk on spec. J. Osbourne style. Exposure & possbl deal. Call Aaron, 213-485-1884

•Male teen voc/dancer nrd, ages 12-18, for maj recrdng proj/our. Infr New Kids, the Boys, 213-463-0056

•Male voc ndd by hrd hitting, hvy grooving thrashy, bony, bouncy funk rock band. Aggrs, soulful, funky & fresh. Srs & dedictd only. 818-905-5037

•Male voc wrd by P/R band w/lbl & mgnt intrst. Infr Babbles, Outfield, Marks, 25-30, no smoking or drugs. Call John, 818-840-9131

•Male voc wrd to compl hrd grooving rock proj. Have 24 hr retrsl spec. Image import, tint a must. Mr Big, L. Colour, Mark, 213-851-5643

•Male voc wrd, Asbury, Prince, Morrison type figure. Intense image, emotional voc. Dennin or Sylvan, 818-508-3164

•Metal act w/maj lbl intrst sks aggrs world class voc/lyricst in Tate/Halford tradition. Creatv image conscious pros only. Signing imminent. 604-736-1930

•Metal act w/maj lbl intrst sks aggrs world class voc/lyricst in the Tate, Halford tradition. Creatv image conscious pros only. Signing imminent. 604-888-3021

12. VOCALISTS WANTED

•1st soprano ndd for jazz acapella grp, gd solo vox, blend & intonation req'd. 213-671-8046

•2 fem voc wrd to join all girl pop grp w/young image. Ages 15-17. Must dance well. Call Cindy, 213-925-4606

•3 fem voc, bckgrnd singers wrd. Soul sisters for blues band. Triplets OK. Call David, 818-772-1413 or Stan, 818-760-7826

•Acous rock, pop, blues, neo-folk, cntry, reggae, jazz, world beat. Exp prog, voc/guit/kybd sks same for collab, recrdng, perfmg. Scott, 213-820-9683

•ADC 123, if you can't sing like Michael Sweet, don't call the most outrageous band in the world. Bobby, 818-508-5229

•Aggrs singer into Ozzy, Plant, I. Gillian wrd for spacey HR band. Infr Zep, Sabbath, Floyd, FNM. Srs call, 213-487-6285

•Bst/keybd/dmr sks voc. Into progrs rock, new age, blues rock & acous music. Must be verstl, creatv & xtremely dedictd. Lance, 818-703-8049

•Career opportunity, well known orig blues rock band sks gravel voc's. 30ish male voc, Infr by Cocker, ZZ Top, etc, demos a must. Call Vance, 213-465-1785

•Cops oriented groove rock band sks hi energy, hi range frontman. Infr L. Colour, Mr Mr, Winger, Michael, 818-377-5189

•Cleveland based bubblegum glam band sks frontman ready to stop at nothing. Must be willing to temporarily relocate. Hr, tint a must. Nick, 216-743-8202

•Estab headlining band nds male voc w/ks as well as voc range for HR/HM band. Have financl mgnt & lbl intrst. 813-827-5565

•Fem bckgrnd singer, gd lkg, gd dancer for bckgrnd proj in band. 213-397-8263

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•No image garage band lkg for singer, Von Scott style. Infil Soundgarden, AC/DC. Srs, but not pro. Stage diving a +. No aunts. 818-775-0066

•Orig fusion proj sks voc w/some musical training. No metal. Gary, 213-542-9698

•Pro voc wtd to comp/demo for shopping to majors. Band has connex & backing. Infil Kix, AC/DC, Tesla, Skid. Demo tape auditions only. 818-505-9626

•Pro voc/frontman wtd to comp/demo. Must have image, emotion, stage presence & be able to sing. No Richards. Jerry, 818-789-8541

•SHALLDOW GRAVE sks Bruce Dickinson, Dio, Eric Adams combo. Dark, tribal, gothic, tragic vibrato. 213-655-1039

•Singer w/charisma nodd for hrd groove rock band. Must have awesome stage presence, able to travel, under 24 & wrk the hose. 818-997-7678

•Skg illegitimate son of Jim Morrison & Neko to provide voc w/frangs for atmrvr HR act. Hylwrd hrstr, 213-386-7441

•SPADES la lkg for young dedictd aggrsv singer. Lks, sngrwring abil, at a must. Styles Motorhead, Circus of Pwr, Zodiac, Mind Warp. Upcoming shows. 213-469-0737

•Srs R&B contmpy pop voc, M/F, nodd for procdn deal. Srs inquires only. 818-994-6202

•Star quality frontman in style of Coverdale, S.Perry, R.Gillan, P.Rogers. Band has majl bld deals offered. Gary Meskill, 212-489-7095

•Utmra pro mega hr singer nodd for pretty boy glam band. Rolh mts Monroe. Ask for Razz, 213-882-6242

•Uniq comp/rtr snrs creatv voc/lyrcist for atmrvr rock collab. Infil Beatles, Doors, Pretenders, Costello, Clash. Call Rick, 818-785-6900

•Voc & lyrict lkg for pro writr & musician to collab w/orig matrl. Call Roxanne after 5 pm, 213-542-1080

•Voc nodd for estab HR band for recrdng & shows/proj. Infil Dokken, Badlands & Tesla. Have mngt. LV rmsg. Call Glen, 714-236-2242

•Voc nodd for hi energy HR band. Must write & collab w/ld w/ethers. Rehrs in N Hilywrd. Infil Maiden, Thin Lizzy, Presli Mike, 818-288-6779

•Voc wtd by punk industrial rap musician to write snrgs, start band, get signed & make it. Must sound & lk gd. Call Louis, 714-840-6757

•Voc wtd for all new hvy band in style Faith, Soundgarden, Trouble. Lyric content most import. Call Dan, 818-780-7523

•Voc wtd for classic rock covr band. Must be gd, ages 25-35. No flakes, eggs or att. Srs only. Call John, 213-473-6042

•Voc wtd for HR band w/progrsv edge. Distinctly orig crml sound. Must be mature, pro, strong vocs. Call Dave, 818-985-1900

•Voc wtd for hrd rock band w/progrsv edge. Distinctly orig crml sound. Must be mature, pro, strong vocs. Call Dave, 818-985-1900

•Voc wtd for R&B vocs grp w/majl bld instr. Pref black male, 6ft or taller. Must move well. Sean, 818-769-9338 or Dave, 213-340-8375

•Voc wtd to start & form band. Infil Tango, S.Row, Bullet Boys, Shotgun Messiah, Dedecin, image, pro equip & att a must. Call Louis, 818-763-4886

•Voc wtd w/rtgrty & pro for all the best hi energy groove orientd diverse new age crml rock band in LA. Mike, 213-851-3337

•Voc wtd, gd lks, stage presence for orig rock band. Pls call Rob or David, 213-664-2229

•Voc wtd, male voc to sing on pop R&B rap dance demo to sound sort of like Michael Jackson or New Kids. Call John, 213-390-2257 or Terry, 818-980-7362

•Voc! We are exp, versil, HR band w/mngt & connex/bld instr. You have lng hvy image, true voc lnt, stage presence. Kurt, 818-995-4041

•Voc, exp, complex, mel HR band versil voc to suit ala Rush, Queen, Angel, Saga. Have mngt. Kurt, 818-993-4041

•Voc/dancer wtd for R&B hip hop proj. Must dance well. 213-207-3690

•Voc/frontman wtd for hrd P/R band ala C.Trick, Poison, Beatles, VH. Call Ray, 213-837-6519

•Voc/sax ptyr wtd for duo, weekend sit. Call John, 818-

446-9688

•We're a band lkg for a male voc. 213-412-9521

•We're lkg for a male voc to lorm a re-formed, we already have keybrd & guit & bs ptyr. Vmry, 818-346-6624

•Wrttr sks blues vox ala Gram, Daltrey, Rogers. Have xint band & industry audience. Call days. David, 213-556-4856

•Wrttr sks vox ala Gramm, Daltrey & Rogers. Have xint guit rock band & industry audience. David, 213-556-4856

•Wtd by estab rock band. Sexy fem voc for harmony, backups & some lks. Strictly exp w/positive att only. Call Z Man, 818-579-3181

•Amateur voc lkg to form R&B white voc trio. 18-25 pref. Style like B.Brown, Dino, Babyface, Bel Biv Devoce. Call Freddy, 818-883-2282

•Attrct fem bckup singer nodd for all orig pop/R&B/jazz/rock band doing local showings. Wayne, 213-655-7781

•Back up voc wtd for upcoming shows gigs. Pros only. Contact Laurie, 818-545-8738

•Christian voc wtd for non-ministry HR band. Must have hi range & lks. Michael, 818-783-6961

•Crml HR band sks voc. Must have drive, writing abil & image. Call after 5, Hans, 213-377-1164

•Crows/Stones singer. Have development deal w/recrd co for demo. Send tape/clip to 280 S Lemon PO Box 851, Walnut CA 91789. Frank, 714-594-6637

•DECEMBER FLOWERS lkg for pwrfl intense voc. Loosely w/rttr by Mission Sisters & Care. Upcoming commitmt, srs minded only. CJ, 818-781-0583

•Fem HM voc wtd for band. Infil Dio, Accept, Rising Force. Must have lks, killer vox & be able to take direction. No egos, pls. WAR BRIDE, 213-374-1678

•Fem voc wtd. Are orig band lkg for dynam sexy fem voc. Gigs & recrdng in near future. Pro att req. Infil Basia, Sade, Stansfield. Call Nicky, 213-392-3472

•Frontman for Scottish band coming to LA, ie Stewart, Jagger, Bowie. Send tape/clip to 8033 Sunland Blvd Box 924, LA CA 90046

•Frontman wtd, age 21-29 w/balls, passion, stage presence & chops. Dark album oriented rock sound ala early Cui, Zep, U2. 818-786-4287

•Guit & keybrd team skg voc to form progrsv HR band. Infil Rush, ELP, Yes, etc. Call Julian, 818-985-3076 or Marty, 818-504-2670

•Guit, bs ptyr sks M/F voc. Infil 9th Nails to Cocteau Twins. Call Mike, 818-246-1274 or Alex, 213-391-7635

•Malcom Bilas sks passionate voc w/hi range, lks & demo. Infil Zep, Kings X, Whitesnake, Badlands, Steven or Ellis, 213-850-5094

•Male ID voc w/ing hr, rock image, wtd for crml mel HR band ala Dokken, Tesla, Kiss, Steve, 818-504-9627

•Male singer wtd. Must be toxier than Farrah Fawcett & groovier than Marsha Brady ala Mother Love Bone, Rattlesnake Shake. Call Jeff, 213-874-4264

•Male voc wtd for crush & colour. Image import, tnt a must. No tape, no call. L.Colour, Mr Big, Randy or Mark, 213-371-7238

•Male voc/lyrcist wtd, must be open minded & imaginativ. Infil by Bauhaus, Andrew Eldridge. Call Fran, 213-324-1055

•Pwrfl groove rock band sks aggrsv artistic voc. Gd image, vocs. Forming LA's next big thing. Infil Zep, James, Sane's, Cui, Angelo, 818-907-6902

•SALIGON SALOON sks cool 70's rock star. Infil Humble Pie, Bad Co, early R.Stewart. 818-985-2617

•Singer who plys instrmt who is vocly able to jam hrd nodd for orig proj, Funk is the groove, rock solid is what is must be. Call Immed, 213-784-7139

•Singer wtd to comp/dynamibusly progrsv HR band. Must have range, pwr, emotion, image. Under 25 pref, Hugh or Pete, 213-962-8188

•Singer wtd, Infil Stones, R.Stewart, early Motown, etc. Lyric writing abil a +. Between ages 18-28. Contact Mike, 714-920-0543

•Voc nodd by guit ptyr to collab w/R&B punk blues. Must be gd lkg & lntid. Kns, 213-466-4457

•Voc wtd for forming HR band. Infil Cui, LA Guns, Pretty Boy Floyd. Must have image & sngrwring abil. Call Ted, 818-572-0007

•Voc wtd for versil hrd core hvy crunch band. Uniq & atmrvr minded. No boundaries, you be ong, 714-843-0252

•Voc wtd to comp/innovativ musical force. Must have style & insight. Music varies from dark funk to hvy grooves & beyond. 213-259-0888

•Voc wtd to join bst & dmr in forming hvy band. Infil Billy, Halfhead, Bono, Faith & gd taste. Under 24, uniq & srs. 213-804-1009

•Voc, fem, wtd for comp in orig atmrvr grp. If you like the Church, Let's Active, Sundays, early Bangles, call Scott, 818-753-8353

•Voc/frontman w/passion & charisma sound. Infil Jovi, Poison, Aero, VH, but own style & sound. Call Danny, 818-591-0242

•Wnt to be a part of the next big thing? You can if you can sing, HR band w/sdg. No dnrgs, no egos. 818-990-2724

•X-CBS recrdng artist sks HR blues voc. Tyler, Plant, Asbury, w/strong image & wring abil. Pros only. Jason, 213-871-2028

•Young Latino girl singer nodd for maj recrd deal/proj. Exp in urban music a must. 818-506-1454

•Young male voc wtd for estab blues rock band. Muddy Waters to Stones. No Whitesnaks. Have mngt, gigs, demos. Terry, 213-388-3953 or Frank, 213-874-9327

13. DRUMMERS AVAILABLE

•All pro dmr sks all pro estab band. Bonham style, 90's att. Tom, 818-364-1441

•Dmr & bst w/hrstr stltd skg gd musicians for rock funk proj. Infil Peppers, Queensryche, Satriani. Flakes nodd apply. 213-670-7154

•Dmr & voc lkg to join punk dance blues band. Tntid, hrd wrkg, dedictd attractv mks & fems. Kristen or Tisha, 213-874-7092

•Dmr lkg for the Cult. If you haven't found a dmr, I'm the one. Call Patrick, 213-216-9302

•Dmr sks blues based HR band. Lkg for comp line-up w/ grooves, image & soul. Must be srs & dedictd. Infil Tesla, AC/DC, Bullet Boys, Cinderella. Call Scott, 818-907-5206

•Dmr w/lks, tint, image & exp lkg for band w/same. 213-473-8636

•Dmr, over 20 yrs pro exp, specializes in 60's R&B, soul & Motown, sks wrkg band into same. Call Barry, 818-982-7373

•Eddie Cross, dmr/voc, formerly of Autograph, avail for signed or almost signed estab metal band. Lng blonde hr, xtensive touring & recrdng exp. 818-840-0737

•Energetic pro dmr sks upbeat intellignt lkg. I have original style & xint att. Dennis, 213-851-8526

•Exp groove dmr/percussn/voc avail for wrkg sits. All styles & multi-faceted bckgrnd. Image & wrkable att. Acous or elec. Credets. Jerry, 213-585-7114

•Funk metal w/orig style, easy going, lkg for orig nuclear war crunch non-posegrp for 90's devastation. Infil, myself. Davinci, 818-705-4679

•Latin percussn ptyr, plys congas, bongos, limbals, hand percussn, all styles, Latin, Afro, pop, jazz, 15 yrs exp. 714-371-7238

•Lkg for P/T wrk. Willie Johnson, 213-733-7140

•Lkg to J/F a contmpy jazz or traditional to avant garde grp. Lots of pro exp. Guy, 714-545-5649

•Percussn/att avail. Full assortment of toys, love all styles, sings, recrdng & live perfrcm. Theo, 213-645-4651

•Pro dmr & drm progrmm avail for recrdng sessions. Xint equip, ply all styles. Call Bill, 213-874-7118

•Pro dmr avail for P/R R&B or progrsv rock band. Call Bill, 213-874-7118

•Pro dmr lkg for orig rock jazz fusion band. King Crimson mts Weather Report. Call Bill, 213-874-7118

•Pro dmr, lks, lnt, equip, sks atmrvr/rock band w/lnt, mngt or bckrs. Srs & dedictd only. 213-473-8636

•Pro dmr/voc w/studio, touring & maj show exp, sks exp orientd rock band w/xtreme vocs. Craig, 213-275-5979

•Pro HR dmr, x-Deikun & x-Fortress, lkg to form dmo/ recrdng wrk, csls. Chris, 213-434-7966

•Qual dmr w/10 yrs exp includ Japan, avail for recrdng, gigs & touring. Xint groove & equip. Jim, 805-986-4741

•Scandinavian mantac for pro HR/HM band. World wide connex, no Sons of Heros. Call Jay, 818-986-9833

•Stam pounding skin basher sks pro band ready to roll.

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUGUST 22, 12 NOON

Pro gear & att. Infil Badlands, VH, Kings X, Ronny, 805-583-4371

•Siaming rock dmr avail for tours, recrdng. Pro chops, meltr. HR image. 818-377-5097

•Solid dmr lkg for pro band. 213-466-4771

•Solid dmr sks energetic charismatic & dynam band. 213-850-8715

•Solid hrd hting dmr sks pro rock band. Xint att, meltr & image. Infil VH, Stones, P/DC, Anthony, 213-962-8363

•Solid rock dmr lkg for groove orientd band. Gd att, dedictd, lng hvy image. Infil Bozoo, Bonham. Call Jamie, 213-465-4746

•Thunderous dmr w/classic 70's oversized drms, sound dynam, taste & creatvity, nds band w/rel of Babies, Defectors, Zep, Bad Co. 818-936-3792

•Young pwrfl exp dmr srchs for passion filled crossover band. Infil U2, REM, Oil, Police. No posers, no flakes, very srs only. LV rmsg. Tony, 818-990-0126

•Clean cut tasteful versil crml rock dmr w/xint equip, exp & srs att, skg well balanced pro musicians &/or estab sl. Paul, 806-265-2012

•Dmr & bst avail for hvy band. Infil Faith, E.Johnson, Slayer, Testament & gd taste. No thrash, but hvy. 213-804-1009

•Dmr avail for balsy rebel rock band. Infil T.Lee, J.Bonham. Joff, 213-463-6938

•Dmr lkg for giggering orig band w/unusual Infil. Pro att, hrd groove ptyr. Eric, 818-957-4973

•Dmr w/20 yrs exp lkg for gd orig &/or gd pro slt. Acous & elec drms avail. Call Al, 818-988-4194

•Dmr, 16 yrs exp, gigs & tours, sks wrk. Jazz, fusion, Latin in Roland, 213-851-2334

•Dmr, sks othr, shows, manshop, style, killer gear & lng hr. K. Pop or close. Commtd only. 818-767-6280

•Cat verstl pro dmr, 18 yrs exp, sks crml hrd mel P/R band w/mngt. Infil B.Adams, R.Palmer. Journey, 818-508-0717

•Fem dmr w/equip, 100% dedictn, lks & right att to make it nds HR band, M/F. LA Guns, Babies, Badlands. 213-437-6996

•Groove monster relocated from Seattle, tons of studio, road exp, xint image, gear. Sks estab groove orientd crml HR band. Pkg avail. Andy Marr, 818-986-8478

•Dmr sks wrk, 140 & all styles, 17 yrs exp, studio & gigs. Call Gill Trips, 213-654-8499

•Multi-percussnt, Octapad, drm mach, congas, limbals, sks ong band w/vision, goals & purpose. Strong matrl, pls. 213-221-7354

•Infil dmr sks career minded, image conscious HR band ala LA Guns, Crue. Rob, 213-437-6996

•Pro dmr w/live & studio exp sks giggering band ala Dokken or Great White. Brad, 818-894-4479

13. DRUMMERS WANTED

•Ace dmr w/att wtd for funk rock band. Must hit hrd. Lkg & ptyr even better. Have top att & bld instr. Greg, 818-760-2509

•Aggrav percussnt nodd for tribal beat boogie rock band. Call Tim, 818-769-5338

•American rock in Spanish lyrics? Sks sks dmr, commtid. 213-410-9207

•Atmospheric yet energetic band sks dmr. Infil Mission UK, Midnight Oil, Church, P.Floyd. 213-994-7470

•Atn, intellignt dmr wgd vocs nodd to comp pwrfl Beatlesque trio. Must be under 24. 213-650-4631

•Band nds a dmr, M/F, punkabilty R&B mach. Must ply, must keep time & must ply drms. Small sets pref'd. 213-960-7604

•Can you feel, groove & bash? Is dedictn your main inff? This dist ab orig club band wants to give you a life. 818-377-2776

•Can you play drms? Like agd time? Wnt a future of money, girls & fame? GIRL TROUBLE sks semi-glam drmg god. Call Brian, 818-894-0849

•Comedy band sks K/A dmr w/lnt, sks of humor to comp proj. No att, srs only. Ted, 818-753-8630

•Dbl bs dmr nodd for pwr pop band. Equip, hr & lnt a must. Infil Hanoi, LA Guns, Suife, Crue. Ask for Billy, 818-753-2080

•Dmr for rock, funk org grp, hvy hrd funky plys only. Black, white & all in between, pls apply. 213-399-3069

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wanted for new rock band w/ label and management. 16-24 years old. Preferably influenced by Genesis to P.Funk, Stevie Wonder to Journey to Chili Peppers. Call Nichol 9-6 weekdays.
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FREE CLASSIFIEDS

•Dmrr ndd by all orig HR band to ply on 24 trk recrdg session. Could be permanent. 213-856-4774

•Dmrr ndd for catchy on P/R band on cutting edge. Xint matrl. Vary srs. Sgk dedict achiever. Infil Bowie, Smiths, Kiss, Jules. 213-578-7527

•Dmrr ndd for orig R&R groove oriendnt band. Must have chops, att, image. Gigs already booked. So Bay area. Dana. 213-536-0318

•Dmrr w/vocs for showncng & probable road wgr. Altmv pop. Infil Kinx, Joe Jackson, Beatles. Early 20's pref'd. 818-772-0421

•Dmrr wtd by big beautiful psychdc altmv band. Must have lots of drms & abtl. Infil Cocteau, Soundgarden, Mud Honey, KXLU. No beginners. Scott, 213-292-2524

•Dmrr wtd by voc & gut into Zep & L.Colour. Call Richard, 818-243-7784

•Dmrr wtd for clean T40 band. Pls contact Adam, 818-344-1526

•Dmrr wtd for creaty trio prof. Infil Police, Fixx, Ice House & Toto. Call 213-477-0397

•Dmrr wtd for Doors tribute band. Must be up on matrl. Pros only. Must have own tmprsn. 213-946-2000

•Dmrr wtd for HR orig trio w/Infil instr. Infil Metallica to P.Floyd. Joe, 818-894-7600

•Dmrr wtd in style of Jax, Guns, Pistols & Crue. Sleaze & lllash a must. Pls lv msg. 213-402-2261

•Dmrr wtd to be a part of the next big thing. Let's redefine the music scene. Altmv sound. Mark, 714-661-9651

•Dmrr wtd w/solid groove for orig rock band w/mngr. Infil Infil & 24 hr studio ala Winger. Bullet Boys. Immed, pros only. 818-372-0465

•Dmrr wtd, purtl dcl bs for estab metal band. Infil are Armoured Saint, Iron Maiden, Anthrax. Call after 5. Ask for Wade, 213-945-1277

•Dmrr wtd, speed metal J.Bonham, maniacs only. Von Skeler, 818-761-9611

•Dynam creaty dmr for strong orig band. Infil instr, music att, upcmg shows. Smithereens, Police, Petty. Must sing bckups. 213-831-1729

•Fem dmr wtd for HR/HM band. Infil Tesla to Queensryche. Must have xint metelr & dedict. No exceptions. Call, 213-664-8873

•Funk speed metal folk dmr wtd for crazy funny srs orig band creatng entertnmt people actually wnt to see. Ken, 818-793-2440

•Guit ssk dmr to form Motley, Ozzie style quartet. Must be gtr swgwr & perfmr. 18 & older. Call Bo, 213-472-4624, 213-821-7887

•Hrd hting rhythmic dmr w/hvy sound wtd. Minute Men mts Aero for altmv rock band. Infil Hendrix, Cream, The Fluid, James. 213-913-9028

•I must find able speed metal dmr wllng to go beyond rounds of conformity. Dag, 213-468-7360

•Lower wtd, dm w/style. Infil from jazz, Traffic, Byrds, Doors, 13th Floor Elevator. Call Patrick, 213-398-3218

•PANTHER is currently headlndng & showncng LA & is lkg to replace their dmr immed. Must be a team plyr w/gtr metelr, strong chops. Vocs a+. 818-989-4072

•Percussnst/coongas ndd for new age rock band. Lkg for unusual rhythms, must have technq & be rock solid. 213-669-1823

•Percussnst w/stong vocs wtd to ply live sampled percussn on outpads for grt R&B concert band w/gtr mgnt. Babyface direction. Stevie, 818-344-3816

•Percussnst wtd by bs/kybdst dmr. Into progvs rock, new age, blues rock & acous music. Must be versit, creaty & xtremely dedict. Lance, 818-703-8049

•Pro dmr for P/R band. Call George, 213-658-1060

•Pro HR ml dmr wtd, must have att & lks. 818-342-5357

•Purtr dmr wtd, Infil Pistols, Iggy, Sham 69. Pros only. 818-848-7605

•Steady dmr wtd for orig rooisy blues R&R. We're ready to ply live. Bckup vocs helpful. 213-679-7543

•SUICIDE ANGELS are lkg for a dmr between ages 21-24 w/prmal psychc groove. Infil AC/DC, Aero, Cult, GNR. Call Eric, 213-467-2847

•Tasteful dmr wtd for orig rock band. Infil jazz, Byrds, Doors, Traffic, Waterboys. Call Edward, 213-658-1063

•Tyrner, a black gut/voc nds funk slapping lng fr dmr for HM funk band. Infil Metallica, Hendrix, Peppers, Faith. 213-962-2855

•Wtd, dmr for rock funk org gtr. Hvy hard funky plyrs only. Black, white & all in between. Pls apply. Ask for Bobby, 213-399-3069

•Wtd, dmr w/chops. Folk, rock, cntry infil band ssk dmr. Gigs & mgnt. 213-654-1652

•Wtd, dmr. Straight ahead R&R dmr wtd. Infil Soul Asylum, Replacements, REM, for estab wrkg band. Lenny, 213-396-7688

•Aggrav dcl bs dmr wtd for estab rock band w/demo. Infil Aklndge, Rockenfield. Call John, 818-343-7227

•Aggrav dmr wtd for punk/pop demo prof. Call Houston, 213-739-8590

•All orig band lkg for versit solid dmr w/world beat, jazz teal. Equip, tmprsn req'd. Infil Sade, Basia. Call Nicky, 213-392-3472

•Bat ndd for innovatv thrash band w/indie release in 8/90. 213-992-7036

•Dmrr w/gd liming & taste wtd by orig band. Infil College scene. Infil Cure, Smith, Fix, REM, Dave, 818-708-9171

•Dmrr wtd by band based in Burbank. Infil SMXs, O'J, McCullough. Call Mike, 213-660-3938

•Dmrr wtd by band. Infil Cocteau Twins to '93 Nails. Electncs a+. Call Mike, 818-246-1274 or Alex, 213-391-7635

•Dmrr wtd by cmrd HR proj in style of Europe, Heart. Must be xcpnl plyr, swgwr, pro & dedict. Hl matrl, strong tem voc. Demo avail. 213-851-2217

•Dmrr wtd for altmv band infil by Waterboys, Bunneymen, Dole, Wfr, Eric, 213-484-8007

•Dmrr wtd for bkusy cmrd lv profile HR. Adler, Lee, Riley type w/k, att & teal. 818-753-0721

•Dmrr wtd for bluesy rock band. Must be into GNR & Hendrix. 23 & under only. Greg, 213-851-8446

•Dmrr wtd for HR/HM. Chops, metelr, dcl bs, under 25 pref. Rock image. Purple, Sep, UFO, Queen, Hugh or Pete, 213-962-8182

•Dmrr wtd for org proj. Gtr metelr, strong w/style. Very strong lkl following w/upcmg gigs. Infil Tears, INXS. Pros only. Call Paul, 213-655-0377

•Dmrr wtd for orig rooisy blues R&R. We're ready to ply live. Bckup vocs helpful. 213-374-7641

•Fem dmr wtd by tem voc/swgwr/guit to form loudonp rock band. Srs. So Bay area. Infil Benetar, Rush, Zep, Eagles. Ten, 213-964-3740

•Grooving HR dmr wtd by gngng band. L.Colour, early Hvy, Badlands, Team plyr, stage & studio exp. No flakes, you know who you are. 213-846-9216

•Hrd drivng time keeper, style of Racer X, Priest, Iron Maiden. Tmprsn, chops, dedict, xint metelr, stage exp req. Ted, 213-923-2547

•KILLER KITTENS ncl a dmr, M/F. Must be a hrd intr, into R&B, rockabilly punk. 213-960-7604

•Pumping dynam, syncopated, itashy skin slammer, tall, skinny, lng hr, mystical gypsy image, phenomenal harmonies/swgwrts for uniq HR band by voc/guit. JT Minton, 213-465-7212

•Purtr funky R&R dmr ndd for forming band. Call Eric, 213-677-0771 or 818-954-3257

•Purtr rhyth ml groove HR act nals a solid dmr w/catchy lk. Rehrs @ lookout studio. Blake, 213-620-8776

•Wtd, dmr to HR/HM band, 18-23. Must be obnoxious, ssk, pissed off, dirty Hllywd god. Infil Crue, LA Guns, Priest. 213-467-2062

14. HORNS AVAILABLE

•Trumpet plyr. also jazz & R&B plyr lkg for wrk. 213-934-7331

•Versatl flute plyr, classcd jazz, funk, lkg for unq band ssk &/or studio wrk. Call Derrick, 818-982-7337

14. HORNS WANTED

•Sax plyr wtd for blues band. Call David, 818-772-1413 or Stan, 818-760-7826

•Sax & voc ndd for cst band. Must be energetic. Call Kelela, 714-984-0569

15. SPECIALTIES

•Acous/elec singr/swgwr w/insight & passion sks music. Infil violn plyr. Infil Hlat, Crowell, Seger, Prince. Call Johnny, 213-454-1852

•Altmv pop singr/swgwr w/mngt, lkl instr, sks creaty adventurvous kybdst w/drm progmmng, secong skills. Possbl lng term involvment, some pay. 213-829-3287

•Attn, A&R industry. Wake-up for MIDNIGHT PARADISE. You've heard of them, now see them live. Orig LA rock. Believe It. 213-461-3461

•BAD ATTITUDE ssk mgnt w/finand bking. Contact Frank, 213-397-3212

•Britlah educated, exp personal assistnt avail for right position, assistng recrd prodcr, music mngr or wrkg within recrdng industry. Graeme, 213-855-0405

•Charismatic tem voc ssk becker. Invest \$14,000 to full promo budget. Gold/platinum prodcr. Fem J. Cougar to Heart. I wnt to make you money. 818-241-2332

•Concrete Foundation's HM convention attendees sks people to room w/at Sheraton. Wnt to split cost of rooms, srs people only. Mike, 818-508-6028

•Fem dmr nd dmr lessons. Pls call Tammy, 213-654-0190

•Fem alngr/swgwr, rhythy guit, R&R's most purtl perfmr of 90's sks mngr, prodcr w/credits. Peri, 213-464-9204

•French singr lkg for gtr marketing person. F/T or P/T w/ nice vox on phone. Will pay up to \$100/bookng & more depending on abtl. 213-476-6478

•Harp plyr ssk wrkg blues band. Id vocs & guit as well, all pro vntage gear & yrs of exp. 818-788-0610

•Hrk gtr DJ who can scratch & sample, wtd to be part of lbral rnk rock band. Tim, 818-769-5338

•HUNTER, the phenomenal super gtr of 90's currently prodcr w/24 trk studio for spec adtl. We have incredbl hl matrl, xint harmonies, grt musicians, 818-718-2948

•Investor req'd to help increase sales of new product line of keybord educational prodcts. Call Andrew, 213-675-0925

•Live sound engineer avail. Recently off tour. Lkg for local & nat'l touring acts. Greg, 818-753-6562

•Local bands w/videc ndd for local cable show. Pls call Rocksee, 213-465-5753

•Male hlp rnk R&B dancer wtd for band proj. For example, Bobby Brown style. 213-207-3690

•Marshall arts training by qualified Instructor, China's 1st internat'l Kung Fu champion in xchange for 24 trk studio time. Call Peter, 213-474-4959

•Musicians wtd for ml album & video proj & forthcmg proj. Lv msg. 213-878-1211

•Percussnst wtd for orig rock, jazz, funk, Latin, fusion. Must be srs. Gary, 213-542-9699

•Percussnst w/stong vocs wtd to ply live sampled percussn on outpads for grt R&B concert band w/gtr mgnt. Babyface direction. Stevie, 818-344-3816

•Pro arranger avail. Arrangemnts & orchestrations for all instrmnts & vox's. Film music, demos, club tunes, any style. Also id sheets from tapes. Jeff, 213-850-1351

•Pro body guard, 6'10", 350 lbs, loud w/Warrant last year, lkg to meet new bands. Coming to Foundation Forum this year. Pls call Brett, 818-964-1197

•Recrdng studio spc wtd for responsbl engineer w/16 & 8 trk set-ups. 213-862-9595

•Repair tech wtd by 16 trk studio in xchange for studio time. 213-465-3767

•Roadies & lgt tech wtd by the band DECAPO. Call Jamie Palumbo, 213-393-7913

•Choreography avail. P.Abdul, J.Jackson, Menudo, New Kids dance parties for grps or solo artists. Call Mercedes, 213-677-0505

•SACRED COWS ssk violinist. Infil Bowie, Beatles, Cure. Must be agrvs & have stage presence. 213-851-7888

•Sngfrngwr w/24 trk demo, rehsl room & recrdng studio lkg for instrnt parties to help form band or luther career. 213-906-2436

•Sound record matng wtd. Have tmprsn & BA for local gigs approx 12-20/month. Salary negotiable w/exp. Reggae, rock, Alexander, 213-822-7453

•STRANGE BEHAVIOUR from London, England, req sound engineer/chief roadie. No pay at first, but grt prospects. 213-359-0733

•The band DACAP ssk lkg for roadies & guit tech. Call Jamie, 213-393-7913

•Uniq shock metal band w/direction ssk investor/mngt for band of 90's. Grt investmnt, 2% royalties guaranteed. 213-962-3032

•Violinist, acous/elec, for new age rock band. Must be groove plyr w/solo abtl. 213-669-1823

•Wtd-mngtr for totally xint org HR band. Lkg for combo of Col. Parker, Don Kin & Rommel. Call Tim, 818-367-4353

•BABY BLUE ssk mgnt & finand bking for Intelngt new music. Hooks laker. Contact Mike, 818-377-4746

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many lkl signngs in past, sks investors, mngt, prodcr, money making organization. AJ, 818-500-0588

•COWBOYS & INDIANS sks prodcr & srs mngt for recrdng proj & shopping for lbr. Call Eddie, 714-944-5282

•Do it grp ssk band. 213-759-1633

•Male voc w/exotic image nds prodcr, writr & mngtr for Euro sound Hl energy dance proj. 213-371-3319

•Male voc w/exotic image nds prodcr, writr, mngtr for Euro sound Hl energy dance proj. 213-371-3319

•New cntry fem voc/rhythy guit & Albert Lee style id guit, lkg to join estab F/T band, pro & exp. Lynn, 702-438-8798

•Pro San Fran music ssk place w/and & mngt. Call Al Conn, 503-585-8063

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16. SONGWRITERS

•Acous rock, pop, blues, neo-folk, cntry, reggae, jazz, world beat. Exp pro, voc/guit/kybdst sks same for collab, recrdng, performng. Scott, 213-820-0663

•Male fem HR act sks swgwrts for recrdng/live projs. Ndr wrng hlp for grt sngs. Infil Crue, S.Row, Aero, Bullet Boys. 818-547-3375

•Exp guit/sngr/swgwr, 30 something, sks collab. Help me finish my sngs & I'll help you finish yours. Voc welcome. Rick, 213-453-7644

•Fem lyrical ssk lem musicians to form band call BLACK LACE. Must have rock image, be pro w/gd att & be srs. No drugs, no flakes. Call Tammy, 213-351-1532

•Fem voc lkg for swgwrts w/matrl, rock, funk & pop styles. 213-779-3396

•Intnase lyrical ready to set lyrics to any type of music. Styles, pop, rock, cmrd. Contact Jeff, 213-312-1432

•Lyrical ssk cmrd writr for collab on new orig rock sngs. Varned infil from Beatles to Bad Co to Ramones and back again. Evan, 818-766-4370

•Male alngr/swgwr, finished R&B concert, ssk new band or agent in Hllywd area. Infil S.Wonder & Babyface. Jim, 213-851-5062

•Modern R&B fem voc w/mngt & pending lbrl contract must have innovatv hl caliber singr/lyricst to create strong unforgettable music. Call Dawn Rene, 805-685-4894

•Male alngr/lyricst/melody man w/credits ssk blue black funk tracker for collab/swgwrting. Elmer, 213-399-4492

•Sngfrngwr sks pseudo intellectual musicians to form cst altmv music band. Infil Cure, Boingo, Midnight Oil, Toad the Wet Sprocket, Bruno, 213-852-0888

•Sngwr w/Mini-studio, Spanish & other dance music. R&B, pop, gd melodies, lkg for lyricst. 213-470-1922

•Sngwr wtd to collab w/swgwrts/sngwr/guit for demo & shows proj ala S.R.Vaughn. Instrmnt & exp a must. No drugs. I am your ticket. Susan, 213-655-7805

•Uniq compsr/sngr nds creaty voc/lyricst for altmv rock collab. Infil Beatles, Doors, Pretenders, Costello, Clash. Call Rick, 818-765-6900

•Wtd, R&B & rap swgwrts to collab on sngs for singing grp. Call Ernie D, 818-788-4287

•Wtd-pro skill accompanist/sngwr to collab w/sngwr/sngwr & same on MOR R&B easy listening format. Srs inquires only, pls. Scott, 818-546-2870

•Eddie Cunningham, id singr for COWBOYS & INDIANS ssk uptempo Indian sngs & mel cntry ballads. Srs only. 714-944-5282

•Fem voc/lyricst/dancer sks swgwrts/musicians to write or form band. Infil Prince, Priest, Cars & AC/DC. Groove oriendnt rock w/lots of guit. 213-459-5129

•Lyrical wtd by gut to collab on org matrl for my band & other artists. AGA, CHR, R&B, Connex helpful. LAX area. Call Eric, 213-674-4007

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