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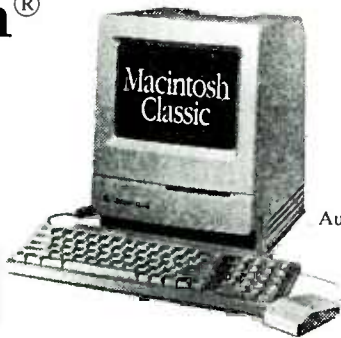
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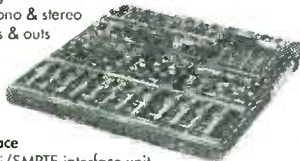
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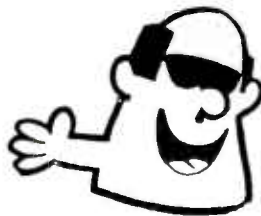


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FEATURES



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Having just re-signed with Elektra, the Crüe is riding high on the charts with their tenth anniversary album, *A Decade Of Decadence*. MC recounts the good, the bad and the ugly with these L.A. street survivors.

By Scott Schalin

Adnan Boon



24 REGGAE MUSIC

MC explores the origins of reggae music and also includes a select listing of record stores and local clubs that feature this musical genre. If you're into reggae, this is must reading.

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Cover photo: Greg Gorman

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FEEDBACK

Valley Arts Response

Dear MC:

For 25 years, Valley Arts Guitar has been providing excellent service to musicians. We do our very best to please not only the famous players, but the non-pros as well. We feel the necessity to respond to Brian Montrey's negative comments as recently published (Vol. XV, #21).

Brian came into our store with a badly worn bridge and practically worn-out frets, as well as the pickups set too close to the strings. It was recommended that he re-fret the instrument as well as replace the bridge (or at least the bridge saddles) and lower the pickups to correct the problem. He stated that he did not want to spend the money to do all of these things, but still wanting to attempt to solve the problem, he asked if there was a less expensive way to fix it. He was told that a level and dress (leveling and rounding the frets) may help, but wouldn't solve the entire problem as the bridge was terribly damaged. Brian elected to go ahead with the level and dress, but to leave the bridge as is.

When he picked up the guitar, he was happy with the service but later brought it back because the first string was getting stuck under one of the frets which had come loose. This fret was not loose from the work we had done, but was due to the poor condition of the frets prior to his bringing the guitar to us. We glued the fret down and leveled and dressed the frets again at a nominal charge of \$20. Brian, by the way, left the store without paying his bill.

The service tech that Brian subsequently took the guitar to told us that he felt the work we had done was good. Brian had his damaged bridge replaced (as per our recommendation) by the aforementioned tech.

Valley Arts has one of the best, if not *the* best reputations in the country for guitar and bass repair. We have never had to defend ourselves with any customer complaints in the past, but this guy was so far out in left field that we all felt it was necessary to set the record straight.

The Valley Arts Service Staff
North Hollywood, CA

Do Your Homework

Mike Starkey
San Francisco, CA

This is in response to Diane Jones'

last letter that appeared in Vol. XV, #19. I would like to add an additional view. She stated that bands are more concerned with measurements, looks and image than vocal ability. As the founding member of a new project with seasoned players from Eric Martin, Fiona and Broken Ties, I see the struggle on both sides as we continue our search for a lead vocalist. I've found that I can talk further on the phone about influences and then meet someone and know in five minutes if it's going to work at all. There are a lot of good talkers with good stories but it's all basically bullshit until you play. As Frank Zappa said, "Shut up and play your guitar." You've got to be honest with each other up front, don't burn bridges and don't lead other people on, because the fine line, auditions can be taken so seriously. The truth, as hard as it is, is still the best policy. What I would say to any vocalist who wants to audition with us or any musician who wants to audition for any band, is have some sort of demo tape and photo. Call and talk for a few minutes and mail your stuff. Include a self-addressed, stamped envelope if you want your stuff returned. Don't say you're going to mail it and not do it. And, do your homework on bands. Know what you're auditioning for.

Equal Opportunity

Kathy Vee
San Jose, CA

From what I've heard on the radio, I feel the music industry is one of the worst discriminatory businesses to go into. I've been a musician for 20 years, however, I'm just working as a songwriter now. Age discrimination, discrimination against the disabled, there's not enough opportunity for the people who have worked for it. There's kids coming up who are in a band. They may not even have much skill or musical

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talent, yet they're getting radio air-play, they're getting major label interest and contracts, simply because they're young and have the energy to tour. This isn't fair to people who have worked in school on music degrees and who have played for many years and who are artistically far more creative than some of the stuff on the radio, especially a lot of the rap garbage. Just because it's different, it sells.

The music industry, if it wants some integrity and dignity put into it, should help the disabled, should help the creative and should be an equal opportunity, not just an opportunity for the young, not just an opportunity for the rich.

Revitalization Plan

Mark Ohrenberger
Los Angeles, CA

I find it funny, if not downright frustrating, that after fifteen years of playing drums and ten years of lessons, that the words quality, integrity and professionalism in the music industry don't exist much anymore. It's the "Anybody Can Do It" show with all the non-musician bozos clouding up the clubs, magazines, record companies and airwaves with their irrelevant crap. What happens to real players? I'll tell you, they end up with 40-hour-a-week jobs and have to pay-to-play at clubs. Being a versatile musician, with many different types of bands I've played in, I will never give up or sacrifice my standards, and I will get that record contract I want so bad. Maybe some club owners and record companies will pull their heads out of the sand, and we'll see some real progress, maybe even a revitalization of real music.

OBITUARY

Stephen Padgett, Publications Director for the National Academy of Recording Arts & Sciences (NARAS), died in an automobile accident in Zion National Park, Utah, on Oct. 13th. Prior to joining NARAS in August of this year, Padgett was Copy Associate for *Los Angeles Magazine* and Managing Editor for *Cash Box*.

Memorial funds have been set up in honor of Stephen & Charyl Padgett at All Saints Episcopal Church, 132 N. Euclid, Pasadena, CA 91101 and at LaSalle Street Church, 300 West Hill Street, Chicago, IL 60610.

CALENDAR

By Christy Brand

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

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

Current

□ The Lis Lewis Singers' Workshop, a training ground for singers, will be holding a one day intensive Performance Workshop. Each performance will be video taped for later critiquing. The cost for the workshop is \$75.00. Those who haven't taken Lewis' eight-week performance workshops may sign up as observers. Lis has set aside a few spaces for those who wish to audit, without participating. Auditors will be able to see how Lewis' games, performance work and discussions are used to develop spontaneity and charisma. There will be a nominal \$10.00 charge for auditing which will be deducted from the fee of any eight-week performance workshop taken in the next two months. Both participants and observers must make reservations in advance. Please call (213) 957-1747 for dates of the workshop and more information.

□ The city of Tempe, Arizona has announced plans to produce the First Annual Arizona Music Conference and Showcase, November 7th-10th. The event will include a comprehensive music industry conference featuring some of the music business' top professionals as panelists with a music festival featuring over 200 acts from Arizona, the Southwest and elsewhere. AMCS attendees will receive a free conference promotional bag full of information and product samples, entry into a comprehensive trade show and passes to attend special afternoon previews and late-night parties. For more information, conference applications, or band showcase applications for the conference call (602) 966-9595.

□ Jason Blume will be instructing a six-week songwriting course at Learning Tree University, November 18th-December 23. The class will meet six Mondays, 8:00-9:50 p.m., at the Chatsworth Campus. Enrollment will be limited to insure individual attention. There is a \$110.00 fee. For additional info and registration, call (818) 882-5599.

□ The Fifteenth Annual Songwriters Expo will be held on November 9 and 10 at the Pasadena Conference Center. Two days worth of panels, workshops, pitch-a-thons and song evaluation classes highlight the annual event, sponsored by the Los Angeles Songwriters Showcase (LASS). Admission for LASS members is \$150; non-members pay \$175, and it will be \$195 at the door.

Re-Caps

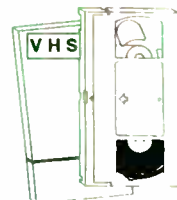
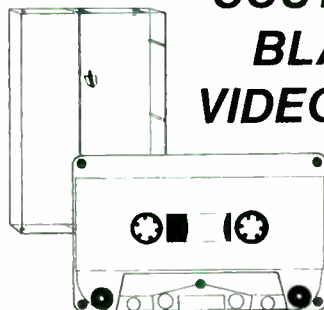
□ NAS has announced that the Sixth Annual Salute To The American Songwriter benefit concert will be held at the Wilshire Ebell Theatre, 4401 W. 8th St. L.A., on Thursday, December 12, 1991, at 7:00 p.m. The salute features the top songwriters of the day performing their hits and also showcases many of the stars who made the hits famous making surprise appearances in honor of the writers. For more info call, Steve Schalchlin, Managing Director, NAS (213) 463-7178.

MC

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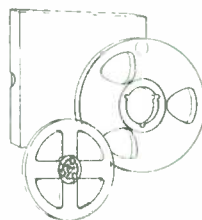
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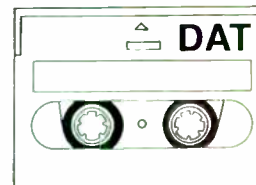


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Sets by Phil Spector, Barbra Streisand, Ray Charles and Aerosmith Lead The Pack

Industry Gears Up For Year-End Box Set Avalanche

By Paul Stevens and Keith Baren

LOS ANGELES—Ever since Columbia opened the box set floodgate in 1985 with the Dylan collection *Biograph*, and PolyGram's Eric Clapton compilation *Crossroads* proved box sets' commercial worth, the music industry has discovered that tapes gathering dust in record company vaults can actually be quite profitable.

Each year sees more compilations released—by such superstars as Elton John, Rod Stewart, David Bowie, John Lennon, Led Zeppelin, the Rolling Stones, the Allman Brothers, Jethro Tull, Marvin Gaye, the Byrds, as well as legendary blues figures like Robert Johnson and Muddy Waters—aimed at CD buyers who want to upgrade their collection or record buyers who want a *Reader's Digest* version of their favorite artist's career.

As was the case last year, an onslaught of compilation projects dominate the Christmas shopping season. This year's bumper crop includes sets on Phil Spector (see accompanying story), Barbra Streisand, the Monkees, the British Invasion, T. Rex, Fats Domino, Patsy Cline, Ray Charles, Chicago, the Carpenters and Billie Holiday.

with releases on the way profiling Aerosmith, Lou Reed, Lynyrd Skynyrd, Jimi Hendrix, Jeff Beck, Howlin' Wolf and Crosby, Stills and Nash. Even this year's earlier releases, such as the Tony Bennett, Bob Dylan, James Brown and Yes sets, as well as the *The Complete Stax/Volt Singles*, should pick up sales steam this holiday season.

While these box sets sport a hefty price tag (anywhere from \$35 to \$75), industry figures prove that there is not only a healthy market, but that nearly every box set released in the last few years has turned a profit.


"The cost of putting together a box set of any kind of magnitude is enormous," says Gary Pacheco, Director of Marketing for Legacy Recordings, who supervised Aerosmith's box set for Sony Music. "In my experience of working on box sets, by the time you put together the art and start working on the tapes, you're easily \$100,000 into the project. All those newspaper and magazine articles that say there's no upfront costs involved in these projects are full of baloney."

Alan Becker, Director of Purchasing for Important Records Dis-

tributors, who put together the T. Rex box set for Relativity Records, agrees with Pacheco's assessment. "The process of remastering the tapes is very expensive. Plus, you have to pay contributors who write liner notes and an accurate discography, rare photos have to be commissioned and tracks have to be licensed from outside sources." [Licensing the material from competing record companies can not only be costly but impossible. Several key T. Rex tracks, including Marc Bolan's signature tune, "Bang A Gong (Get It On)," are not included

on the T. Rex box.]

The studio costs involve remastering (digitally) older tapes and making sure that the CD's sound is faithful to the original recordings. "I would say the remastering process is one of the major reasons for doing these projects," says Pacheco. "Anyone who made compact discs as little as five years ago can tell you that the technology has changed so dramatically, with regard to getting better sounds from older tapes, that this is a chance to give the fans the music the way it was supposed to be heard."

"The music has to be the primary focus, because, although the artwork and liner notes are wonderful additions to the box sets, it's the music that is going to sell them. So unreleased cuts, alternate versions of songs, live recordings and interesting early material are what make the fans feel they're getting something special. That's the magic of the box set." 

ABKCO Releases Long-Awaited Spector Set

By Michael Amicone


LOS ANGELES—Phil Spector, the legendary writer-producer whose "wall of sound" teen anthems helped define pop music during the Sixties, is the subject of an essential four-CD set entitled *Phil Spector Back To Mono (1958-1969)*, released through ABKCO Records, the label owned by veteran manager Allen Klein (the Rolling Stones, the Beatles).

This long-rumored, eagerly awaited 73-song retrospective, which includes such classic singles as "Be My Baby," "You've Lost That Lovin' Feelin'," "Unchained Melody," "He's A Rebel," "Walking In The Rain" and "Da Doo Ron Ron," as well as (in its entirety) Spector's seasonal LP, *A Christmas Gift For You From Phil Spector*, was produced under the supervision of Spector and longtime cohort Larry Levine, who engineered most of the Sixties sessions that spawned these radio classics.

In addition to the set's well-mastered mono sound, the compilation contains a 96-page book sporting song lyrics, period photos of the artists (the Crystals, the Righteous Brothers, Darlene Love, the Ronettes) and songwriters (Carole King, Gerry Goffin, Ellie Green-



wich, Jeff Barry, Barry Mann and Cynthia Weil), a recording history, a special essay by music critic David Hinckley and a reprint of a 1965 article, *The First Tycoon Of Teen*, penned by Tom Wolfe in 1965, which originally appeared in the *New York Herald Tribune*. There are also assorted rarities (tracks previously unissued in the U.S.) and several unreleased tracks, including Darlene Love's version of "Chapel Of Love."

With the exception of George Martin, no other producer has advanced the art of record making or left such an imprint on the sound of pop music as Phil Spector. This box set is a testament to his recording genius. 

MORGAN CREEK'S PLATINUM 'HOOD'



Morgan Creek Records executives were recently presented with a gold and platinum award for the *Robin Hood: Prince Of Thieves* soundtrack album. Pictured (L-R): PGD Senior VP of Sales Jim Caparro, Morgan Creek Co-President David Kershenbaum, PGD VP of National Accounts David Fitch, Morgan Creek Co-President Jim Mazza and PGD President/CEO Gary Rockhold.

GUEST COMMENTARY

DAT's Not All, Folks

By Dan Levitin

For a number of years, the home taping controversy has been raging in our industry. Various legislative solutions have been proposed, and by now we're all familiar with the schemes for taxing blank tape and outlawing or sabotaging digital tape recorders.



Dan Levitin

Proponents of taxes or restrictions on home taping cite millions of dollars of royalties lost annually due to illegal home taping. These royalties are effectively stolen when one copy of a work is bought and multiple copies are distributed to friends of the original buyer. While I do not sanction illicit taping, I am concerned about the larger issue of government intervention.

The current DAT/home taping controversy is a fertile playing field on which to observe the many difficulties which arise when the government tries to legislate details of our private lives. While I concur that artists in general and recording artists/songwriters in particular are oppressed by the financial loss from illicit home taping, outlawing or taxing such taping is a simplistic remedy which does little to solve the problem at its source and sets a dangerous precedent regarding the government's willingness (and ability) to interfere with how we live our lives.

Taken further, the next step I am sure would be to limit home video taping. After all, if I video tape a program to watch it later, I am interfering with the ability of two classes of people to earn incomes. First, by taping I give myself the ability to scan over the commercials, thereby cheating the advertisers out of the money they paid to have their advertisements viewed. In the extreme, if their ads cease to be effective, they could pull their advertising and television programs would be canceled for lack of sponsorship. Secondly, by taping programs, I have the ability to watch them over and over again, cheating the producers, actors, scriptwriters and so on from residuals.

And what about libraries? Libraries are an essential part of the American heritage. Every book a library buys is potential lost royalties to the author as ten, twenty, or even hundreds of readers check the

one book out of the library instead of buying it at the store. Many libraries are buying records, CDs and video tapes, a policy which I applaud, because it legitimizes the artistic value of these endeavors, broadening the scope of what is intellectually valid beyond the written word.

Would home taping opponents have us shut down all libraries because they too are a cheat to creators? Or perhaps they would have us charge a usage fee for each item checked out? While only the most reactionary and greedy among us would propose shutting down all libraries, this seems to me the logical conclusion of congress stamping a blanket tax on home taping.

I believe the larger issue is one of ethics, and no attempt to legislate ethics has ever been successful throughout history. Many of us enjoy home taping because it allows us to make compilation tapes, to tape pieces of songs or solos to learn, to tape CDs or LPs that we've purchased and listen to them in our cars when we drive or on our Walkmans when we jog. I do not think it is the government's business to meddle in our ability to do this. You paid for it once, and you should have the freedom to use it however you see fit, so long as you do not try to derive a profit from such use.

As musicians and members of the recording community, it is up to us to educate others about the ethics of home taping. Taping for personal use is fine—the record companies and tape tax proponents both tell us this. Taping in a way that results in the loss of a potential sale, such as making a tape of a new album for a friend so that he/she can save ten bucks, is unethical; it is stealing from the artist and record companies.

Legislation is tricky. There are enough laws as it is. What we need to do is spend our money and energy teaching and educating about creative ethics. Ultimately, if everyone acts ethically, legislation will be unnecessary.

(Dan Levitin is a producer/engineer, former A&R Director for 415/CBS Records and Contributing Editor to *REP: Recording, Engineering and Producer Magazine*.)

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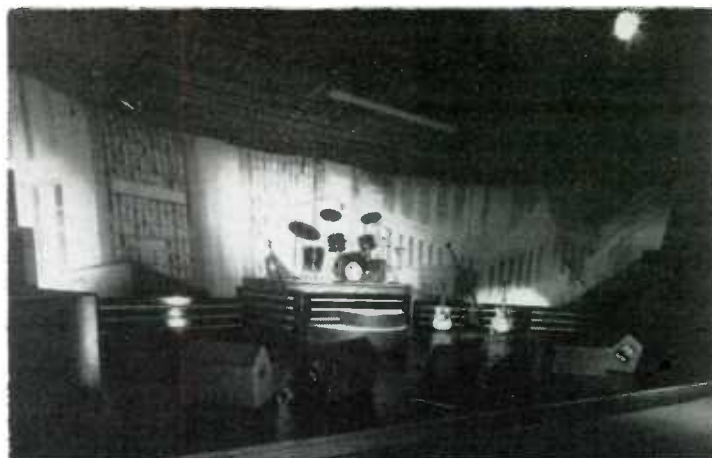
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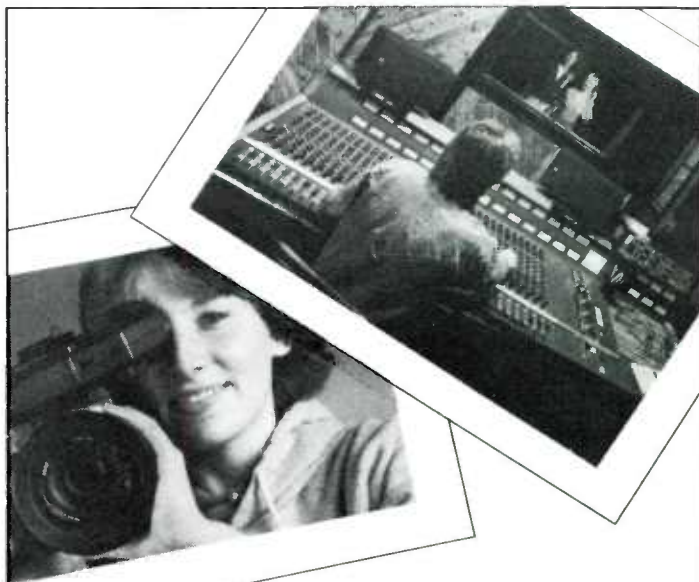
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Annual LASS Expo Set For November 9 & 10

By Sue Gold

PASADENA—The 15th Annual Songwriters Expo will be held on November 9 and 10 at the Pasadena Conference Center. The expo, sponsored by the Los Angeles Songwriters Showcase (LASS), will feature two days of panels, workshops, pitch-a-thons and song evaluation classes.

More than 90 music industry executives and songwriters will participate in more than 30 classes and panels. According to LASS co-founder John Braheny, approximately 275 tapes were picked up or held by guests at last year's Songwriters Expo.

Panels will cover a wide range of topics, including lyric writing, marketing songs, country music and a special hit songwriter panel presented by the National Academy of Songwriters.

A musical theater workshop, which will feature Doug Haverty and Adryan Rush, is also scheduled, as well as a creativity session by Peggy Van Pelt of Walt Disney Imaginering.

Braheny says the weekend is crucial for songwriters. "It's a great place to make a lot of industry contacts and learn about the music business, all in one weekend," he ex-

plained. "If somebody doesn't have a lot of time to go to classes and workshops during the year, or they live outside of the Los Angeles area, this is the ideal situation, because they can make all these contacts—not only with industry people, but with other writers or potential collaborators."

One thing Braheny strongly suggests is that people get there early and have a large supply of tapes with them. "Call us for a schedule to see which publishers and producers are going to be there and what they're looking for. Make sure you have songs that are appropriate for those acts, so you don't waste a session."

Other notables participating in the event include Barbara Jordan, attorney Donald Passman and representatives from Atlantic, Capitol, EMI, Impact, Warner Brothers, Sony/Epic, Island and MCA Records.

Admission for LASS members is \$150; non-members pay \$175, and it will be \$195 at the door. A check or money order can be sent to SWE 15, P.O. Box 93759, Los Angeles, CA 90093. To pay by credit card or for further information, call (213) 467-7823. **MC**

GOLD COMMITMENTS



MCA Music Entertainment Group Chairman Al Teller (back row, third from left) and MCA Records President Richard Palmese (back row, second from right) celebrate the gold success of the soundtrack to the Alan Parker film, *The Commitments*. The duo is pictured with members of the Commitments, who performed during the recent AIDS Project Los Angeles benefit at the Universal Amphitheatre.

By Michael Amicone



Bill Bennett

Bill Bennett has been named Director of Promotion of DGC Records, sister label to Geffen Records. Bennett was formerly with MCA Records. His last position with the label was as Senior Vice President, Rock Promotion and Artist Development.

Madelyn Cousin has been advanced to the post of Manager of Operations and Administration for PolyGram Classics & Jazz. Prior to her promotion, Cousin was Executive Assistant to PC&J President David Weyner, and in addition to her new duties, will continue to oversee the day-to-day operations of the President's office.

Atlantic has announced the appointment of Ann Brubaker to the newly created post of Director of International Marketing. Brubaker, who will be based at the label's New York headquarters, will liaison between the company's international affiliates/licenses and artists' management to facilitate marketing plans.



Susan Arick

RCA Records has announced the promotion of Susan Arick to Manager, Publicity, West Coast, and the appointment of Chris Wheat to the post of Manager, East Coast Publicity.

Hollywood Records has named Bill Kennedy to the post of Director of National Accounts. Previously the label's Regional Sales Manager/Midwest, Kennedy has also worked for Geffen Records and RCA, as Regional Marketing Manager for Geffen and in the promotion department for RCA.

A*Vision Entertainment, the music video division of Atlantic Records, has announced the promotion of Julie Smith to the post of Marketing Manager. Smith will create and implement marketing plans and strategies and spearhead public relations and advertising activities.

JRS Records has announced two new appointments: Lou Tatulli has been named to the post of Vice President, Marketing; and Pat Pipolo has been named to the post of Director, AC and country radio. **MC**

Virgin Records has advanced Michael Plen to the post of Senior Vice President, Promotion. Plen, who will work out of the label's Los Angeles headquarters, will plan and oversee the overall pop promotional efforts of the company.

Zoo Entertainment has announced the appointment of Sami Valkonen to the post of Manager of Finance. Valkonen was formerly the owner and CEO of Rocktops, the largest concert booking agency in Finland. Valkonen will shepherd all financial activities for Zoo and its joint venture partners.



Ellen Zoe Golden

Bicoastal public relations company Set To Run has announced the appointment of Ellen Zoe Golden to Vice President, West Coast Operation. An eleven-year industry veteran, Golden will handle publicity for Set To Run West's roster of clients, including Daryl Hall and John Oates, Delicious Vinyl Records, Bizarre Records, the Black Rock Coalition and Rythm Syndicate.

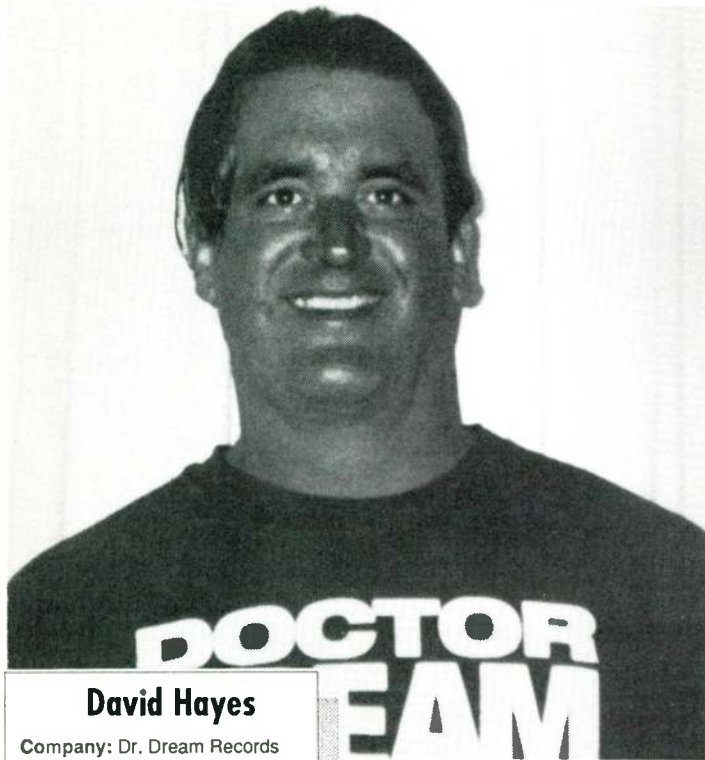
Arista has announced two appointments: Hilaire Brosio has been promoted to the post of Associate Director, Rock Promotion; and Graham Hatch has been named Director, National Alternative Promotion. Brosio will be based at the label's Los Angeles office, and Graham will be based at the label's New York office.

WEA has made several new employee changes: Kim McKenney has been named Singles Specialist; Shelly Berger has been named Sales Rep for the San Francisco office; Mitch Walker and Kris Morrow have been named Single Specialists for the San Francisco office; and Jason Rubinstein becomes WEA's Account Merchandising Rep for the San Francisco office.



Mark Pucci

Recently resurrected Capricorn Records has announced the appointment of Mark Pucci to the post of Vice President of Publicity and Media Relations. Pucci served in a similar capacity with the label during its first incarnation and owned and operated an indie public relations company. **MC**



David Hayes

Company: Dr. Dream Records
Title: President
Duties: Runs the label & signs new talent
Years with company: Nine years

Dialogue

Focus: "The focus of Dr. Dream is basically alternative rock. The way I look at bands—if I can't define what they are, I'm probably interested in them. Being an indie, it's difficult to compete with the major dollars and the major record companies. So we really have to offer an alternative to what they're offering. If a band can describe what they're about, I'm probably not interested; but if they are new and different, I'd like to hear them. Some of our acts include Food For Feet, Walking Wounded, the Cadillac Tramps, Joy Ride, the Swamp Zombies, Andy Prieboy, Kristy McCool...I know I'm missing a couple."

Dream Deals: "The budget for a record here is probably the same budget for a record release party at a major label! Usually our budgets are in the range of \$5,000-\$20,000 to record the entire album. That includes everything—all costs—up to having the master in your hands. I'm in a situation now with the new Don't Mean Maybe record, where, within the first pressing of 6,000 units, I will have made money. And that's the philosophy here. I'd rather have ten bands selling 10-15,000 copies of each album. Then, I'm making money on all the bands on the label. It's about survival. If you can survive and continue to be out there in the marketplace, eventually you'll be on top."

Touring: "My label, in particular, is looking for acts that can tour. On this level, if I can't get the radio airplay and don't have the big money to advertise in all the national magazines, then I have to do it by word of mouth and by people actually seeing the band perform live. I pretty much found out that record sales are one to one with attendance at shows. So if you can pack a club or an arena, that's going to translate into immediate sales."

Artistic Outlook: "We're basically a people label. In the old days, I used to sign bands just because I liked the music and never took into account what kinds of people were involved in making that music. In other words—were they prepared to tour? Were they emotionally ready to make it? I look for people that have a real dedication toward what they're trying to do as artists. Hopefully, they'll have something positive to say."

Orange Audiences: "I think the audiences here in Orange County are more apt to applaud. In Los Angeles, because there are so many bands and so many clubs, the people become jaded. Also, the musicians are different. Here, in Orange County, most of the bands that play also grew up here, so they're playing for the music, the pride and for their friends. In Hollywood, there are bands from all over the country and all they really know about music is what they read in magazines."

Unsolicited Tapes: "We do accept unsolicited tapes. Right now, for example, I'm looking at about three storage boxes of unopened tapes. Then people start calling me to find out if I've heard their tapes. In all the years that we've been accepting tapes, only one act was signed from a tape that was mailed in—and that was a group called Eggplant. I do accept them, but I wish that before people send them in, they'd find out some more about our label; find out what kind of music we release. I'm looking for self-contained artists that are able to tour; I'm not into buying bands' equipment. If you're going to build a house, you come to the construction site with tools. And I feel the same way about musicians."

Signable: "What I liked last year and what I like this year are two different things. I always consider what's going on with the charts and in the marketplace. I also realize that it's dangerous to be ahead of your time. I had a group called El Grupo Sexo who eventually broke up. And as soon as they did, the Red Hot Chili Peppers came on the scene and became huge. The point is, if you're ahead of your time, you've got to stick it out—you've got to wait for your time to come around. A&R is a weird thing. You never know when the marketplace is going to respond to what you're putting out. Faith No More and Chris Isaak both broke about a year and a half after the release of their albums. So you never know."

Good Side: "The good side of the A&R job is watching people listening to the radio and enjoying the music or seeing them at a concert and knowing that you had something to do with bringing that group to success."

Bad Side: "The bad side of A&R is when you find out that you have more belief in an act than the act has in itself."

Advice: "For bands coming into town to play once or twice and then leave, be prepared to come back again. If you leave and don't come back for another six months, it's like starting over. I think it's important to build a foundation in whatever area or marketplace you can. If your band can pack a show and do it for ten shows in a row, you're not going to have any trouble finding an agent or a manager."



The Cowsills: Forget about their four Top 30 hits in the late Sixties. In fact, forget everything you know about the Cowsills and get out to one of their live shows. These guys (and gal) really mean business. They already have one of the strongest demo tapes in circulation with "Is It Any Wonder," "She Said To Me" and "Some Good Years" overflowing with pop harmonies and hit potential. Reminiscent of Fleetwood Mac, the Nineties version of the Cowsills is ready to be signed. All they need is a label that knows how to break singles.

Henry Diltz



Candy Dulfer stopped by the Arista offices recently to pick up a gold record award for her label debut, *Saxuality*. Shown celebrating with the lovely artist are (L-R) Melani Rogers, Jack Rovner, Roy Lott (Arista Records); Inge Dulfer, (Candy's manager); Candy Dulfer; Clive Davis, Rick Bisceglia, Marty Diamond, Doug Daniel and Gerry Griffith (Arista Records).

Grapevine

Local rock band **Tuff**, while asleep in Memphis, Tennessee, awoke and discovered that their equipment truck and all of their gear inside had been stolen. Local police found the remains of the truck about 4:30 a.m., some twenty miles away. The equipment that the thieves weren't able to steal was burned along with parts of the truck. The loss is estimated at \$80,000. Tuff is now back home in Los Angeles waiting to pick up the **Lita Ford** tour for the next six weeks.

Word is that **Jon Bon Jovi** and his band, **Bon Jovi**, have left **Doc McGhee Management**. Lead guitarist **Richie Sambora**, however, is staying with Doc for management of his solo career.

Ex-Tryx members **Jesse** and **Brian** are looking for a bassist who sings to complete their new project. Interested musicians should call: (818) 377-4772.

Poison's inventive lead singer **Bret Michaels** has come up with yet another way to promote singer **Susie Hatton**. Michaels will embark on a tour of clubs using the moniker of **Bret Michaels & the Hollywood Gutter Cats**. He'll perform classic rock tunes as well as some acoustic Poison favorites and will use Hatton as his opening act. The tour is expected to conclude with two nights in Los Angeles. As for the fate of **Poison**, there are some very serious problems concerning one band member which the remaining guys are trying to fix. If the problem can't be resolved, there will be a personnel change and the band will continue. Watch for the group's *Swallow This Live* album in November.

After eleven years, guitarist **Ricky Byrd** left **Joan Jett & the Blackhearts** to concentrate on his own band, the **Byrd Dogs**, and to complete recording of **Roger Daltrey's** new album. Byrd has also contributed material to the project.

After making several changes in personnel, **White Lion** has called it quits.

Chart Activity

Be on the lookout for *Beckology*, a three-CD boxed set from legendary guitarist **Jeff Beck** due in stores later this year.

Looks like **Lou Maglia** has found a hit band in **Blue Train**. Initial single for **Zoo Entertainment**, "All I Need Is You," is moving up the pop charts.

Atlantic should try to chart the **Julian Lennon** album by releasing "Saltwater" as the next single.

Look for a new **Genesis** album entitled *We Can't Dance* to be released in November.

Expect box sets from: **Chicago**, **Ray Charles**, **Patsy Cline**, **Jimi Hendrix**, **C.S&N**, **Lynyrd Skynyrd**.

"O.P.P." isn't the only great track on the **Naughty By Nature** album. There'll be at least two more hits.

Expect **Michael Bolton** to have one of his biggest career records ever with his soulful remake of the **Percy Sledge** classic "When A Man Loves A Woman."

With two singles in the Top 30 and a new album debuting inside the Top 5, **Prince** is hotter than ever.


On The Move

In a move to streamline their organization, **Important Record Distributors** has changed its name to **Relativity Entertainment Distribution (RED)**. Additionally, its record division, **Relativity Records**, will now absorb in-house labels **Combat** and **In-Effect**.

Rachel Felder joins the East Coast A&R staff at **Morgan Creek** records. Felder will also assist in the areas of East Coast press and video promotion.

A&M Records has promoted **Bryan Huttenhower** to the post of VP/A&R. He will work out of the label's Hollywood offices.

Arista manager David Massey has been named VP/A&R for **Epic Records** in New York.

Primus Robinson was named VP/Urban A&R for **Alpha International Records**. 



Overture

Contact: **Rene Hall**
(213) 306-8117

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Brothers **Dan** and **Ben Hall** have submitted a delicious, delightful Sixties-oriented two-song demo tape that just smacks with melodies and remembrances of yesterday. Written, produced and recorded by the brothers themselves, the two tracks, "Win Your Heart" and "The More The Better," show that these guys really have a handle on songwriting and vocalizing. What they need to do is slowly get out of the Sixties and into the Nineties—but they have to do it naturally. The second track, though a bit more aggressive, lacks a strong chorus. **Dan** and **Ben** will certainly succeed based on their vocal abilities alone. I'd like them to spend more time on the songwriting, attempting to write things that are a bit more complex and today. Publishers might want to give this brother team a call regarding a development deal. They deserve one.



Zero Stone

Contact: **WBR Management**
(213) 471-5768

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

According to the band's bio, these guys first got together five years ago in **Redondo Beach, California**, determined to use their talents toward becoming a famous rock band. Their demo is filled with **Led Zepelin** stylings and only the first song has some merit. The first problem is that the songs have no depth. The "ballad" is mediocre at best and the finale, "Space Party," is pretty trite with embarrassing lyrics. The band has no problem vocally or musically; they play and sing well. Where they run into trouble (and so do many others) is the songwriting department. Methinks it time to work with some collaborators and get a new and different approach to crafting tunes. This could help steer the band in a more original direction. Once that's together, everything else will fall neatly into place for **Zero Stone**.



Natural Forces

Contact: **Jon Budd**
(818) 893-5309

Purpose of Submission: Seeking label deal.

- ① ② ③ ☆ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Two of the three songs contained on this demo tape concern themselves with the life of a rock & roller on the road. In the first story, the central character is leaving his baby in **Taos, New Mexico**, because he only has a passion for women who love rock & roll. In the next song, writer **Jon Budd** describes various situations that comprise what he calls "Rockin'." The music industry doesn't need any more generic bands or songs, and these clearly fall into that category. There have got to be other topics to write about. I wonder if musicians write "road" songs to impress women with their wild, anything goes lifestyle? Well, it's not going to help **Natural Forces** land a record deal. Once again, this is a case of a band that plays well but desperately needs to come up with some fresh, original-sounding material. If you really want to impress women, try doing it with a well-written hit song!

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



Primat America signed a long-term publishing agreement with songwriters Faye Greenberg and David Lawrence. Pictured (L-R): Tami Lester, Director of Talent Acquisition, Primat; Faye Greenberg; David Lawrence; and Brooks Arthur, Vice President/Creative Director, Primat.

Activities

ASCAP and Capitol Records joined forces in welcoming the Grapes of Wrath to California with a lavish party held at Club Lingerie. The party was held in celebration of the release of the band's fourth LP, *These Days*, and included a live performance by the acoustic guitar-based band. As the party-goers enjoyed Mexican food and chatted, the band put on a rousing show, which highlighted numerous songs from their new album. The foursome (whose catalog is published by Warner/Chappell Music) is currently on tour in their homeland of Canada.

BMI songwriter Wayne Kirkpatrick has had some tremendous success with two recent Top Five Pop hits: "Every Heartbeat," recorded by Amy Grant, and "Place In This World," recorded by Michael W. Smith. He's also had ten Number One songs on Contemporary Christian Radio with such artists as Grant, Smith, Susan Ashton and Kim Hill.

Virgin Writer Activities

Derek Bramble produced and/or co-wrote six songs for the Tim Owens debut release on EastWest Records.

Jeffrey Cohen co-wrote the Jennifer Holliday hit "I'm On Your Side" from her Arista release.

Cole and Clivilles finished up tracks on the new Mariah Carey LP.

Henry Lee Summer's album was released on Epic. His first single, "Till Somebody Loves You," was co-written with Michael Bolton and Diane Warren.

Rick Nowels co-wrote, "Live Your Life, Be Free," the first single from Belinda Carlisle's new LP with Ellen Shipley.

Jim Peterik co-wrote the .38 Special single "Sound Of Your Voice."

Gary Taylor's new album, *Take Control*, has been released on Valley View Records.

Bill Wray produced and wrote with Giant recording act the Flame.

San Francisco-based My Sister's Machine is currently in the studio mixing tracks.



Pictured is guitarist/vocalist Kevin Kane (left) and bassist/vocalist Tom Hooper from the Grapes of Wrath.

New Signings

Virgin Music recently signed artist/songwriter Steve Earle, songwriter/producer Del James and DGC recording act Nirvana.

Composer/lyricist B.A. Robertson signed a co-publishing agreement with Hit And Run Music Publishing.

BMG Music Publishing has acquired Angela Music, the catalog of Grammy-nominated lyricist Adrienne Anderson. Anderson has signed a co-publishing agreement with the publishing company for future compositions. The announcement was made by Nick Firth, President of BMG Music Publishing Worldwide.

The Business Side

David Steel has been promoted to Senior Vice President of Virgin Music, it was announced by President Kaz Utsunomiya. In his new role, Steel will assist Kaz in overseeing the company while continuing to oversee the activities of the East Coast office. Some of the writers that Steel is involved with include Cole & Clivilles, Deee-lite, Nicky

Holland, Soul Shock & Cutfather, C-n-A and Redhead Kingpin.

Bob Cutarella has been appointed to the position of Director of Creative Services, New York, for MCA Music Publishing, it was announced by MCA Music's John Alexander, Vice President Talent Acquisition East Coast. In this position, Cutarella's duties will include the exploitation of MCA Music's song catalog of both new and standard compositions.

David Stamm has joined Warner/Chappell Music as Manager, Creative Services, it was announced by Rick Shoemaker, Senior Vice President, Creative. Stamm will be based in New York.

ASCAP has promoted Marcy Drexler to the position of Associate Director of Member Relations, Wanda LeBron to Senior Membership Representative, Jonathan Love to Director of Member Relations and Debbie Rose to Associate Director of Member Relations.

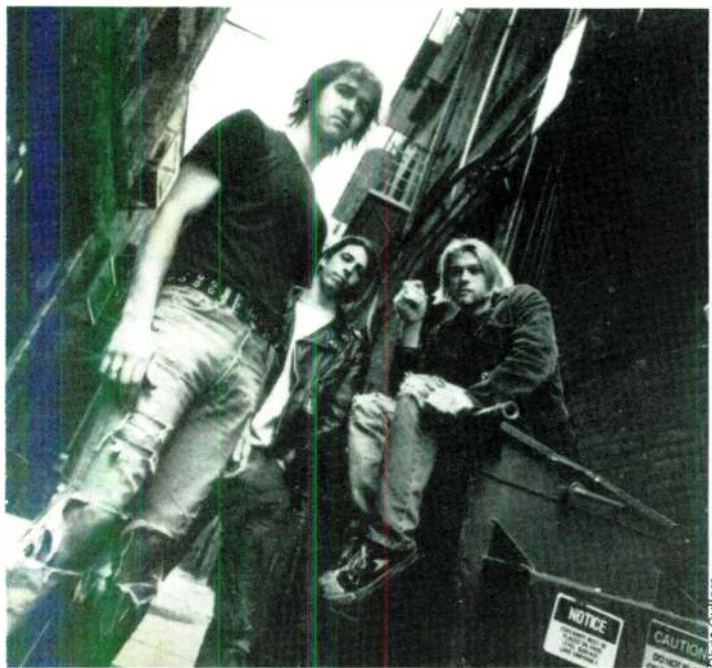
Correction: A few issues back we made an error in the spelling of singer-songwriter John Prine's name. Our apologies. **MC**



MCA Music Publishing International executives visited with recording artist Joe Jackson following his recent sub-publishing agreement with the company. The deal includes his current LP, *Laughter And Lust*, on Virgin. Pictured backstage at one of Jackson's sold-out shows at Radio City Music Hall are (L-R): Ina Meiback, attorney; Steve Jensen, manager; Merrill Wasserman, VP International Acquisition, MCA Intl; Jackson; Kees van der Hoeven, Professional Manager, MCA Holland.



With an intense desire to be on top, Impact recording act Rythm Syndicate hit the Number One spot with "Passion." The band recently signed a co-publishing agreement with Warner/Chappell Music. Pictured (L-R) are: Lisa Jones and Mark Holden, Left Bank Management; Rachelle Fields, VP Creative, WCM; Les Bider, Chairman and CEO, WCM; Carl Sturken and Evan Rogers, Rythm Syndicate; Rick Shoemaker, Senior VP Creative, WCM; Jeff Forman, Creative Director, WCM.



Pat Lewis

Chris Culliano

DGC recording act Nirvana recently signed a co-publishing agreement with Virgin Music. Described as "hard rock riffing with punk rock energy—all within a pop sensibility," Nirvana's material ignites the imagination and keeps the ol' noggin' a bobbin'. Their major label debut album Nevermind was recently released and is receiving favorable reviews. The buzz is heavy on this Ex-Sub Pop Records band! Pictured (L-R) are: bassist Chris Novoselic; drummer David Grohl; and vocalist/guitarist Kurt Cobain.



Michael Jacobs/MJP

Peermusic celebrated the signing of Giant Records recording artist, Miki Howard to a long-term co-publishing agreement. Prior to this agreement, Howard was under an exclusive administration deal with Peer. Pictured standing around Miki Howard are (L-R): Kathy Spanberger, Vice President, Peer; Gigi Gerard, Professional Music, Peer; Hal Ray, William Morris Agency; Nanci M. Walker, West Coast Creative Director, Peer; Kelly Newby and Jeff Wald of Jeff Wald Entertainment; Jeff Frasco, William Morris Agency.



Froz Levin

Grammy winners BeBe and CeCe Winan dropped by to see Winan publisher EMI Music while in New York during a stop on their recent promotional tour. Gospel's most celebrated duo has a new single, "Addictive Love," from their smash Capitol Records album, Different Lifestyles. Pictured are (L-R): Cedric Caldwell, co-writer; Martin Bandier, Vice Chairman, EMI Publishing; CeCe and BeBe Winan; and Holly Greene, Vice President/General Manager, Creative Operations, EMI East Coast.

SONGWRITER PROFILE



Todd Meagher

By Pat Lewis

Songwriter Todd Meagher, who recently became a staff writer with Warner/Chappell Music, was born in Connecticut and raised in New York City. He began his musical career as a drummer, playing in a variety of club bands in New York and Texas before migrating to the West Coast. "I was always like the driving force in the band," recalls Meagher. "I wrote all of the words and melodies for the songs and played drums. But then it just became obvious to me that [songwriting] was my calling. It was really what I wanted to do because it was so satisfying."

Meagher, whose goal is "to be the best co-writer there is," has cuts or has co-written with such artists as Night Ranger, Jani Lane and Erik Turner from Warrant, Tuff (Atlantic), Flame (Giant Records), White Lion, Alice Cooper, and Hurricane Alice, among others. He is currently co-writing with Trouble Tribe (Chrysalis), Steve West from Danger Danger (CBS), Pretty Boy Floyd (MCA), Bangalore Choir (HK Records), Jagged Edge (PolyGram), and Paul Taylor from Winger (Atlantic). He also does a lot of collaborating with other writers like Jeff Paris, a staff writer with PolyGram/Island Music.

Since Meagher is a drummer, his approach to songwriting comes more from a rhythmic point of view. "Rhythmically, I write my phrasing like drum beats," he says, "but chordally, I don't do much in that area. That's why I need a co-writer and it works out good for me. I have no desire to make a musical statement. I've done a great job when the band looks at me and says, 'This is a great song and it sounds like our song.' And they go out and they play it and people have no idea that there was a co-writer. A lot of instances, you'll hear a record and the one hit single that you hear on it, you can tell a mile away that Desmond [Child] or Diane [Warren] or somebody came in and put that song on the record."

Because Meagher grew-up listening to Top Forty radio, he has an ear for melodic structure. "For me," he confesses, "the melody comes first. Then the hook is next and the music is supporting. So, basically when I work with bands that's my first and foremost focus. And the cool thing is, because I don't mess with the chordal arrangements, the band does what they would naturally do—preserving their sound. I'll do arrangement and I'll do groove ideas and rhythmic ideas, but the chord selection and the basic gist of the song is the band and that's why all of the songs sound like the band and not like me. Now with the melodies, I take into account all of their other melodies so that the melodies that I write with the singer are always influenced by who I'm working with. It's always a give-and-take thing, which is killer for me because I just made a best buddy. It's like when you write a good song, you sit across the room and you look at someone and I get goose bumps and I start jumping around the house."

Meagher is a real stickler for making each and every one of his co-writes unique to the particular band he is working with. He even goes as far as traveling on the road with the bands (as in the case with Night Ranger and Warrant) to ensure that he has a real understanding of the band's image and message. "I make a real conscious effort to make sure that when I write, that I know the band, that I've hung out with them, and that I really care about preserving their sound," he says.

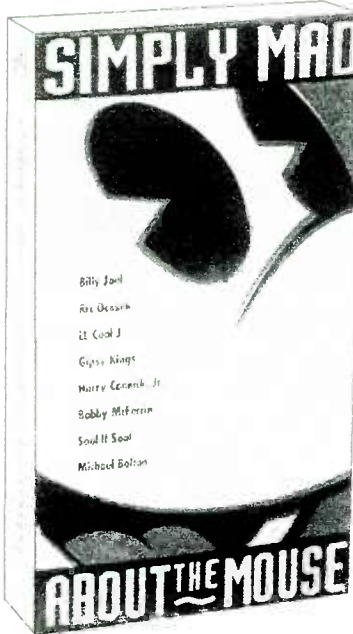
"In a lot of instances, it's a tug of war, because the A&R guy says to me, 'We want you to go in there and give them a radio single.' And the first thing the band says is, 'We don't want to sell-out and be commercial. We're not going to do a song just so it can get on the radio.' So, I have to be a diplomat and I have to care about their feelings and I honestly, genuinely do. And I think they sense that and they say to themselves, 'Let's let him in our cocoon here because we can trust him because he's not coming here to just sell his songs.'"

"The main thing for me is that the bands don't feel threatened and that they don't feel like you're piggy backing them—taking any pride away from them. All I want to do is enhance what they already are and try and help them go toward what I think would be a good song. And the reason why I do that is because I'm a very Top-40-ear guy. And a lot of these guys grew-up listening to heavy metal. So, the record company wants a marriage of those two styles. So it has to be very giving on both sides. I'm very lucky because this year, I've worked with all really good people. At first they've said, we don't want outside writers, and then at the end of it all, they've said we're really proud of this song. And you feel so great!"

MC

MOUSE MADNESS

Eight industry stars have gathered together to pay tribute to some classic Disney tunes in Buena Vista Home Video's re-release, *Simply Mad About The Mouse*. Collectively, these artists—L.L. Cool J, Billy Joel, Harry Connick, Jr., Ric Ocasek, Soul II Soul, Bobby McFerrin, Gipsy Kings and Michael Bolton—have reinterpreted, both musically and visually, some of the classic songs taken from seven different Walt Disney animated features. Highlighting the video (also available through Columbia Records on CD & cassette formats) are performances by Billy Joel ("When You Wish Upon A Star," from the Disney classic *Pinocchio*), L.L. Cool J ("Who's Afraid Of The Big Bad Wolf," from *The Three Little Pigs*) and Ric Ocasek's rendition of "Zip A Dee Doo Dah," from *Song Of The South*. The project was conceived by veteran musician/writer B.A. Robertson who, among other credits, wrote the Mike + the Mechanics hit, "The Living Years." —Kenny Kerner



DOORS 'PARADE'

MCA/Universal Home Video has released *The Soft Parade*, a retrospective look at the often turbulent career of the Doors which concludes the video trilogy directed by Doors keyboardist Ray Manzarek; the other two releases were *Dance On Fire (1985)* and *Live At The Hollywood Bowl (1987)*. *The Soft Parade (\$19.95)*, while much like *Fire* in content, is a more personal statement. "This is a rebuttal to the *Oliver Stone* movie," Manzarek explained at a Beverly Hills party to promote the video's release. "This is the real Jim Morrison." Highlights include several excerpts from a 1969 PBS documentary (the Doors last televised appearance, taped shortly after the infamous Miami bust and showing a calm and more serious Morrison, and the recording session for "Wild Child," where the strains of the Doors unpredictable environment are visibly apparent. All three videos are available for a limited time in a special collector's case, suggested retail \$59.95. —Randy Karr

TRAX RECORDING: Super saxman Branford Marsalis, laying down parts for a song he wrote for the Chanticleir Films production *Without A Pass*, Michael Nally engineering the session...Morton Downey, Jr., laying down vocals on a song penned by Jeanie and Terrie Frankel for an upcoming film project, Ian Hall handling the sonic chores.
TAKE ONE RECORDING STUDIOS: This Burbank facility, recently remodeled with a new Trident Series

80C console with 48 inputs, played host to the following recording artists: Kik Tracee, completing work on a forthcoming album, produced by Slaughter's Dana Strum... Speaking of Slaughter, the band performed pre-production duties on their next opus...Grace Period, completed a three-demo package with producers Del James and Robert Marlowe, Rick Barcelona adding the sonic expertise.
KINGSOUND STUDIOS: This North

Hollywood facility recently announced the addition of a Neve V3-48 console featuring 60 channels of Flying Faders Automation and 12 custom inputs with a choice of API 550A, 550B and Massenburg 8200 e.q. New tape machines include a Studer A827 24-track and an Ampex ATR102 2-track (a second lounge area has also been added).

AIRE LA STUDIOS: In Studio A, Michelle Shocked, mixing an upcoming Mercury Records LP, Eric "E.T." Thorngren manning the board and Rob Seifert assisting...Paul Wright, mixing his new EMI/Manhattan LP, Dave Pensado and Todd Chapman producing the project, Dave "Hard Drive" Pensado on the boards and Anthony Jeffries assisting...In Studio A, RCA artist Mitch Malloy, working with engineer Arthur Payson and assistant Mike Scotella...Gerald Albright, tracking and mixing a new album for Atlantic Records, Craig

Burbidge engineering and Rusty Richards assisting.
41-B RECORDING STUDIOS: Veteran producer Roy Thomas Baker and fledgling SBK act Mozart, working on tracks for the band's debut opus, Eddie Delena engineering.
SONY VISION: "Visions Of U.S.," the Sony-sponsored, AFI-administered home video contest, recently announced the winners in its seventh annual competition. Snagging first place in the Music Video category was "Work" by Jonathan Block and Andrea Cairone. Over 900 entries were received from videomakers this year, with winners in the categories of Fiction, Non-Fiction, Experimental and Music Video taking home prizes that included state-of-the-art Sony camcorder equipment. Judges are currently being selected for the next "Visions," which should have a late spring 1992 deadline for video submissions. —Randal Case MC

BE-BABALU-LA



Lucille Ball and Desi Arnaz (a.k.a. Lucy and Ricky Ricardo) posthumously put their signatures on a new multi-media pact with CBS Video and Columbia Records for the release of Babalu Music! I Love Lucy's Greatest Hits, a new video celebrating the 40th anniversary of this much-loved TV series and containing the best Ricky Ricardo musical performance segments from the show. Produced and compiled by "Weird Al" Yankovic (who else?), *Babalu Music!* contains classic camp performances (by Desi and his orchestra at the Tropicana) of "Cuban Pete," "Cheek To Cheek," "I Love Lucy" and, of course, "Babalu." The music has also been released on CD and audio cassette, and a Laserdisc version has also been issued. Pictured with Lucy and Desi (through the wonders of computer technology) are Ken Ross, VP/GM of CBS Video, and Jay Krugman, VP of Marketing, Columbia.

A RIPPING GOOD TIME



Rippington Russ Freeman is pictured producing fellow GRP label artist Carl Anderson's new project.

PRODUCER CROSSTALK



Joey Summers

MICK JONES

By John Lappen

Foreigner's Mick Jones is quite accomplished at a craft he believes isn't his true calling. "I don't consider myself to be a producer in the strict sense of the word," he smiles. "I feel more like a musician who's got production instincts."

Even though Jones is a gregarious, friendly chap, it might be easy to take issue with him on the above statement when one considers his production resume. In addition to having a producer's hand in all seven Foreigner records (eight if one counts the greatest hits package *Records*; albums and singles that have sold over a staggering 40 million copies worldwide), Jones has produced successful albums by multi-platinum acts like Billy Joel and Van Halen. "I think outside of what I do in Foreigner, people are interested in working with me because they realize that I have a strong instinctual sense for studio work. And it helps to be an accomplished musician as well, because I can offer objectivity."

Those instincts have enabled the British-born Jones to cut his teeth, both as a musician and producer, with some interesting names in the business. Since starting off as a member of French singer Johnny Halliday's band, Jones eventually worked with such artists as Humble Pie, Jimmy Page, Spooky Tooth and the Leslie West Band, prior to forming Foreigner in 1976.

"I've taken something with me from each project that I've worked on," says Jones. "I've been lucky to work with some incredible musicians. I've also been fortunate that they were able to share their talents and experiences with me and that I was able to incorporate what I learned into the framework of what I do."

If there has been a constant thread in the rich tapestry of Jones' success, it would seem to be his unerr-

ing knack for recognizing great songs and melodies. "I'm very bullish on songs and melodies. No matter what is layered onto a song production-wise, if the song itself isn't strong, then everything is a waste of time. The song—how it's arranged, how it's maximized to its most worthwhile state—is the first thing to get right."

An admitted perfectionist, Jones walks a fine line between keeping true to his perfectionist instincts and ensuring that his studio situations remain spontaneous. "I tend to focus a tremendous amount of energy on the vocal, which I feel is the focal point of a song. I feel a natural forte for getting the most out of a vocalist; I enjoy pushing singers to their limits. I especially noticed that when I worked with Sammy Hagar. I think, when we were finished with the album, that Sammy hadn't realized he could sing that way."

"I like spontaneity in the studio. I don't particularly like doing things over and over, although I've had to do that. Sometimes it takes awhile to discover how a song is really going to ignite. But I really don't like studios. I get very claustrophobic after awhile. Because of that I try to do things as quickly as possible."

Because of Mick's reputation as a producer, he is one of those fortunate producers who can wait for work to come to him. "When it comes to projects, I usually get approached by friends or industry insiders. I don't have anyone out there scouting out projects for me. But that's why I like it. Outside work is just something that I do occasionally, so that keeps things refreshing, both with other people and with Foreigner."

When gearing up for studio work, Jones adheres to a production policy that he calls "improvised planning." "I have a certain understanding of the importance of what needs to be done in a studio, but I realize that it doesn't always get accomplished according to plan. In many ways, it's easier to just step out into somebody else's thing and know that all you really have to do is pay attention to the production. With Foreigner, I'm involved with the production, the arranging, the songwriting and the performing...every facet of what goes on. It's interesting and stimulating to be able to spend a little time in somebody else's world."

But Mick also points out that there is an adjustment to be made when entering the studio with someone else on their project. "With Foreigner, I'm used to being in the center of everything that is going on. It's a heady experience to know that your decisions will affect the overall success of the band. With other people's projects, I sometimes have to learn to pull back a little. There have been times when I've wanted to totally take over, but then I realize that—even though my input is welcomed—these aren't my songs, this isn't my band. But that mostly happens when I work with someone who is less experienced. Most [seasoned] bands are very accommodating when it comes to listening to constructive criticisms and suggestions. I wouldn't work with a band at that level who wasn't."

NEW TOYS—BARRY RUDOLPH



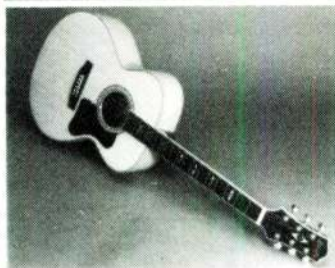
Dual Guitar from Box Guitars

The Box Guitar is two guitars with a common neck, fretboard and body. The neck is 2.87 inches wide at the nut but only 0.89 inches thick. Weighing in at 8.5 pounds, the Box can have identical tunings on both necks for new players or all twelve strings can be considered one expansive instrument. Of course the whole reason for this instrument is to explore all the musical performance possibilities the two side-by-side necks bring to mind.

Having immediate access to two completely different tunings is a soloist's dream. Parallel harmonies, counterpoint and dual soloing are all possible. The upper neck could be tuned conventionally for tapping while the lower neck could be tuned to an open tuning for barring or slide. Electronics are setup so that both necks have their own volume, pickup selector and stereo/mono switching. This means if you would like the upper neck not to respond sympathetically to the lower neck's vibration, you can shut its sound off. However, you can get some of the

best sounds by allowing the upper neck to vibrate along with what you are playing on the lower neck. Since this is all new territory, the future is wide open for any adventurous guitar player.

The Box Guitar offers a choice of either Seymour Duncan or EMG pickups that are wired in both mono and stereo for different sounds on each neck. The bridge is a double-ball Steinberger tremolo system that has been modified by Wilkinson to give the player the option to only whammy either one of the necks or by a locking arrangement, lock both Steinbergers together for simultaneous whamming. The necks are made from rock maple with a choice of ebony, maple or rosewood fingerboards. The body is made from alder wood and is handcrafted by Carruthers. If you are intrigued by the Box Guitar, you can contact them at 17 Brooks Avenue, Venice Beach, CA 90291 or call (213) 960-5080 or (805) 255-1834. West Coast distribution is handled by Innovative Sales at (714) 975-1130.



Gruhn Signature Guitar from Barrington

The Barrington Model F-2 is a narrow-waisted jumbo acoustic guitar designed by George Gruhn. Gruhn, who is a noted guitar expert and author, has come up with a guitar that features a solid top of German Alpine

spruce with "X" bracing that translates more of the guitar's voice into acoustical output (you know—loudness).

The F-2R has matched back and sides of rosewood while the model F-2M uses curly maple instead. The neck is made from mahogany with an ebony fingerboard and mother-of-pearl/abalone inlays. The neck measures only 1 5/8 inches at the nut. There is also an optional, factory installed Fishman transducer and pre-amp for electrical amplification.

Suggested retail price for the F-2R is \$1,080 while the maple F-2M sells for \$1,180. The FC-2M is the same as the F-2M except there is a rounded cutaway for easy access to the higher frets. For more information, call or write to: Barrington Guitars 22N159 Pepper Rd., Barrington, IL 60010. (708) 382-3210 FAX to (708) 382-3250.



JL Cooper's CS-10 Control Station

The CS-10 Control Station is the answer to all the prayers from users of Digidesign's Sound Tools and Pro Tools digital audio and editing systems. The CS-10 has conven-

tional controls that work and feel like good 'ol tape deck controls with large buttons for Record, Play, Stop, Rewind and Fast Forward. There is a footswitch for hands-busy applications and jog/shuttle wheel for "scrub" editing. There are also a set of function keys for initiating complex commands.

The CS-10 has eight 100mm faders to control automation functions within the Pro Tools environment. There are also six rotary pots that can be assigned to effects sends, pan pots, boost/cut, frequency and bandwidth for EQ. Essentially, the CS-10 provides real life mechanical controls for all the software functions of the Pro Tools system.

For more information about the CS-10, contact JL Cooper at 12500 Beatrice Street, L.A., CA 90066 or call (213) 306-4131. MC



New Kids on the Block

Just in case you missed it, we have the *Forbes* magazine list of the world's 40 richest entertainers. Topping the list are teen sensations **New Kids on the Block**. *Forbes* estimates their gross earnings for 1990 and 1991 to be in excess of \$115 million. NKOTB displaces former first place holder **Bill Cosby**. Cos slides into second with a paltry \$113 million. The magazine's figures are calculated from talks with industry executives, lawyers, agents and managers. Entertainment figures are based on royalty payments from record and video sales and estimated pre-tax gross for concerts. The estimated gross incomes are based on two-year projections because of the time lag between an entertainer's

work and the compensation for it. Other rockers on the list include **Madonna** (#4) with \$63 million, **Michael Jackson** (#5) with \$60 million, the **Rolling Stones** (#7) with \$55 million, **Paul McCartney** (#11) with \$49 million and **Julio Iglesias** (#12) with \$45 million. Rounding out the top 20, **Janet Jackson** at #13 with \$43 million, **Aerosmith** at #18 with \$34 million, **Hammer** at #19 with \$34 million and the **Grateful Dead** at #20 with \$33 million. This is the first time since *Forbes* began compiling the list in 1987 that neither Michael Jackson nor Bill Cosby reached the top spot.

David Newman has the score for **Touchstone Pictures'** new *Paradise*. Starring longtime lovers **Don Johnson** and **Melanie Griffith**, this film is the tale of a couple struggling to overcome a deep personal tragedy, which they do with the help of ten-year-old Willard Young (**Elijah Wood**). Newman's name is also associated with such hits as both *Bill & Ted* features, *The Marrying Man*, *Don't Tell Mom the Babysitter's Dead* and the cult hit *Heathers*. Songs include offerings from **Chrysalis** recording artists **Johnny Diesel** and **the Injectors** and **Windham Hill** jazz artist **Billy Childs**.

Also new from Touchstone is *Deceived*. This flick stars **Goldie Hawn** as **Adrienne Saunders**, a New York fine art restoration expert who faces a baffling mystery when her husband **Jack (John Heard)** is killed in an automobile accident. The mystery takes hold when she discovers that the real Jack Saunders

died many years before. **Thomas Newman** has the score. He most recently worked on the features *Men Don't Leave* and **David Bowie's** *The Linguini Incident*. For the score, he's picked some of the best in modern music, including **Windham Hill** recording artists **Denny Zeitlin** and **Steve Erquiaga**, **Private Music** artist **Andy Summers** and the **Penguins**. Especially of note is a song called "Possession," which was written by the brain behind **New Kids On The Block**, **Maurice Starr**.

We've recently stumbled upon another outlet for local bands! This one is called *The Johnny Roberts TV-Talk Show* and it's taped live each Wednesday at the **Natural Fudge Cafe** in Hollywood. In their *Tonight Show*-inspired format, Roberts will interview each guest band and then play the best two songs selected from a live taped showcase. This program is an ongoing series airing weekly on **Century**, **Continental** and the **United Artist** cable systems. If your band wants to get on, we're told that all you have to do is to call (818) 765-3219 and ask for John Roberts. Keep those calls to the waking hours, please.

In a news flash from the **Berklee College of Music** in Boston, Massachusetts, President **Lee Eliot Berk** and Dean of Faculty **Warrick Carter** are seen congratulating keyboardist and composer **Joe Zawinul** after presenting him the Honorary degree of Doctor of Music at the College's Entering Student Convocation exercises. Also receiving Honorary Doctorates at the convocation were jazz drummer **Roy Haynes** and Roland Musical Instrument Corp. founder and President **Ikutaro Kakehashi**, who also served as the convocation's Music Industry

Speaker. This year's honorees were lauded before the largest entering class in the 46-year history of the college.

A big Showbiz thanks to **Bette Midler**, **Carol Channing**, **Tyne Daly**, **Michael Feinstein** and **Melissa Manchester**, who were among more than 6,000 who attended the "Commitment to Life" AIDS benefit, held recently at the **Universal Amphitheatre**. The star-studded evening included **Richard Dreyfuss** reading a consciousness-raising letter from the widow

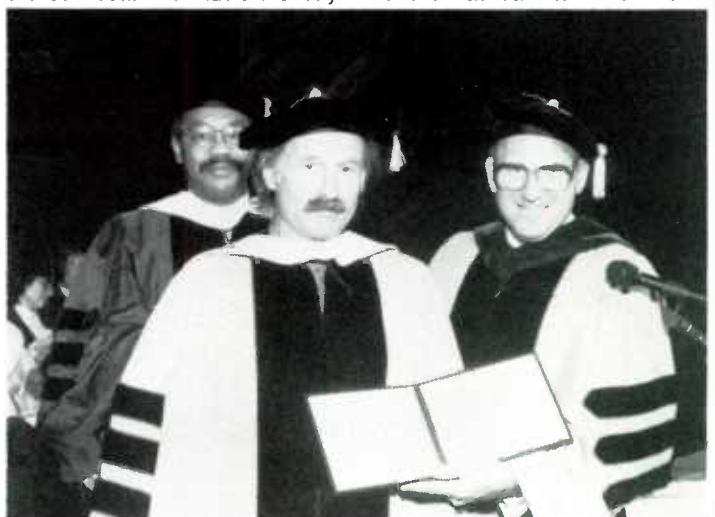


Don Johnson, Elijah Wood and Melanie Griffith star in Paradise

of recent AIDS victim **Brad Davis**. Davis, who won a Golden Globe award for his starring role in *Midnight Express*, died of complications from AIDS on September 8 at the age of 41. Though Davis learned he had AIDS in 1985, he kept his disease a secret, fearing its disclosure would lose him work. "Whatever the rules are in Hollywood today, they must be changed so that people like Brad can come forward before they die," **Susan Bluestein** said in her letter. The benefit was said to have raised



Goldie Hawn is Deceived



Lee Eliot Berk, Joe Zawinul and Warrick Carter at Berklee

SHOW BIZ—Tom Kidd

more than a million dollars with the proceeds going to **AIDS Project Los Angeles**. APLA provides a variety of services to victims of people stricken with **Acquired Immune Deficiency Syndrome**.

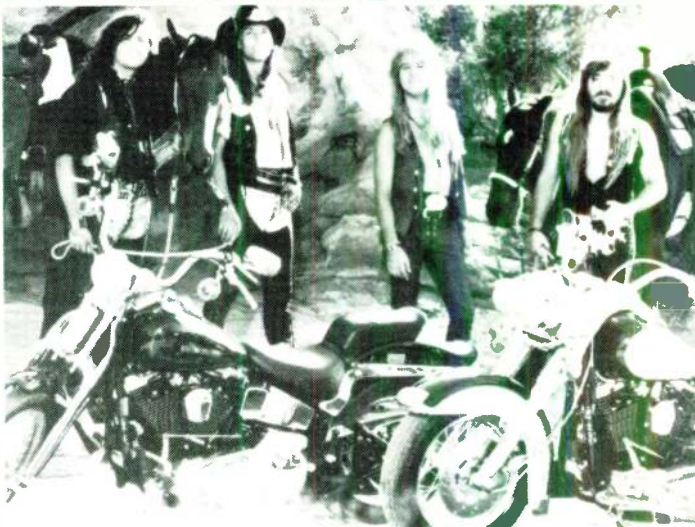
Bette Midler's \$400,000 award against an advertising company has been upheld by a federal appeals court. A federal court jury in Los Angeles found that **Young & Rubicam Inc.** had violated Midler's exclusive right to make commercial use of her vocal style by getting a former backup singer to imper-

that the Court of Appeals has upheld the property rights which performers have in their voices," said Midler's attorney, **Peter Laird**. He went on to say the singer was "especially happy that her victory in this case has been of benefit to performers everywhere."

Los Angeles-based band **Dillinger** took a break from promoting their debut **JRS Records** album **Horses And Hawgs** to make their movie debut. The film is called **Spring Break Forever** and is currently shooting in Ft. Lauderdale, Florida. Vocalist **Chris Post**, drummer **Greg Tobin**, guitarist **Blake Bachman** and bassist **Buck Bowhall** will be in the film with some of the same **Playboy Magazine Playmates** who appear in their video, "Home For Better Days."

Daisychain has announced a couple of gigs they will be doing together with **USA-Rock for Veterans**. The first, in conjunction with **KLSX**, will occur on Thursday, November 14th at the **Palace**. Other acts on the bill include **Fabulous Thunderbirds**, **Stephen Stills**, **Howie Gold** and assorted comics. There will be a giveaway of VIP tours of the moving version of the **Vietnam Memorial Wall**. The second gig will be a day-time affair on December 13 and 14 at **Patriotic Hall**. Sponsored by **Pirate Radio**, the **Railsplitters** will perform during a blanket and pie giveaway. All proceeds from the two events will go to the **Vietnam Veterans Aid Foundation**. Not to be missed.

Sting is not as good at foreign languages as he is at singing. That's the word from his Italian teacher, **Zuccherò**, who joined the former Police man for his 40th birthday celebration at the **Hollywood Bowl** on October 2. **Zuccherò** is Italy's top rocker, currently in America pro-



Dillinger

John Harrell

moting his first-ever album in English, **Zuccherò**. The two superstars got together on the isle of Capri when **Sting** wanted an Italian translation of his "Mad About You" hit for an Italian tour. Though **Zuccherò** gave **Sting** a grade of B- for his language ability, he gave him an A+ for his perfectionism. "He spent three days learning the lines that took me about 20 minutes to write," says **Zuccherò**. "It drove me crazy."

Recently, **Spice** hosted a music memorabilia and art auction to benefit the **Rain Forest Action Network**. The festivities, sponsored in part by **Request Video**, the **Music Video Association** and **L.A. Weekly** were your usual mix of bland and fabulous. In the former category were stage costumes from **Madonna** and **Kate Pierson** of **B-52's** and an autographed baseball cap courtesy of **Janet Jackson**. The latter category found an autographed **Paul McCartney LP**, various gold and platinum records, original **Peter Max** artwork and seven or eight autographed guitars. Chief among these was the guitar you see. This is an **Alvarez** acoustic autographed by both **Jerry Garcia** and **Bob Weir** from the **Grateful Dead**. The guitar went for \$1,250. Autographs notwithstanding, that's just about what it costs new.

In **Rush Springs, Oklahoma**, they danced in the streets to celebrate the repeal of a 17-year ban on public dancing. The City Council voted 4-1 to erase the 1975 ordinance. Cheers rang out at **Odie's Deli and Arcade** when word came of the vote. "We have a jukebox, but no one's ever been allowed to

dance," said owner **Charlene Bingham**, before 200 people jammed downtown sidewalks for a street dance.

Showbiz highly recommends that you tune in the **Nashville Network** on October 14. That's when singer/actor **Kenny Rogers** makes his debut as guest host of television's only live week night prime time talk/variety series, **Nashville Now**. "I am really looking forward to hosting **Nashville Now**," says the country superstar. "That's something new for me." **Nashville Now** boasts over a million viewers nightly. Hosted by **Ralph Emery**, talent on this variety series has run the gamut from political figures such as **George Bush** to country mainstays like **Garth Brooks** to teen favorites like **Leonardo** the **Teenage Mutant Ninja Turtle**. As guest host, **Rogers** will have creative input into determining the theme and talent for the show. **MC**

MC



Zuccherò

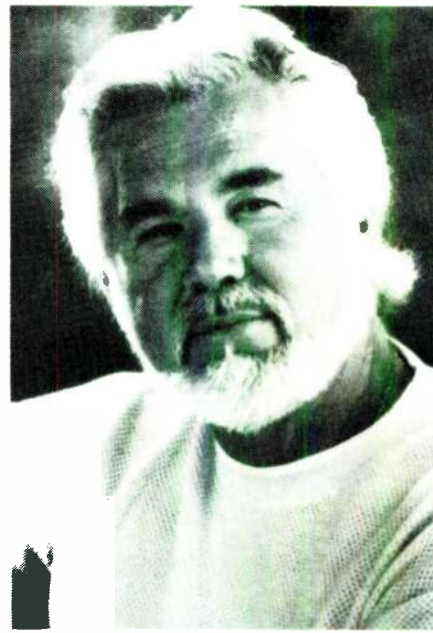
Tom Berthiaume

sonate her in a commercial for the **Ford Motor Co.'s Sable** auto. The damages were based on an assessment of the market value of Midler's voice in commercials. Midler's suit was dismissed at first by U.S. District Judge **A. Wallace Tashima**. He said she had no right to prevent the imitation of her vocal stylings. However, the 9th U.S. Circuit Court of Appeals said in 1988 that she could sue under California law. That ruling was the basis of a similar suit by singer-songwriter **Tom Waits** against **Frito-Lay** for another ad. "We're very pleased



Alvarez guitar signed by Jerry Garcia and Bob Weir

Randy Karr



Kenny Rogers

Kelly Junkerman

Local Notes

By Michael Amicone

Contributors include Kenny Kerner, Tom Kidd, Sue Gold and Tom Farrell.

WALDEN BOOK: Paula Abdul, Sting, Don Henley, Jimmy Buffett, Janet Jackson and Arlo Guthrie are among the musicians who contribute essays to the new book, *Heaven Is Under Our Feet: A Book For Walden Woods*. The book, edited by Don Henley and noted rock journalist Dave Marsh, features 67 chapters on the environment and/or Walden Woods written by a variety of musicians, actors, writers and politicians, including Jack Nicholson, Robert Redford, Tom Cruise, Bette Midler, Ted Danson, Jimmy Carter, Senator Edward Kennedy, Mike Farrell, Carrie Fisher, Whoopi Goldberg, Kurt Vonnegut, Gregory Peck, Jesse Jackson and Don Johnson. The book is available through Walden Books. To find out more, or to contribute to the Walden Woods Project, contact: The Walden Woods Project, 18 Tremont Street, Suite 630, Boston, MA 02108. —SG



WONDERFUL AUCTION: The Wonder Years' Jason Hervey is pictured holding the "piece of art" that Madonna (who else?) donated to the Taco Bell Rock Art Cups For Charity auction, held recently at auction house Butterfield & Butterfield. Hervey shelled out \$1,150 for the 8x10-inch canvas, on which Madonna wrote/painted the phrase "Get Off My Dick! Love, Madonna." Other celebrity items included Whitney Houston's bolero-styled sequined jacket that she wore on her *Moment Of Truth* tour and two signed black fedora hats which Michael Jackson donned on his *Bad* tour. Pictured with Hervey is Kevin Dowling, Taco Bell's Senior Director of Merchandising and Promotion.

CATCHY TUNES: What originally started as a side project for two members of hard-core thrash band Suicidal Tendencies has turned into one of the year's most pleasant surprises. According to ST members, bassist Robert Trujillo and singer Mike Muir, the band, *Infectious Grooves*, and the album, *The Plague That Makes Your Booty Move...It's The Infectious Grooves*, which boasts well-crafted songs, crunchy guitars and funky, bass-heavy riffs, came together accidentally when the duo got together to jam on songs they had written for themselves. After enlisting the help of some musician friends (including Steven Perkins of Jane's Addiction), the pair realized they had come up with something of value. "Before we even got together to write," Muir revealed, "we went to Epic Records [Suicidal Tendencies' label] and let them know what we were up to. Epic told us we couldn't do it. They said it was too difficult for us to be members of two bands at the same time." Determined to prove Epic wrong, Muir, Trujillo and company recorded an album's worth of material and presented it to their A&R rep at the label, who passed on the project. Muir continues: "When Epic passed, I told them that other labels were already interested in the project. As soon as I said that, the top people at the label immediately got involved and embraced the project." And lest you think the guys think of their project as a part-time thing, the band has just been awarded the opening slot on the national Ozzy Osbourne tour. "To put that in proper perspective," Muir concluded, "in the nine years that Suicidal Tendencies has been together, we've only picked up one major tour." —KK



FORUM '91



FOURTH ANNUAL FOUNDATIONS FORUM: The Fourth Annual Foundations Forum drew an estimated 3,500 attendees, a slight increase from last year. This year also marked the debut of the Concrete Awards, which saw Jane's Addiction and Megadeth emerge as the big winners, each walking away with three awards, while Queensryche was voted Best Hard Rock Band of 1991. The most popular events were the Artist Panel, led by colorful Rip editor Lonn Friend (pictured above, top left, with Pantera band member Phillip Anselmo), and a performance by Epic recording act Ozzy Osbourne. Many past attendees of the forum voiced a sense of disappointment at this year's event, citing uninteresting display booths and panels, late-starting events (the awards ceremony started an hour-and-a-half late) and overcrowding. The latter complaint was peaked when it was announced that a wristband drawing would be held to gain admission to the Ozzy concert, with those drawing too high of a number forced to watch the show on closed-circuit television. The keynote address was cancelled at the last minute, due to a "no-show" guest speaker whose name was never released. The Concrete Awards, which still has a few bugs to be worked out, drew some fire from those who felt that it was unfair to be charged a separate fee to attend. However, a portion of that fee was donated to the T.J. Martell fund and \$20,000 was raised by the event. —TF



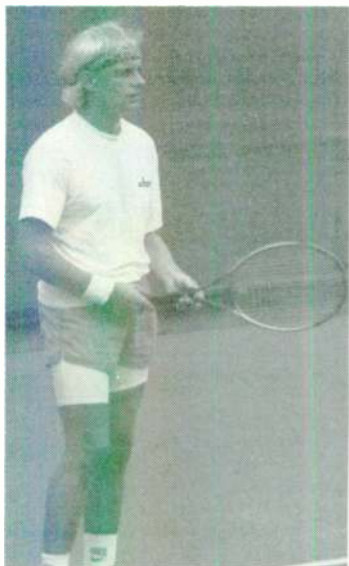
A VISIONARY VAMP: It's always a pleasure speaking with Transvision Vamp's Wendy James, the colorful lead singer who's noted for the skin and opinions that she refuses to hide. And it's this combination of candor and tease which has helped the band succeed in its home market of the British Isles. Unfortunately, the band has not enjoyed the same success here in the States. "We've encountered all sorts of different things," she explains, when asked about the fickle U.S. market. "The Uni label that we were originally on, through MCA, disbanded, and nobody really knew what to do with those bands that were on it." No such problem now: The band's latest effort, Little Magnets Vs. The Bubble Of Babble, featuring "(I Just Wanna) B With U," a recent hit on the alternative charts, wears an MCA badge, and Wendy notes that the company is fully behind the band's new LP. Commenting on the publicity game that she must play in order to get the band's product heard, the no-holds-barred James, who grabbed her crotch for Vox, stripped down to a black lace bra for Select and appeared on the cover of The Face wearing nothing but strategically placed pearls, says, "I don't do as much photo session work as I used to do, and when I do, it's for quality magazines. It's just the same with everything else in my life now: If I'm going to do something, I want it to be the best. I don't want to dick around with inferior publications." In November, the band will embark on their first-ever U.S. club tour (they are tentatively scheduled to play L.A. in early December). —TK



MORE DOORS: Doors biographer Danny Sugerman, Doors keyboardist Ray Manzarek and Ian Astbury of the Cult are pictured at the recent party promoting the MCA/Universal Home Video release *The Doors: The Soft Parade* (see the A/V section for more details), held at the Noa Noa Restaurant in Beverly Hills.



SOMETHING FISHY GOING ON: Capitol recording group School Of Fish, a critical fave with their John Porter-produced self-titled LP, recently made its headlining debut at the Whisky. Pictured backstage (L-R): band members Dominic Nardini and Michael Ward, Capitol President Hale Milgrim and band members M.P. and Josh Clayton-Felt.



Photos: Donna Santist

TENNIS, ANYONE?: Tony Kaye of Yes, Who bassist John Entwistle and Monkee Micky Dolenz are pictured at the recent Vital Care/KSLX Music & Tennis Festival. Tony Kaye is shown competing on the courts, while Dolenz and Entwistle jam during the event's all-star concert. Proceeds from the festival benefited MusiCares, Grammy In The Schools and the City of Hope.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

THE SECOND TIME AROUND: Leo Sayer's current hit record, "I Love You More Than I Can Say," did not come to him through the efforts of any publishers. It seems Leo was in the studio cutting tracks for his current album when they decided to break for lunch. The TV news was on, and on came an ad selling an oldies album, including Bobby Vee's original recording of "I Love You More Than I Can Say." The troupe rushed out, bought the record, had the charts made and went to work.

HO CAPER: The latest music business person to have a vanload of equipment stolen was Don Ho. Thieves took the van, loaded with stage scenery and all the equipment, from the garage of the Sheraton Boston. The show went on with rented equipment.

MOTORHEAD



Tommy Lee

Nikki Sixx

Vince Neil

Mick Mars

YOUNG CRUE

By Scott Schalin



What magazine is this for?" queries Mötley Crüe drummer Tommy Lee. "*Music Connection*," I tell him. "Oh yeah, I remember that magazine," says Vince Neil smiling. "We used to kill just to be in that magazine."

And wouldn't you know that now the band graces the cover of one of the very publications that helped launch its career—a career now ten years older and lifetimes wiser after a decade of decadence.

So, in honor of their aluminum anniversary, we reminisce....

In the very early Eighties, about the same time Ronald Reagan began his reign, a young nomad, born Frank Serafino, changed his name to Nikki Sixx, left the band London and recruited a skin 'n bones drummer, Tommy Lee, to form a band called Christmas. Then, like Santa bearing gifts, the two stumbled upon a classified in the *Recycler* that advertised a "loud, rude, aggressive guitarist" and hired Bob Deal on sight. He changed his name to Mick Mars, and the three convinced a platinum-tressed singer named Vince Neil to leave a Cheap Trick cover band called Rock Candy to complete the nucleus for what soon became Mötley Crüe.

They began as the rock & roll equivalent of a freeway accident: Curious fans might slow down to take a look, but would they stop long enough to hear the inspired pop-metal of songs like "Take Me To The Top," from their debut, *Too Fast For Love*, that embraced the excesses of a town where premature ejaculation isn't a problem but a necessity in order to maintain the high. "From the beginning, we were always into excess," Vince says, kindly providing an example. "I remember one of our earliest gigs

at the Country Club [in Reseda]. I had been up for like three days straight, because I was really into doing coke back then, and I showed up for soundcheck wearing a bathrobe."

If the road to excess doesn't lead to the Palace of Wisdom, as much of their material will attest to, it at least can purchase it. The band recently signed a huge five-album deal with Elektra, estimated at somewhere between \$35-50 million, insuring that, "Whether you like it or not," laughs Vince, "the Crüe will be around for at least another ten years."

To celebrate its success and survival, the band has released *Decade Of Decadence*, a greatest hits CD that also contains three new tracks, including an hilarious cover of "Anarchy In The U.K.," along with a home video that Nikki calls, "A very honest look at our career and the problems."

Oh yeah, the problems. Between the censorship, arrests and overdoses, Mötley Crüe will never be confused with the Osmonds. "Well, we've never been a band that's been willing to sidestep our ideals to sidestep controversy, that's for sure," Nikki surmises during a separate conversation, "which means we've always stepped smack-dab in the middle of it."

The band's second and still finest album, *Shout At The Devil*, labeled the band certifiable Satanists once and for all, and, with Satan proving so durable in the teen angst market, the band parlayed their silly little pentagrams into a much broader following. But it seemed their flirtations with the Devil stirred a little wrath from the netherworld, as Vince recalls. "We were doing demos for *Shout At The Devil*, and we were trying to backwards mask to see if it would work...it was one of those nights where we had been up for days," he qualifies under his breath. "We were all lying on the floor, chanting 'Jesus is Satan, Jesus is Satan' in reverse, so when you played the tape it would come out forward," Tommy continues. "I remember there was this black guy, who was the second engineer in the studio we were working in, and he heard this and said, 'I don't

need this shit in my life,' and he just fuckin' quit. It seemed really funny."

"Well, that night as I was driving back home," Vince leans forward, "my car blew up for no apparent reason. The engine just seized. Later, Mick was driving home, and you know when car alarms go off and the lights start blinking, well he was going down the freeway, when all of a sudden all this shit just started goin' off, and he had to pull over to the side of the road. That was one weird night."

So, maybe there is some power out there. "I think there is," says Vince. "I'm really superstitious. I'm the guy who has to wear the same shoes and the same socks and put them on the same way or I feel I'm gonna jinx my show."

Although none of the members will ever be confused with Matthew, Mark, Luke or John, neither do they gather in a pentagonal form on All Hallow's Eve and sip the blood of Heather Locklear. Vince, a baptized Catholic, now maintains the simple notion of doing unto others as they would do unto him. "My problem with the Catholic Church, and most religions, is they don't want you to have any fun. They say, if you don't do this or that, you're gonna go to hell. That's bullshit. As long as you're a good person inside, you have a good heart and you don't hurt anybody, that's all that really matters."

But how did that theory change when someone *did* get hurt, or killed in the case of Hanoi Rocks' drummer Razzle in the infamous Vince Neil driving tragedy of 1984. Vince thinks for a moment. "That tore me up for many, many years," he admits. "I finally, within the last year, really dealt with it. I went into some intense therapy over it and was able to get it out of my system. Until that time, I never forgave myself for doing it, and I never said, 'Goodbye.' You have to do those things to let go, and I had never done that through all those years. Both that, and getting sober [events which, ironically, coincided], I had to do to make myself a better person."

But, at the time, the music took a back seat

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Frenchy Gauthier

Vice President of Marketing
Impact Records

By Steven P. Wheeler

It's been twenty years since a bright-eyed teenager left France for the land of opportunity known as America, and Gilles "Frenchy" Gauthier has made the most of his own American Dream.

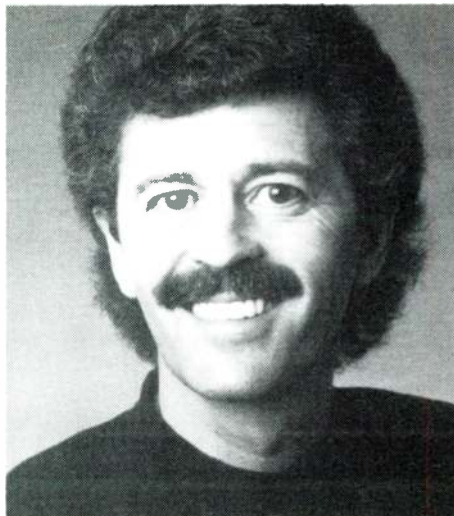
Currently the VP of Marketing for Impact Records, Gauthier has seen all aspects of the industry since 1972 when he worked at Capitol Records as a Boston promotion man. Later, he moved to RSO Records for a brief stint before Capitol realized what they had let go and brought Gauthier back to head their international promotion department.

Next came a move to EMI-America where his marketing talents secured him a place as the VP of Creative Services. After years of working for various record companies, Gauthier took a couple of years off and became a successful video director and producer before returning to the fold as the head of marketing for the ill-fated Enigma Records.

Fortunately, he met Allen Kovac of Left Bank Management, who was starting Impact Records with his partner, Jeff Sydney. Seeing the writing on the wall at Enigma, Gauthier left for the sturdier ground of Impact and has been an integral part of the label ever since.

Releasing their first album this past February, Impact Records has been making inroads on various charts all year long. "We've been very successful," says the easy-going industry personality in his french accent, "because it usually takes a record company a very long time to even get one hit. We've had a hit in every format. On the urban and CHR formats with Rythm Syndicate, and on AOR and alternative with the Fixx.

"We've been very successful and very, very pleased. Not content, but pleased with our success."



MC: What is the difference between marketing and promotion?

FG: Promotion mainly deals with getting records played on radio, whereas marketing concentrates on getting those records to the consumer. When I was International Promotion Director for Capitol Records that was more about putting marketing strategies together with the rest of the world. EMI had just bought Capitol Records back then, and EMI had like 35 companies around the world, and my job was not only to get all of our albums released in all these different territories around the world, but also to get different marketing strategies implemented in those different countries.

MC: When did you first get involved heavily in the marketing aspect?

FG: I was hired by EMI-America Records and became one of the original members of that company, and that was the time that I started in domestic marketing. What that entailed was to put album packages together, to put merchandising/marketing campaigns together and to make videos for sales overseas. That's when my marketing expertise really started. I was more of an image-maker in those days, but I quickly became the VP of Creative Services at EMI, which also included handling the press and artist relations, which is still what I do at Impact Records.

MC: You mentioned being an "image-maker." How involved do the artists get in that aspect of the business?

FG: How big or successful an artist is dictates how much control they will have. I sit down with them and after we listen to the music, we very quickly attempt to identify what the demographics are that we should be targeting. Then we decide which would be the best way to reach that "demo" [target audience]. That includes deciding on the image that an act should have, what they should project in their video—all the way down to the clothes. Obviously, the artist is going to be closely involved in all of that because it's their image.

MC: Just how important is the "image" in today's business?

FG: If a song is good, and the album cover is bad, it doesn't really matter, it's going to sell anyway. But I know some artists who made some mistakes with their visual presentation, and it came back to haunt them later on in their careers. That's why it's very important to discuss all aspects of the marketing campaigns, so that the artists know how important that image is to their recording career, both immediately and in the future, because they are going to have to live with it for the rest of their lives.

MC: Once an album is finished, what is the process with regard to marketing?

FG: After the record is finished, the entire record company has strategy meetings—from the A&R department that signed and recorded the band, to the promotion department that tries to get the music on the radio, to all my departments which include the people who handle the press, to the people who handle the other marketing aspects. What I do is take all of that input and plan a marketing strategy that makes sense but is always a complete team effort.

MC: With the expense of promoting a band these days, is it possible to re-evaluate a marketing campaign during a record's release?

FG: Absolutely, there are always contingency plans. Sometimes albums don't happen on the first single, sometimes it takes until the second or third single before the album begins to catch on, which means you have to work an album for six months or a year to accomplish that.

I think the most important thing is the setup the record company does before an album is released. An album is usually finished a good four to six months before it hits the streets, so during that time we send promotional copies

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Studio 3: Neve - Live Tracking - Mixing

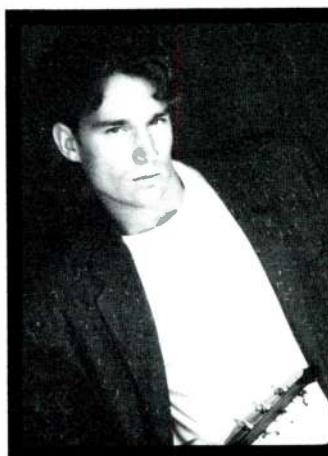
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“There are three things that make or break a marketing campaign: the music, the face and the name.”

—**Frenchy Gauthier**

to radio programmers, consultants, record stores, and we really do a lot of marketing research before the record actually comes out so that the guess work is narrowed down and you have a very good idea where to go with it. This is not a business where you throw something against a wall and wait to see what sticks. Marketing really has become a science. Obviously, none of this is going to ensure that you're going to have a hit record, but it does ensure that you're not going to make a gross mistake. The setup period is really the most crucial period in terms of marketing a record.

MC: How involved do you get in the touring aspect of your bands?

FG: Touring is basically a function of management but it is also a very intricate part of marketing. There are three things that make or break the success of a marketing campaign: the music, the face and the name. Once you put those three elements together, you're going to have a successful campaign, and touring really helps put those three elements together.

MC: Do you think that touring is as important as it has been in the past?

FG: It is much more dangerous because the touring situation right now is pretty dismal. But what has become a very lucrative business over the past five to ten years is the merchandising associated with touring.

As the head of marketing at a record company my job is to avoid becoming involved with 'short-falls' [unprofitable schemes] because it can be a very costly situation which can put the record company under very quickly. It doesn't really make a lot of sense to put hundreds of thousands of dollars into touring if the act isn't going to make that back, so the timing has to be perfect and hopefully the merchandising will make up those losses. We use tours to put those three elements [music, face and name] together and try to take full advantage of that, but it has to be planned very, very well because touring is a very costly situation. The better the management, the less chance of "short-falls," because the best management companies know how to plan tours effectively. Fortunately, Allen Kovac [Impact's CEO] and Jeff Sydney [Impact's President] run Left Bank Management as well, so they know how to put together an effective tour, so we have the best of both worlds at Impact.

MC: Tell me a little bit about Impact Records?

FG: Our first release was in February of this year, but I've been here since October of last year preparing for those first releases. It was very well-planned out, in terms of figuring out how much staff we needed and what we needed for releases.

MC: How big is Impact in terms of staff personnel?

FG: We have our own promotion staff, marketing and creative services staff, as well as our A&R department, and we feel that we will eventually get our own sales staff, but we don't want to get ahead of ourselves like Enigma did. We're basically a very lean machine, which I think is better with the current state of the economy. We staffed ourselves in the most vital areas, and since we had the

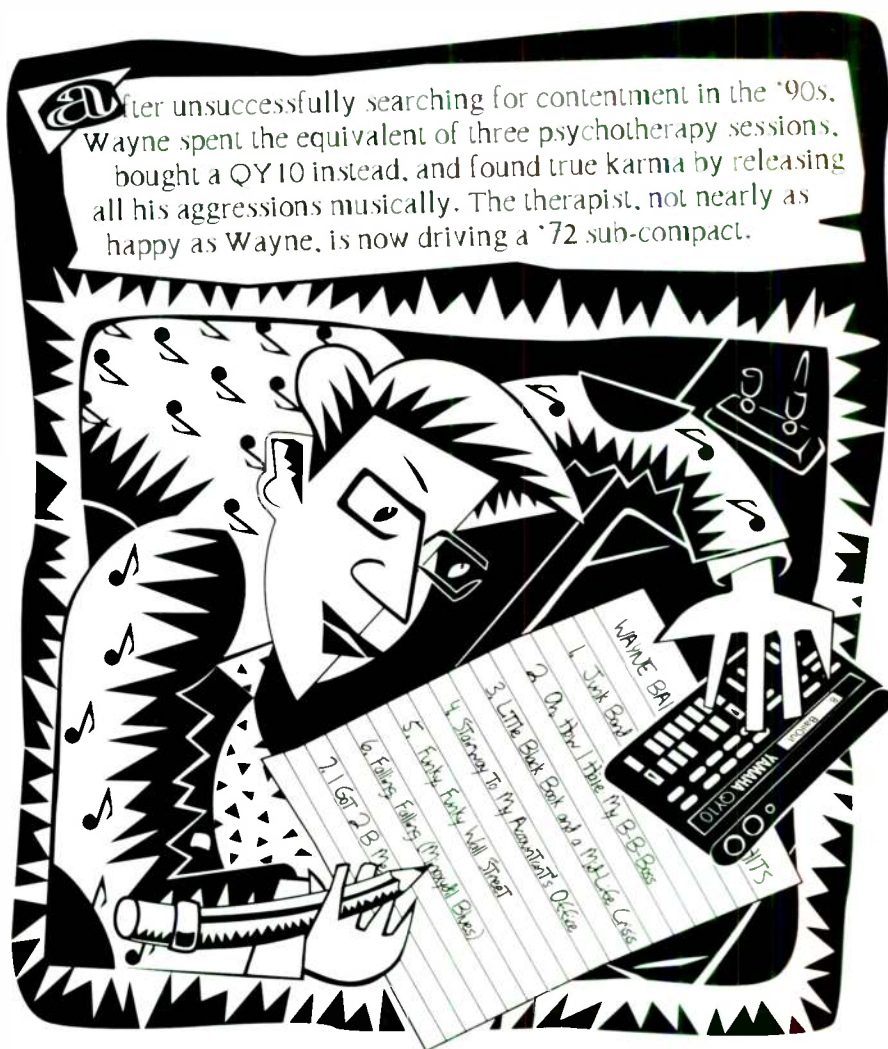
MCA sales staff at our disposal, we felt that we could use that to our advantage until we have enough releases to justify having our own sales staff.

MC: What are you most proud of in Impact's first year?

FG: We've released seven albums so far, and we did very well with Rythm Syndicate, who had a Number Two single, and it's very rare for a new record company to establish a new act within its first six months of existence. Also, the Fixx sold three times as much as they did with their last album, and we're still working that record.

Let's put it this way: Every product that we have put out, we're still working, which shows that nothing has been a major disappointment.

MC



After unsuccessfully searching for contentment in the '90s, Wayne spent the equivalent of three psychotherapy sessions, bought a QY10 instead, and found true karma by releasing all his aggressions musically. The therapist, not nearly as happy as Wayne, is now driving a '72 sub-compact.

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REGGAE MUSIC

By Dan Kimpel

The visual image of reggae music evokes an impossible, dreadlocked Medusa-like musicians singing in an arcane but penetrable patois against the throbbing backdrop of an hypnotic backbeat, while wreathed in billowing cumulus clouds of righteous ganja smoke. Although one of the most easily accessible of the world music forms, reggae's history is borne from the ancient kingdom of Ethiopia, the stifling government yards of steamy Trenchtown, the spirit-ridden jungles of mountain villages and the marble halls of a changing Jamaica.

The term "reggae" was first used in a 1968 single by Toots and the Maytalls entitled "Do the Reggay" (sic). Many feel that the derivation of the word is very possibly a simple description of the beat itself; specifically the relentless and corrosive scratch of the rhythm guitar. Reggae as a pure form has extended and convoluted roots: ska music, popular in Jamaica during the mid-Fifties, and North American R&B, specifically the second line rhythms of New Orleans (whose radio waves reached the islands). Ska became popular in England in the early Sixties when an enterprising and visionary scion of a wealthy British family from Jamaica, Chris Blackwell, began exporting records to England from his tiny Blue Mountain/Island label. The rest is, as they say, history.

Discussing reggae music is impossible without a remedial primer explaining the beliefs that spawned it. Rastafarianism is a back-to-Africa religion of disenfranchised black Jamaicans. The foundation of this religion is the



David Jensen

Ziggy Marley and the Melody Makers

Holy Piby, or "Black Man's Bible," published in 1924. Outlawed and persecuted for their beliefs, rasta elders fled to the bush country and sowed the seeds of their religion among the poor. Early Rastas incorporated into their theology a prophecy of the emergence of a mighty African empire ruled by a black monarch. When Haile Selassie was crowned King of Ethiopia in 1930, Jamaica's Rastas interpreted this event as a fulfillment of that prophecy, believing that Selassie would reunite the far-flung African people under a banner of continental dominance.

Self-appointed Rasta prophets lived under a strict set of moral, religious and dietary law, quoting the King James Bible freely (and creatively) to enforce their beliefs. The smoking of marijuana was encouraged as a sacrament, declared as "wisdom weed" which had grown on King Solomon's grave. Rastas declared their obedience to "Jah" (short for Jehovah), and as the Sixties consciousness

permeated Jamaica, Rastafarianism began to attract many in the arts, particularly in pop music.

Many North American audiences first became aware of reggae through the rhythmic interpretations of Paul Simon ("Mother And Child Reunion" in 1971, recorded in Kingston), Stevie Wonder and Eric Clapton. With the cult movie, *The Harder They Come*, Jimmy Cliff lit the fire of urban film audiences in the early Seventies, and songs he wrote for the soundtrack, "Sitting In Limbo" and "Many Rivers To Cross," were recorded by artists as diverse as the Neville Brothers and Linda Ronstadt.

As strong as these advance warnings were, however, no one was really prepared for the global influence of reggae's strongest champions: Bob Marley and the Wailers. With a career originating in the early Sixties, Bob Marley's music epitomized and defined the genre. Blessed with extraordinary songwriting abilities and an uncanny sense of anthems, Marley and the Wailers conjured classic performances, smoldering recorded tracks, enormous economic profits and huge audiences. Marley's self-determination was apparent early on, as he formed his own record label, Tuff Gong, for the express purpose of recording his own music.

For persons of African heritage, generations removed from their actual and spiritual homeland, the music of the Wailers was the road from Babylon back to the mother continent. In 1978, the Wailers embarked on a monumental world tour, selling out the cavernous Madison Square Garden and traveling to Australia and Japan, where non-English speaking audiences sang along to "No Woman No Cry." Three short years later, Marley died of cancer. Founding member Peter Tosh was killed in a robbery at his Jamaican compound, but co-founder Bunny Wailer continues to record and perform roots reggae, as do originators such as Burning Spear and Black Uhuru.

Thankfully, Marley's son, Ziggy, with his group the Melody Makers (comprised of various Marley offspring) carries the torch ignited by his father, albeit with slight pop influences, which is questionable to some purists, but certainly with all spiritual, political and



UB40

MUSIC CONNECTION GUIDE TO REGGAE

The following is a select listing of nightclubs and record stores which cater to the Jamaican community or specialize in reggae music.

Compiled by Ron Miller

NIGHTCLUBS

KINGSTON 12

814 Broadway
Santa Monica, CA
(213) 451-4423.

A full-time reggae venue with local and international acts, dancing, food and beverages. Strictly dance-hall-style; Wed.-Sun., 9 p.m.-2 a.m.

PAN AFRIC CLUB

18413 Avalon Blvd.
Carson, CA

(213) 538-4373
Featuring a number of world music styles and reggae, Thurs.-Fri.; Sundays feature reggae dance-hall.

SATURDAY NIGHT REGGAE CLUB

Golden Sails Hotel,
Marina Bar
6285 E. Pacific Coast
Highway
Long Beach, CA
Mostly local acts, dancing.

HYATT WILSHIRE HOTEL

3515 Wilshire Blvd
Los Angeles, CA
(213) 820-5150
Live reggae happy hour every Friday, 5:30 p.m.

REGGAE RAGE AT THE RED ONION

6424 Canoga Ave
Woodland Hills, CA
(818)340-5653
Sundays, an all you can eat buffet, 5-8 p.m.; \$5. Live reggae 8 p.m.-2 a.m.

CLUB 26

26 E. Colorado Blvd.
Pasadena, CA
(818) 398-8366
Reggae Tuesdays continue with DJ Rockin' Ron Miller and live music from the Magyk Band.

BARWINKLE'S

6278 E. Pacific Coast
Highway
Long Beach, CA
(213) 493-5419
Live reggae and DJs. Happy hour is from 4-8 p.m.

FASHIONS NIGHTCLUB

Fisherman's Wharf
Redondo Beach, CA
(213) 376-6455
Live reggae every Thursday at 9 p.m.

THE RASTA SHOP

7716 Melrose Ave.
Los Angeles, CA
(213) 653-2452
Carries a wide selection of reggae dance records. Open 11-8 daily, 11-6 Sundays.

RECORD STORES

BARTONS

4018 Buckingham Rd.
Los Angeles, CA 90008
(213) 295-1660
Carries an extensive selection of reggae, plus soca and other Caribbean styles. Also has gifts and sends C.O.D. records. Call for details.

ISLAND WAY

3314 W. 54th St.
(near Crenshaw)
Los Angeles, CA 90008
(213) 294-4840.

SIMRETE'S MUSIC

3513 Venice Blvd.
Los Angeles, CA 90019
(213) 731-4921.

RHINO RECORDS

1720 Westwood Blvd.
Los Angeles, CA 90024
(213) 474-8685
Carries a wide selection of CDs, LPs, tapes and 12"s.

NATURAL MYSTIC

2712 1/2 W. 54th St.
Los Angeles, CA 90043
(213) 299-2003
Reggae, calypso, soca music, plus T-shirts and arts and crafts.

(Tower Records and Aarons also carry a good selection of mainstream reggae.)

mystical roots intact. The breakthrough album, *One Bright Day*, has been followed up with a recent Virgin release, *Jahmekya*, currently charting in *Billboard*.


White British group UB40 continues to make a career out of offbeat but dead-on interpretations of oldies; their first major hit was a skanking and improbable version of Neil Diamond's "Red, Red Wine" and most recently a remake of Al Green's Memphis classic, "Here I Am." Reggae is also the universal soundtrack for surfers everywhere, especially in Hawaii.

Rappers like Queen Latifah and Shinehead use reggae samples as a basis for incendiary, bottom-heavy funk/reggae/rap for urban audiences, while Fox television's sleaze extravaganza, *Cops*, features a reggae theme song. Globally, reggae continues to be hugely popular, especially in Europe and Africa, and

one story, (apocryphal perhaps), involves a visitor to a far-flung Nepalese monastery, where the lone mute inhabitant possesses but one battery-driven cassette tape: the music of Bob Marley.

In Jamaica, in the U.S. and in Europe, reggae continues to change. Dance-hall style and reggae hip-hop, heavy reggae with DJ improvised rap lyrics, vibrates dance floors on both sides of the Atlantic. Here in Los Angeles, reggae is one of the easiest world forms to enjoy. Clubs like Kingston 12 in Santa Monica, the Pan Afric International Nightclub in Carson and the Golden Sails Hotel in Long Beach present live music, as do locations like the Hyatt Hotel on Wilshire and the Red Onion in Woodland Hills (every Sunday). Ron Miller, probably the most "worldly beaten" of any West Coast club DJ, spins reggae dance music every Tuesday night at Club 26, in stately old Pasadena. KCRW and KPFK public radio stations present extended reggae shows as a part of their weekly programming, as does KROQ-FM.

No informed article on reggae music could be possible without mentioning the first, last and best of any magazine which focuses only on world music forms, with a strong and original emphasis on reggae. *The Beat* (formerly *Reggae Beat*) is a brilliant and articulate journal. Spearheaded by Tom Cheney and Minister of Information CC Smith, the magazine is published bi-monthly and available at news stands, particularly in the Hollywood area.

For all the current reggae information, call the Reggae Hotline, at (213) 281-6770. 



The King of reggae, Bob Marley

Adrian Boot

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S O U N D G A R D E N

By Charlie Crisafulli



Kim Thayil

Ben Shepherd

Chris Cornell

Matt Cameron

Lavigne

Soundgarden is getting bigger. It wasn't all that long ago that this band was a member of the Sub Pop record label's highly touted roster helping to create the grunge-oriented "Seattle Sound." Now, they've just released their second record for A&M and are preparing to open a string of shows for none other than Guns N' Roses. Seven years worth of distortion pedals and sweat-soaked flannel shirts have brought these fellows right up to the edge of being the Next Big Thing, and our heroes are ready to jump.

The new record is *Badmotorfinger*, and the sound is heavy. Songs like "Rusty Cage," "Outshined" and "Somewhere" explode with a furious mixture of metal crunch and sly pop-

craft. With the guidance of engineer Ron St. Germain and producer Terry Date, the band's communal approach to songwriting has created a body of work that is muscular and huge. Those who felt that 1989's *Louder Than Love* album marked the beginning of some sort of kinder, gentler, cleaner Soundgarden will have to resign themselves to the fact that this band can still pack an awfully noisy wallop.

Lead singer and chief lyricist Chris Cornell is happy with the sound of the new record, but he doesn't shortchange their A&M debut. "The last one was right for the material that was on it. I feel we represented the songs on that one perfectly, and I feel the same way

about this one." For a guy who's been described mostly as a metal-icon-in-waiting, Cornell has a relaxed and easy going manner about him. Asked about the title of the band's new release, Cornell says there is no secret meaning. It's simply a cramming together of basic rock & roll words. "It sounds like an album title," he explains.

Cornell, along with guitarist Kim Thayil, drummer Matt Cameron and new bassist Ben Shepherd, is proving to alternative/underground bands that you can sign to a major label and still respect yourself in the morning. "We got a phone call way back when we had just started and within two weeks we were negotiating a deal," Cornell says. "Our first

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offer from A&M came before we had even released anything. It was two years before we finally decided to sign. There was a bidding war for alternative bands going on, but we believed that A&M was the label that wasn't going to try to influence us, and they haven't."

Before the jump to the major, there was the work for Sub Pop, work for Los Angeles-based SST and a lot of work on the road to build up a Soundgarden following. Cornell points out that, despite their current status, the band is not rich. "Basically, we're just able to function more as a band. People think that when you sign, you get a lot of money and you become a kept band with no responsibilities or worries. It isn't that way at all. You are really borrowing money against your royalties, and if you make a bad deal, you'll be earning less than if you worked in a restaurant. The biggest difference is that indie labels don't make any money, so nobody gets mad at you for being there. When you move up and start making money, people do get mad."

Anger seems to be one of the main motivators on several of the new tunes. "Jesus Christ Pose" is the first single, and the band has just completed a video for it. It is a ripping attack on those who exploit the symbolism of martyrdom, although it is not an expressly anti-religious song. Cornell seems ready to have it misunderstood by those who don't listen closely. "After 'Big Dumb Sex,' I'll expect anything," he says, referring to a song off of *Louder Than Love* for which he took some flack. The song was a take-off on dance tracks where a singer uses contemporary hit words like 'touch,' 'feel' or 'love' to describe copu-

lation. "I wanted to do the same thing and put the real words back in. Some people were offended. But the same people who were offended probably buy Madonna records for their kids."

Cornell says he isn't worried about the tides of censorship in this country. "I'm not worried about it at all because I think it will eventually help spark something vital. There's

"I don't think people's entertainment time should be taken up by me telling them what kind of food to eat, what kind of god to worship and what to do with their aluminum cans."

—Chris Cornell

never been a time in our history when super-conservatism didn't create a thriving counter-movement."

At the same time, Chris Cornell's lyrics lean more towards the surreal than the directly political. "I don't think people's entertainment time should be taken up by me telling them what kind of food to eat, what kind of god to worship and what to do with their

aluminum cans."

The band has put up with a levee full of Led Zeppelin comparisons since they began and have sometimes been accused of being overwrought. Cornell admits that at one time the band took itself too seriously. "It's important to have a sense of humor as a person, and it's important to include everything you are in your music. We didn't make a conscious effort to include humor in the band; we just didn't put a lid on it." He cites the Butthole Surfers as masters of the balance between goofiness and "sonic seriousness," and a song like "Searching With My Good Eye Closed" from *Badmotorfinger* shows that Soundgarden can pull that trick off, too.

There is a good deal of excitement about the Guns N' Roses dates. "It's quite a jump for us," says Cornell. "We've skipped the clubs and gone right to the stadiums." How does he think Axl fans will react to his band? "They're not going to recognize our songs, but they're going to recognize our approach to music right away. I don't think they'll be offended by what we do."

And how big can Soundgarden get? "We're not going to end up touring with three black backup singers and a horn section," Cornell insists. "We'll never be James Bond-sharp," adds newest Soundgardener Ben Shepherd.

So is it possible that our heroes can enjoy national success without becoming slick and commercial?

"We're getting worse," says Cornell. "We all have Alzheimer's, so from record to record, it's just going to get looser and looser and more and more jagged." **MC**

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ANIMAL LOGIC

By Pat Lewis

It was one particular phone call from publisher Dan Howell that Animal Logic's Deborah Holland will long remember. It was the kind of phone call that most young, aspiring singer-songwriters can only dream of receiving.

Four years ago, Holland was busy sending her demo tapes around to various industry folks—from publishers to record execs to music attorneys—hoping that somewhere, somehow, someone would get involved and help her career to the next level. Little did she know that when Howell received her tape, he would send it to ex-Police drummer Stewart Copeland and bassist extraordinaire/ex-Return To Forever member Stanley Clarke (artists whose publishing catalogs Howell represents) because the pair were looking to form a pop band and needed a singer-songwriter. Well, lo and behold, they chose Holland to fill those shoes, and the three became known as Animal Logic.

In 1989, I.R.S. Records released Animal Logic's self-titled debut album, which garnered the band quite a lot of attention. And now, after a successful world tour and a short break, which allowed Clarke and Copeland the time necessary to concentrate on feature film scoring and opera writing (in Copeland's case) and TV film composing and running his own independent jazz label (in Clarke's case), Animal Logic is back with a new album, appropriately titled *Animal Logic II*.

Even though the band is proud of their debut album, they feel their second outing is more successful and more fully captures them as a band. "You see," explains Holland, "what happened on the first album is that I already had written the songs, and [Copeland and Clarke] came in and just put their parts down. And we weren't really familiar with each other yet. Then we took it out on the road and a whole other thing happened. We saw what Animal Logic was all about, and when I went in to write the songs for the new album, I specifically wrote songs with Stanley and Stewart in mind. I still said what I wanted to say melodically, and it's what I wanted to sing, but I approached it a little differently rhythm-wise, and I also had collaborators on this album. I really geared the songs so they would be fun for a bass player and drummer to play."

Not surprisingly, when Animal Logic first presented their wares to the world, they were met with a fair amount of negative industry

"People figured that perhaps this could be just an experiment where they're throwing it against the wall to see if it sticks."

—Stewart Copeland

speculation. After all, what were two accomplished film composers, who had also been key members of two influential bands trying to prove by forming a "pop" band? As a result, the band was repeatedly asked the same question: "Are you a band or just a project?" It was a question that not only caught the members off guard, but also proved quite challenging to answer.

"We could detect there was something slightly pejorative about using the word 'project,'" says Stewart Copeland, "and so we'd say, 'Well, obviously we're a band.' It was very strange. I guess it was because people looked at Stanley's schedule and my schedule, and they figured that perhaps this could be just an experiment where they're throwing it against the wall to see if it sticks. And that robs it of a certain amount of validity in the eyes of some people. The word 'project' seems to exclude commitment. Well, we've been together for four years now, we've made two albums, we've been out and toured the world, and we are still together. In fact, the average life span of a group is five years, or so they say. So we're pretty close to that and still going strong. We still feel like a new group, almost as if we're still just getting together."

Another question Copeland is asked constantly is how working with the members of Animal Logic compares to working with the members of the Police. "With the Police, excluding Andy, I suppose Sting and I were much more virginal, and we conquered the world together," answers Copeland. "In Animal Logic, to a certain extent, each of us has already conquered the world in other lives and we come together to create something new. There's something a little bit retro about it, as a matter of fact. Whereas, in the Police, we were all starving together and we all busted out. With this group, conquering the world is not the issue, it's already been achieved. We're more into the music that we make and the joy of playing onstage with each other. And that's a very different objective."



Stewart Copeland Deborah Holland Stanley Clarke

J. Katz

MC

◀ 21 Mötley Crüe

to the exulted tales of drug abuse, where 'climb every mountain' had less to do with conquering the business than it did a pile of blow. "It was just too easy to do it [dope]," Vince admits, scratching his arm. "It's like, you get the success," says Tommy, "and all of a sudden everybody around you is fuckin' holding [dope]." Vince: "We even used to have drug dealers on tour with us, right there beside our roadies and crew people. We had two drug dealers on tour with us at one point, and they'd check into the hotel with us...I mean, they were part of the band." Tommy: "They'd stay in different rooms, and it became this competition between them, you know, which could serve us better. They'd each give you a fuckin' ounce and say, 'Here, try this. My rock's bigger than that guy's.' I don't think I bought dope for fuckin' years, man."

By the time of their third and weakest album, *Theatre Of Pain*, the chemicals began to seriously erode the band's already hit-and-miss creative structure. "I don't even remember recording that album," says Vince. "I don't remember singing any of the songs, I don't remember what studio we were at and I don't remember the *Theatre* period at all. And I don't like the album—I fucking hate it."

Ironically, that album spawned an extremely successful single, "Home Sweet Home," that (dubiously) created the term "power ballad" and whose video blossomed further the Crüe's large core following and initiated MTV's "Crüe Rule," whereby, "A band can't be Number One at the request line after a certain period of time," Nikki beams, "because we were on top of Dial MTV for like three months in a row."

Amazingly, Mötley Crüe overcame the chemical and creative warfare and emerged after the mediocre *Girls, Girls, Girls* LP with 1989's multi-platinum, megasober *Dr. Feelgood*, which proved to be a major statement to an industry with shovels poised, ready to bury the band had the album stiffer.

"We were completely, com-

pletely sober during the recording of *Feelgood*, and we had to be, because we were way out of control before that," says Vince without the sober superstar's self-righteousness. "Now, none of us has touched drugs in the last three years." But is sobriety everything it's cracked up to be? "Well, when you first start taking drugs," says Vince, "it's fucking great. But after awhile, you don't get high on coke anymore, you get weird. It's not fun anymore, and you don't really want to do it, but you have to, you know? Now, we've become more responsible to ourselves and to the band. The *Feelgood* tour was our first completely sober tour, and it was fuckin' great. We had a blast, everybody had energy every single night, and it was excellent." "And we just scratched the surface with that record, I guarantee you

that," announces Tommy. "There's a lot more kick where that record came from, and that's a bet!"

So after more trials and tribulations than many Middle Eastern nations, one would be incorrect to assume that the Crüe could turn on auto-pilot and sail calm and confidently into the next decade. "I still feel that we haven't achieved what we want to, success-wise," Tommy says convincingly. "I don't

really even know what that is. It's really strange, no matter what we've accomplished, we never think it's enough. I guess that's what keeps our motor runnin'."

Indeed, as we chuckle about a recent gig by Quiet Riot, one of the Crüe's mid-Eighties peers who now play local, small-time clubs, Vince and Tommy remain more than aware of the tenuous nature of success, and particularly, their delirious attempts to fuck it up in the past. "We've never been secure, even now," says Vince. "We still don't know if people are gonna show up at our concerts."

Yeah, sure.

"No, really," he contends. "We still ask our tour manager before a show if there's any people out there. Bottom line is: We're still the same four boneheads who played the Whisky ten years ago." **MC**

"We still ask our tour manager before a show if there's any people out there. Bottom line is: We're still the same four boneheads who played the Whisky ten years ago."

—Vince Neil

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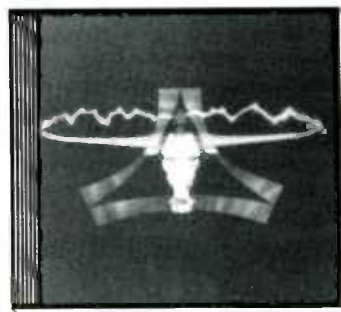
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Galactic Cowboys

Galactic Cowboys

DGC

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Sam 'Houston' Taylor
□ **Top Cuts:** "I'm Not Amused," "Why Can't You Believe In Me."

□ **Material:** Galactic Cowboys take the heaviness of Metallica and marry it to the razor-edged timbre and rhythmic hiccupping of Pantera. Then they add sweet harmonies that you'd expect to hear from a Redd Kross or C,S,N&Y album. Confusing? Yes, it's a strange brew, but palatable. While the songwriting skills are definitely sharp, they could stand some honing. Lyrically, the Cowboys have something to say, and it's intelligent, witty, thought-provoking and rarely has anything to do with girls! Rather, the band touches upon such themes as Satanism and rock music, high school reunions, adolescent angst, environmental concerns, the right woman, space, slaughterhouses and dreams.

□ **Musicianship:** Colvin and Doss comprise a rhythm section that stays on the wild track of the Cowboys' shifting tempos and mood swings. Sonnier's power tool guitar tones and playing style add the thrash element to the Galactic Cowboys' music, with a razor sharp edge that helps set their whole vibe apart. Huggins' lead vocals aren't going to win him many awards—he gets the job done, and that's about it. The main attraction seems to be the group's well-layered backup vocals, which are arranged beautifully and delivered with all the finesse of a grade A pop band.

□ **Production:** Sam Taylor's previous work with King's X seems to have prepared him for the realities of dealing with the diversity employed by the Galactic Cowboys. He's managed to bring in the contrasting harshness of Sonnier's edgy guitar riffs with the smooth qualities of the band's backing vocals into a sense of harmony that gives each his space, while coming together quite nicely.

□ **Summary:** While the songwriting skills of this band could stand a little maturing, *Galactic Cowboys* is an impressive debut album which shows a young band taking music to new limits. But, despite its penchant for musical innovation, GC may fall flat in a world where you've got to dance to it, rock out to it or excuse it for being from Seattle. —Tom Farrell

Keith Carter

Galactic Cowboys

Label: DGC

Manager/contact: Sam Taylor for Silas-Tomkyn Mgmt.

Address: PO Box 512, Katy, TX 77492

Phone: (713) 391-8951

Booking: ICM - Troy Blakely

Legal Rep: Ed Fair

Band members: Ben Huggins, Dane Sonnier, Alan Doss, Monty Colvin.

Type of music: Alternative metal

Date signed: Spring, 1990

A&R Rep: Gary Gersh

By Tom Farrell

Ooohhhh! The Galactic Cowboys! You guys are so great! Hey, you know something? My roommate just *loves* you guys! We listen to you all the time!" Across the table from me, four strangely dressed Texans smile and politely thank the record company employee who makes her exit. The guys look at me, a bit confused, not knowing what to make of the praise and adulation just heaped on them. Sincerity? Or just Hollywood's version of what the Galactic Cowboys scrape off their boots after a run through the pasture? They don't seem to know either, but it appears to strike them as otherworldly as their name and musical vibe.

Sitting in a storage room in the Geffen Records complex on Sunset Blvd., the four musicians who make up the Galactic Cowboys are going over some press clippings which are taking stabs at classifying their sound. Pushing his long, blonde hair off his face, vocalist Ben Huggins smiles while his bandmates poke around the room at the stacks of product-affiliated ware. "Metallica meets the Beatles, 'C,S,N&Y in a head on collision with Metallica,' yeah, we've heard quite a few of the attempts people have made to describe our music," says Huggins, a former karate instructor. "Hopefully,

people will just get the record and make their own decisions," adds fire engine red-haired bassist Monty Colvin. It's beginning to hit me that these guys look as unique and unclassifiable as they sound. They possess that kind of clumsy, weird look that you normally associate with bands emerging from the Seattle Sub-Pop movement. I guess it hit Texas and has been assimilated into their culture. Or maybe that pattern of non-restricted thought is finally spreading. A colorful pill-box hat sits on the head of drummer Alan Doss, while guitarist Dane Sonnier opts for the traditional cowboy chapeau, trysted with some hippie elements in the wardrobe department. Like many other bands, the Galactic Cowboys' fashion display is an extension of their music. "We incorporate a lot of versatility in our sound and look," explains Doss. "We've never, ever allowed ourselves to be slotted into one particular groove in anything that we've done, be it our look, live performance or sound," he continues. "We have so many different personalities in this band, that instead of narrowing it down to one format, we just took everything that influences us or turns us on as a band or individuals and allowed it to turn up on the record. It's just what we are, and it's kind of funny to see people falling over themselves trying to fit us into one form like "alternative" or "rock" or whatever. We're the Galactic Cowboys—that's the way it is, and that's the way it's been since the beginning," Doss finishes.

Doss planted the seeds to the Cowboys in 1989 after the breakup of popular Houston underground band the Awful Truth. After earning a Bachelor of Fine Arts degree in painting from Southwest Missouri State University, Colvin traded his brush for a bass and, along with friend Doss, opted to follow in the footsteps of King's X and leave Springfield for

Houston. Doss, who studied violin and piano, had been playing in punk bands since he was fourteen. "We met Dane and Ben, who were both fans of Awful Truth, and started hanging with them," relates Colvin. "I borrowed a truck from Ben to move my gear after the Awful Truth broke up and invited him to sing with us. There was so much musical diversity in the four of us, that we decided to form a band and get the best of all musical worlds." Sonnier, a Louisiana native, also relocated to Houston in search of better musical opportunities.

Taking their name from a Dallas-based motorcycle gang, the Galactic Cowboys picked up the support slot on the King's X tour less than three months after their inception. "That really gave us our big break," recalls Colvin. "The Masters of Reality split half way through the tour, and we picked it up by default, and played some great east coast dates," he finishes. "The audience reaction was weird," adds Doss. "They just didn't know if we were for real or not."

Attracting the attention of DGC A&R rep Gary Gersh, the quartet was quickly inked and got on with the business of recording their eponymously titled debut disc, with producer/manager Sam Taylor at the helm.

The band impressed members of the press and industry with an SRO ASCAP showcase at Austin's South by Southwest Music and Media Conference in the spring of 1991. Following their showcase, anticipation of their album reached a fever pitch.

"You have to experience our music to believe it," sums up Doss. "We're definitely something different, mainly because of the diversity in our musical tastes," adds Huggins. "Talking about it doesn't accomplish much. Feel it, see what we're saying," Sonnier throws in. "And don't forget to listen to it!" laughs Colvin, "...with an open mind!"

TOMI KITA



Photo: Herb Frick

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

L.A. Guns

Hey, can we get a moratorium on the word "psycho" for local band names? As of last count, we've got **Psychocity**, **Psychotic Waltz**, **Sykotik Sinfony**, **Psychefunkus**, the **Psychokats** and **Psychoboy**.

Long Gone has called it quits. Blame that age old malady, "musical differences."

Soundgarden will be heading out on tour with **Guns N' Roses** in November in support of their red-hot new disc, **Badmotorfinger**. The popular Seattle-based quartet turned down offers from **Ozzy Osbourne**, **Queensrÿche** and the **Red Hot Chili Peppers**.

Jani Lane's Policemen's Ball has relocated to **Club XS** in Glen-

dale. Promoters of the ball, which is still on Wednesday night, offered no explanation for the move.

This had to be one of the hottest concert packages (and best bargains) of the year: the **5th Annual Rip Party**, put on by the magazine of the same name. Held earlier this month at the **Palladium**, concertgoers were treated to performances by Australian upstarts the **Screaming Jets**, England's **Thunder** and Seattle bands **Pearl Jam**, **Alice in Chains**, **Soundgarden** and a rare performance by **Temple of the Dog**.

Are they or aren't they? While **Poison** officials continue to issue a string of "no comments" regarding the band's fate, frontman **Bret Michaels** has taken to the road on a special club tour where he'll be performing classic rock covers. Backed by a group of young, up-and-coming Hollywood musicians known as the **Hollywood Guttercats**, the tour will also serve to promote **Poison's** new **Swallow This Live** disc. Look for Michaels to hit L.A. in late November with girlfriend **Susie Hatton** filling the opening slot.

Lita Ford will be at the **Whisky on November 5-6** and at **Florentine Gardens** on December 12th in support of her new **RCA/BMG** release, **Dangerous Curves**, which shows some of Ford's best material to date.

Your best bets for Halloween: **Haunted Garage** and **Duchess De Sade** at the **Lingerie**; **Celebrity Skin** and **L.A. Guns** at the **Universal Amphitheatre**; starting the festivities a bit early are **Love/Hate** and **Life, Sex and Death** at **X-Poseur 54** on the 27th.

The night before Halloween, **Dumpster** will be packing the **English Acid**, with **Dead, White and Blue** opening.

East of Gideon has inked with **JRS Records**.

Prediction: Look for local bands to finally get wind of the Seattle movement by spring of next year.



Bret Michaels and Marq Torien

C&W

By Billy Block



Billy Block

Jenny Yates

Atlantic/Nashville courted radio and media with an impressive weekend of fine food (courtesy of **Andre and Linda Patout**) and great music as their two hottest new artists **Tracy Lawrence** and our own **Karen Tobin** performed outstanding sets at **At My Place**. Lawrence is a talented young singer cut from the same cloth as, let's say **Alan Jackson**. Tobin is a strong contender for best new female artist as her acoustic Appalachian sound is backed by solid songwriting. The Atlantic/Nashville staff on hand included label head **Rick Blackburn**, **Sam Harrell**, **Carol Lee Hoffman**, **Elroy Kahane**, **Jules Wortman**, **Bob Heatherly** and **Bryan Switzer**. With the overwhelmingly positive response from the industry heavy crowd at the showcase, it's safe to say you will be hearing a lot of Tobin and Lawrence on country radio.

Country songstress **Judy Chadwick** and her cohort in musical mischief **Terry "The Count" Medeiros** are hosting a Sunday evening jam night at the **Marina East Club** (11513 Washington Blvd., Cul-

ver City) near **Sawtelle** and **Washington Blvd.** from 8:30 til 1:00 a.m. They invite you to bring your instrument of choice and come on down.

I dropped in on **Pam Loe and Hipshot** at the new **Denim and Diamonds** club. Pam and the guys sounded great (**Bob Metzger**, **Jeff Steele**, **Dave Loe** and **Brad Swanson**) but I still have a problem with the country disco thing. All the best country nightclubs in America have good sized dance floors and all feature live country music. They all supplement the evenings entertainment with DJs spinning radio hits, but D&D's philosophy of "disco is better" still sucks. Come on folks, one night a week of live music? Country music is/was meant to be played in a honky-tonk by honky-tonk heroes, not a plastic playpen.

Those who prefer live acoustic music would do well to check out the **Western Beat** songwriters night at **Highland Grounds**. On Thursday Nov. 7th, the **Western Beat** showcase will host new **BNA Recording** artists the **Remingtons**. This will be the Remingtons' (**Jimmy Griffin of Bread**, **Richard Mainegra of Cymarron** and **Rick Yancey of Shylo**) first L.A. appearance. Their sound features soaring harmonies and superb songcrafting. **BNA Prez Ric Pepin**, A&R chief **Richard Landis** and A&R Manager **Jim Della Croce** will all be in attendance. Also appearing will be **Re Winkler** fresh from the Nashville studios, hit songwriter **Steve Seskin**, songwriter/producer **Wendy Waldman** and producer/guitarist **Brad Parker** with **Rick Vincent**, who may well be **Curb Records'** next **Number One** act. Songwriter **Collin Raye** and producer **Jerry Fuller** may drop in and play a few as might **Michael Smotherman**. Highlights from last month's **Western Beat** included wonderful songs from **Jenny Yates**, **Mark Shark**, **Margaret Fleming**, **Sid Griffin**, **Curbs' Jeffrey Steele**, **Jan Buckingham**, **Jim Leslie** and **Liza Jane Edwards**.



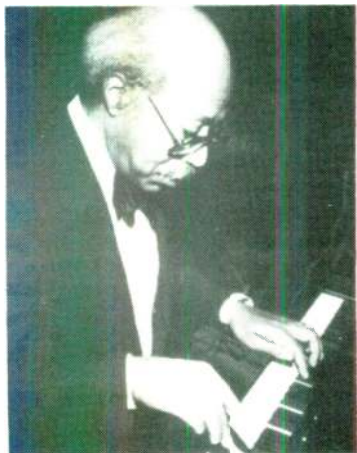
Billy Block

Karen Tobin (center) and Tracy Lawrence (in hat) flank Atlantic/Nashville Chief Rick Blackburn and staff.



JAZZ

By Scott Yonow



Tommy Flanagan

In my last Nightlife column, I described the music of three alto-saxophonists who had recently appeared in town. This time the focus is on a trio of brilliant pianists: **Tommy Flanagan**, **McCoy Tyner** and **Mike Garson**. Flanagan, one of the top exponents of classic bebop, was in exquisite form during his week-long stay at **Catalina's**. With strong assistance from bassist **George Mraz** (whose miraculous bowed solos amazed the crowd) and drummer **Larance Marable**, Tommy Flanagan showed why bop (now over 45 years old) still sounds magical and timeless. "Tin Tin Deo," "Lament" and "Our Delight" were enjoyable, but best was his medley of "Embraceable You" and Charlie Parker's line on the same chord structure ("Quasimodo"), particularly his recreation of both of these songs' famous recorded introductions.

McCoy Tyner has been such a

dominant force on post-bop jazz piano for so long that it is easy to take him for granted, at least until one sees him in concert. During his stint at **Catalina's**, Tyner (backed by the impressive team of bassist **Avery Sharpe** and drummer **Aaron Scott**) was typically powerful but also featured complete command of dynamics. Most memorable was a powerhouse version of "Giant Steps" (which displayed the often overlooked influence of Art Tatum on Tyner), a lengthy "Like Someone In Love" and an unaccompanied "I Should Care."

Although McCoy Tyner has few peers, Mike Garson's name can be mentioned in the same breath. In a set of virtuoso duets with flutist **Jim Walker** (his co-leader in **Free Flight**) at **Le Cafe**, the pianist displayed his talents in both classical music and jazz. The rapid Walker-Garson unisons are always impressive and on a variety of Garson originals, the duo was in superb form, constantly challenging each other. Whether it be playing the complex "Giant Steps" chord changes over "Sweet Georgia Brown" (a rather humorous idea), whipping through "What Is This Thing Called Love" or interpreting passionate ballads, the music was often stunning. Most remarkable was a duet recreation of a Garson solo that featured eighteen increasingly complex variations on a theme by Paganini, played at a ridiculous tempo. Few other musicians (outside of Eddie Daniels) are so able to jump comfortably between jazz and classical as Mike Garson and Jim Walker, two of the very best.

Upcoming: The legendary pianist-vocalist **Elyn Rucker** will be at the **Bakery** (213-271-9039) Nov. 3 and **Lunaria's** (213-282-8870) Nov. 8 & 9; don't miss her! Also of interest, **Ahmad Jamal** will be at **Catalina's** (through Oct. 27), **Julie Kelly** sings at the **Grand Avenue Bar** (Oct. 31) and **Pedri Music** (213-283-1932) continues its series of free jazz concerts each Saturday afternoon.

BLACK MUSIC

By Wayne Edwards



Keith Washington clowns around with vocalist Valerie Mayo.

The **BMI West Coast Theatre** kicked off its new season last month at the **Palace** in Hollywood. The showcase is very similar in tone and spirit to the rival **ASCAP Showcase**, which is generally held at the **Roxy**. Both events give local, unsigned talent the opportunity to perform before an industry audience which, more often than not, includes at least a few A&R executives.

The winners of BMI's season debut was **Immature**, a trio of pre-pubescent rappers, who beat out a field of eleven "amateur" acts. Former **Atlantic Records** vocalist **Miki Howard** made a special guest appearance. Howard's next project will be on **Giant Records**. BMI's next showcase is scheduled Sunday, October 27.

On The Road Again: On separate bills, **Keith Washington** and the **Brand New Heavies** tore up Houston, Texas. The Heavies, performing at **Rockefeller's**, played an in-

teresting blend of jazz/funk. There's been no mention of L.A. dates. Washington, on the other hand, is slated to hit the area later this year as he opens for jazz/pop chanteuse **Phyllis Hyman**. By the way, it seemed like every other radio spot in Houston was announcing the coming of **Luther Vandross**.

Add Luther...Nov. 1 has been added as a third and final date to his **L.A. Sports Arena** concerts. As we told you first, the bill, also scheduled for Oct. 29 and 31, includes **Lisa Fischer**, **Sinbad** and **Sounds of Blackness**.

Just when it seemed the L.A. concert scene was slowing down, Anaheim's **Celebrity Theatre** is heating up. Upcoming shows at the intimate theatre-in-the-round include the **O'Jays**, **Lever** and the **Rude Boys** (Nov. 17), **Lisa Lisa and Cult Jam** (Nov. 2), **B.B. King, Bobby "Blue" Bland** and **Ruth Brown** (Dec. 27), **Zapp, Ohio Players** and **Lakeside** (Nov. 27) and **Al Jarreau** with **Lalah Hathaway** (Dec. 13 & 14).

Comedian **George Wallace** opens for fellow comic **Dennis Wolfberg** at Pasadena's **Raymond Theatre** (Nov. 1). The following night, the laughing duo fill the bill at the **Ventura Concert Theatre**.

Mellow Notes: The **Strand**, a.k.a. ol' faithful, slows down considerably in November. A couple of dates worth noting: the **Dramatics** (Nov. 15 & 16) and **Rose Royce** (Nov. 30). Looking ahead to December: **Branford Marsalis** (Dec. 7), **Tenore Blanchard** (Dec. 18) and songstress **Nancy Wilson** (Dec. 27 & 28).

On the many nights with no place to go, rev up the CD player and check out the **Brand New Heavies'** self-titled debut disc (*Delicious Vinyl*), **James Ingram's** *The Power of Great Music* (Warner Bros.), **Gerald Levert's** solo debut, *Private Line* (Atco/East West) and, for those with more adventurous tastes, the sensual sounds of **Dori Caymmi's** *Braslian Serenata* (Qwest). **MC**



McCoy Tyner



Immature surrounded by industry types.



Jessica Altman

Randy Travis

**Randy Travis
Alan Jackson
Tammy Wynette**
Universal Amphitheatre
Universal City

Tammy Wynette is indisputably lovelier and sexier than ever, and she methodically lined up and shot to perfection every tune during her skillful performance recently at the Universal Amphitheatre.

Age has added a new dimension of power to the style of country belting she helped pioneer, and at times she sounded like a controlled hydrogen blast. The effect was stellar, something I had never heard before. She also treated us to a microseminar on songwriting and read some lyrics to a song she had just penned about what it was like to see herself aging after 25 years as a sexy country knockout. She filled in the tiny spaces allotted between songs with wisecracks, anecdotes and bits of philosophy, and when the time came for her official anthem, "Stand By Your Man," many people came to their feet in salute to her. She came across like a fine red-blooded wine, making her two co-stars, Alan Jackson and Randy Travis, sound like they needed to cork it and stay down in the cellar for awhile.

However, the hunk factor was the premier reason the mostly female audience was there. Alan Jackson, who got flustered and blushed at the adoring female hecklers, came across like a shot of 20-20 after Tammy, and it took awhile to get used to his greener honky-tonk style. Tunes like "Blue Blooded Woman And A Redneck Man" set a promising tone, but the effect was lost when Jackson followed ballad with ballad and lacked the wisecrack ability of Ms. Wynette. He seemed to please

the crowd well enough and absolutely beamed during "Walking The Floors Over Me" and "Don't Rock The Jukebox."

Randy Travis has become a formidable tunesmith, relying on his own proven formulas and techniques which the best songwriters from Broadway to Nashville have used for decades. Ingenious arrangements and tight but simple lyric and melody lines have worked for Travis, who looks more like an insurance agent than a country star.

Looks notwithstanding, his audience is true, staying with him throughout his lengthy set, which included mush classics like "I Told You So," "Points Of Light" and "On The Other Hand." His roots are traditional, and his ability to hit those low notes and vibrate the seats makes him sound almost as old as those tried and true traditions.

While Jackson stood molded to his mic and guitar, and Tammy slinked, strutted and parked like a picture on a stool, Travis kind of moseyed around the stage. It was an elaborate set which appeared to be created by the same masterminds who designed sets for Ricky Ricardo, Lawrence Welk and probably Wayne Newton. Less than

halfway through his set, Travis humbly thanked his record company, Warner Bros., for their support. Most of the show was nicely peppered with songs of mixed tempos, making his set seem more even than Jackson's.

Travis' grand finale, a rousing version of "Dixie," sung milkily slow and harnessed with the unfurling of a mammoth Stars And Stripes in the background, was a bit much for me personally, but utterly spiritual for Travis' crowd.
—Karen Orsi

Crowded House

Universal Amphitheatre
Universal City

With the addition of new member Tim Finn, Crowded House's performance was a tad tamer than in the past (drummer Paul Hester actually spent more time playing than clowning around and cracking his very silly, very British jokes).

However, whatever they may have lost in silliness, they more than made up for with improved and richer vocal harmonies; not to mention, vocalist Neil Finn's instrumental duties were relived a bit by the elder Finn (who, like his brother, played acoustic guitar and piano), which gave Neil added mobility. Additionally, and probably the best part of this new addition, was that the band was able to pull out some old, classic Split Enz tunes, which certainly seemed to delight the audience.

Dressed in color coordinated attire, Crowded House opened with the Beatle-esque "It's Only Natural" from their third album, *Woodface*. As usual, the stage was decorated from one end to the other with artwork by bassist Nick Seymour. For the first half of their two-hour performance, they relied heavily on material from their self-titled debut album, including "Now We're Getting Somewhere" and "World Where We Live." During the second half, the band loosened-up and performed a good deal of the material from *Woodface*. Mr. Lounge Lizard himself, Tim Finn, was the featured vocalist on "All I Ask" and drummer Hester had his day-in-the-sun as he sang the lead vocal on "Italian Plastic." After being brought back for a third encore, the band performed their biggest hit to date "Don't Dream It's Over," which was the perfect ending for an exquisite evening.
—Pat Lewis



Pat Lewis

Neil Finn of Crowded House

EMF

Hollywood Palladium
Hollywood

When a band like EMF gets signed to a major label record deal after only a handful of gigs, it tends to foster a certain kind of cynicism—and for good reason. This type of record company impulse shopping almost always signals the arrival of, say, the next Bay City Rollers.

In short, quality bands pay dues.

But EMF is proving an exception to this usually reliable rule. At its Hollywood Palladium coming out gig, the Epsom Mad Funkers played with the type of robust spirit and musical tautness that would have knocked the Rollers all the way to Bay City and back. It's not often that you find a dance-rock band that can deliver the goods with this kind of precision, energy and drama. When this young unit hit its stride, you had no choice but to move.

EMF launched its Palladium dance party with the same one-two salvo that opens its recent debut album, *Schubert Dip*. "Children" and "Long Summer Days" were both served up with near punkish vigor. Unlike more traditional contemporary dance music acts, EMF wasn't weighted down by mechanical rhythms and a prefabricated air, despite its use of samples. The tightly wound instrumental thrust (bass-guitar-drum) kept the music moving in a spontaneous funk-hop-rock fusion.

In other words, what EMF plays is dance music for rockers; though hits like "Unbelievable" have been embraced by certain factions of the Club MTV crowd, the quintet is more suited to the sweaty and smokey ambiance of a rock & roll club.

The major hitch in EMF's live program was the lack of enough quality material to sustain a full show. But EMF's understandably thin song selection was unnecessarily underscored by the group's poor sense of song sequencing. In a severe bit of miscalculation, the band stacked its most potent songs in the concert's first 25 minutes. This made for a fabulous start, but a relatively lazy and anticlimactic finish.

Pop music is a constant process of proving one's self. But as rock & roll freshmen go, EMF clearly belongs at the head of its class.—Jon Matsumoto



Jessica Altman

EMF at the Palladium



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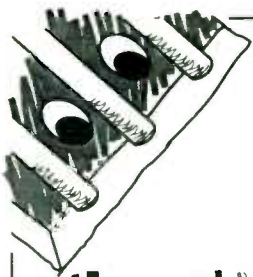
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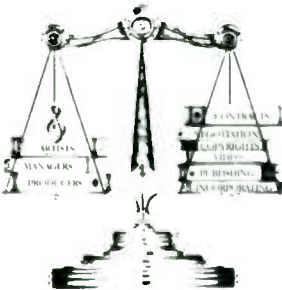
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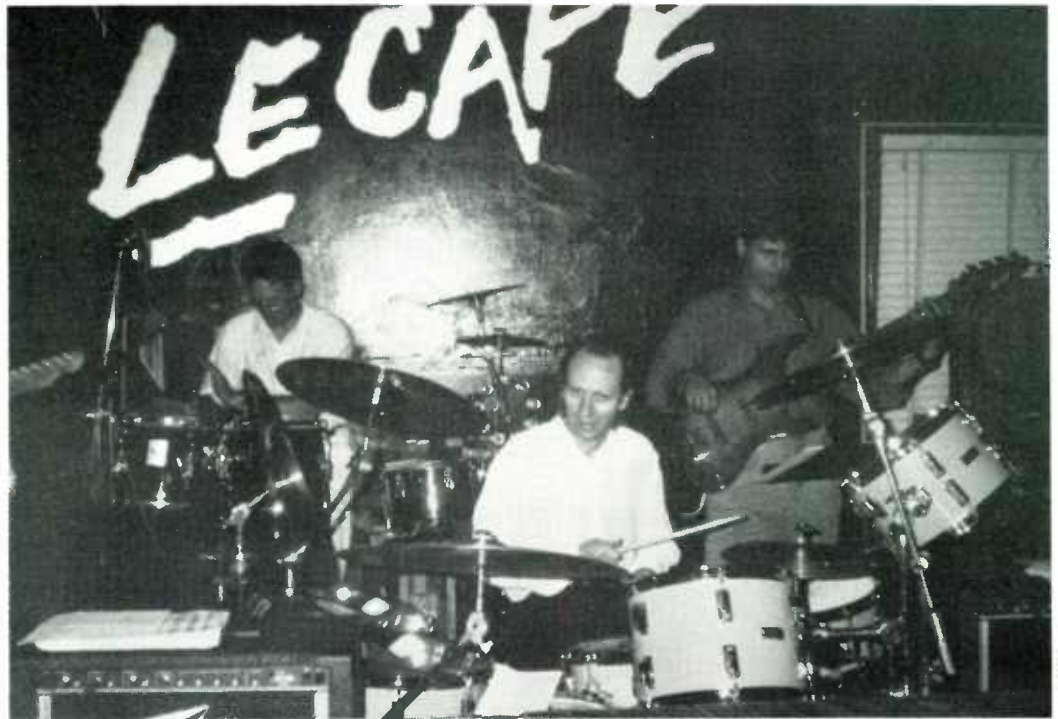


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CLUB REVIEWS



Chet McCracken: An entertaining veteran.

Chet McCracken

Le Cafe

Sherman Oaks

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Chet: (818) 888-6687

□ **The Players:** Chet McCracken, drums, Midi-mallets; Chris Pinnick, guitar; Ben Armentano, keyboards; Mitch Reilly, saxophones; Lynn Keller, bass; Tim Pollin, percussion.

□ **Material:** McCracken's original tunes fall perfectly between the lighter sounds of pop/jazz and the more adventurous energy of electric fusion. Being a skinmaster, he favors percussive statements (the raucous "Willy's Groove"), but he also led his powerful ensemble into the tropical forests of "Jamaican Jump" and into a southern bluegrass mode with the funky country of "Kentucky." The band mellowed into romance on Reilly's compositions, "Cool Autumn Winds," but it was clear throughout the fourteen-tune set that McCracken's soul lay in the frisky fun of the schizo-funk of "Pair Of Diddles." The three songs he did on mallets, however, broke the momentum and seemed experimental and were, for the most part, uninvolved.

□ **Musicianship:** McCracken's a vet (he's toured with the Doobies), and he's been playing with most of these cats on the club scene for quite some time. As a result, his band is seamless and set on fun for fun's sake. Pinnick, McCracken's musical soul mate, stood out from the others with some absolutely astonishing guitar runs, but Reilly provided the soulful, cooler moments with a rich alto sound on softer numbers like "Velvet Touch."

□ **Performance:** McCracken and company put on one of the more frolicsome instrumental shows in town, and this was no exception; though they got a bit loud for the small room once in awhile and seemed a bit cramped for space. McCracken's real strength as a performer is the fact that he lets his band share the load—no overbearing or super-extended drum solos marred the mostly fine melodies, yet his skinning (and high-hat brushes) were interesting to watch. Sometimes less is more, and McCracken is a master who knows how to modulate.

□ **Summary:** Chet can do it all, and I was most impressed with his and Pinnick's daring, wild yet ultimately accessible compositions. Though he is a skilled player on the mallets, McCracken would be wise to trim his set and stick to the skins.

—Jonathan Widran

Chapterhouse

The Whisky

West Hollywood

★ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** RCA Records: (213) 468-4123

□ **The Players:** Andrew Sherriff, vocals and guitar; Stephen Patman, vocals and guitar; Simon Rowe, guitar; Russell Barrett, bass; Ashley Bates, drums.

□ **Material:** Dull, droning, dreary Cocteau Twins rip-offs, with weak, wishy-washy wispy vocals. If not for the spastic guitar interludes, a feeble attempt to incorporate a J&M Train or Hüsker Dü sonic sound that popped up in every other song, the

music might have needed a toe tag to help the audience differentiate between the numerous shades of gray. The one variation on this stale Euro-trash theme was an exact duplication of (and they are definitely included in said theme) an EMF song, which ended up sounding just as derivative and mundane as the rest of the set. If this schizophrenic band is actually going for an Eno/ambient sound—which I sincerely doubt—maybe they should quit trying to match the flavor of the day and come up with their own.

□ **Musicianship:** Not a whole lot to talk about here. The three guitarists displayed an incredible talent for strumming one chord over and over for a short period, then moving their fingers just enough to make it look like it really made a difference. Occasionally, one of these virtuosos would string together a few bars and chords and actually make some real music, with looks of amazement from themselves and the others. The drummer's biggest challenge seemed to be keeping up with the prerecorded music or filling in a missing cymbal hit. The best comment I could make on the vocals would be: If you can't sing, whisper real loud and get lost in the mix, people might believe you're trying to be subtle.

□ **Performance:** These young chaps had all of the charisma of Pat Sajak on a really good night. Alternating between comatose and lethargic, Chapterhouse appeared to have left their personalities at home, maybe to boldly display their inventive and highly unique music without the benefit of useless props or crutches. They did spring into life, using zany, gyrating, heavy metal histrionics, when the neat-o guitar

CLUB REVIEWS



Steve Cordova

Blaquera: Needs good material.

crunch segments kicked in, but most of the night they were as listless as the music.

□ **Summary:** The only reasonable acquittal for this band would be that they were the lucky winners of a contest in England called "You too can be a groovy rock star!" The carefully chosen beneficiaries were photographed, interviewed, wined and dined and treated like real important public personalities. Then they got to go out on the road and "play" songs from an already made album; with the best aspect being they could learn to play their instruments as they toured. Sorry gents, be it a contest or just plain ineptness, bands like Chapterhouse are better off not playing live at all and letting MTV and radio proliferate their fiction. —Jjet

Blaquera

At My Place
Santa Monica

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** John Trujillo: (213) 832-0896

□ **The Players:** Jordan Blaquera, lead vocals; Gary Burk, guitar, backing vocals; Jesse Jay, bass, backing vocals; Curt Anderson, drums; John Trujillo, keyboards; Tanya Robinson, percussions, backing vocals; Bob Talavera, saxophone, percussion.

□ **Material:** User-friendly pop/rock songs rendered in a Pat Benatar vein with bent toward some colorful, quirky stylistic flourishes here and there, that at times, keep the tunes from sounding too commercial. Of the eleven original songs performed, "Break The Silence" was the standout

number. Despite its all-too-familiar storyline detailing a communication problem that exists between a man and a woman, the song manages to score high because it possesses an insistent hook that won't let up. Blaquera's choice of four covers is really what ranks her set, in part, as above-average concert fare. The cover choices included "I Can't Stand The Rain," "Rescue Me" and "Wild

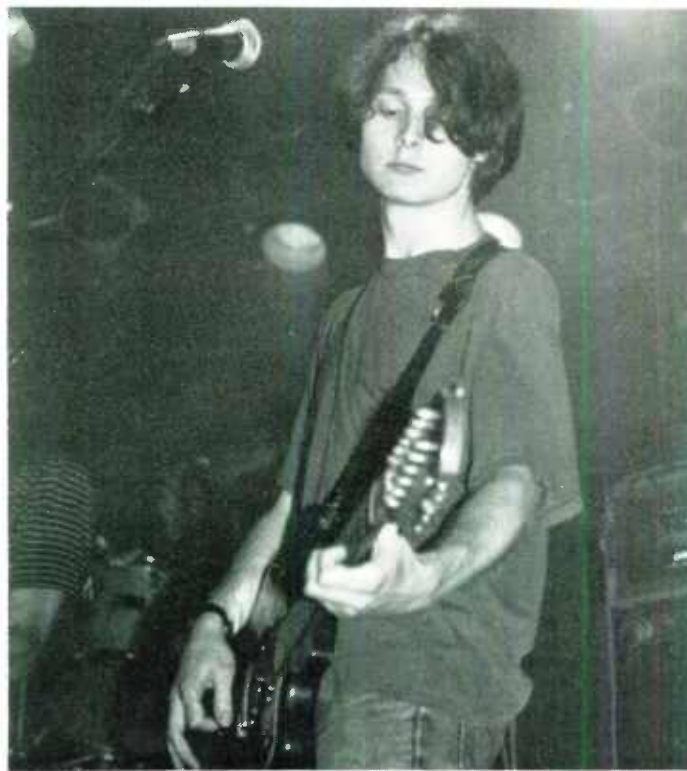
Thing" with a few snippets of a Led Zeppelin song thrown in for good measure. On Lone Justice's "Ways To Be Wicked," Blaquera eerily conjures up the ghost of Maria McKee.

□ **Musicianship:** Blaquera is a talented, versatile band. Unfortunately, they had the formidable task of trying to transform some of the lesser material into something more memorable and involving to the listener. They breathed life into many of the songs, turning in hot instrumental jams. The band demonstrated much enthusiasm, spicing up the arrangements, literally smiling from ear to ear and playing their hearts out.

□ **Performance:** Jordan Blaquera, the petite and sassy songstress, has an undeniable stage presence and really knows how to work an audience. She has much vocal prowess, reaching high notes aplenty. When Blaquera performed cover material, the full extent of her powers as a gifted entertainer seemed also realized. This spunky pixie of a gal danced up a storm and confidently strutted around the stage like she was born to be there. However, when it came to singing her own material, the thrill, so to speak, was gone. Even her vocals lost their power to be compelling and dynamic. At times, it sounded as though Blaquera was singing too close to the microphone and in a low register that rarely varied.

□ **Summary:** Very often, like many of the bands playing the club circuit in Los Angeles, Blaquera is technically proficient. However, just like most of these bands, they lack good, imaginative material that sets them apart from the rest of the pack.

—Harriet Kaplan



Toni C. Holiday

Chapterhouse: Wishy washy and wispy.

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CLUB REVIEWS



Cobalt Bloo: Consummate pros.

Cobalt Bloo

At My Place

Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Sabrina Buchanek: (213) 822-5796

□ **The Players:** Bret Levick, vocals; Paul Gregory, keyboards, vocals; Steve Farr, bass; Dirk Price, guitar; Greg Gonzales, drums; Cristobal Granados, percussion; Lisa Castle and Jennifer Mathious, backing vocals; Hugh Levick and Lon Price (Billy Vera and the Beaters), guest saxophone players.

□ **Material:** Cobalt Bloo is a blues-based rock band with tunes that are fresh, intriguing, and powerful. Levick's lyrics come with a definite bite, digging into socio-political problems and the dynamics of relationships. The music is sultry, aggressive, and is packaged in a variety of tight and catchy rhythms. First-rate songs like "Far Cry", "Heather's Arrest," "Welcome To The Real World," and "Last Desperate Rose," will undoubtedly show up on your FM dial sometime in the near future.



Cowsills: Sign these guys now!

□ **Musicianship:** Although the band is full of great musicians, ego seems to take a back seat. Each player sticks to the program. Price's guitar solos cut right to the edge, and are not overbearing. Levick's soulful voice is unique and often times dramatic.

□ **Performance:** I saw Cobalt Bloo the night they debuted back in November, 1990, and I've seen two shows since then. This latest was the best. The set, a 60-minute "greatest hits" offering, left little to be desired. This band has it all and they displayed it well. Plenty of rhythmic hooks balanced with insightful lyrics, delivered by the consummate lead man, Levick, who really displayed his vocal versatility going from the ballad "Last Desperate Rose," accompanied only by keyboard and sax to the full-on band jam of "Far Cry."

□ **Summary:** The only shortcoming of this band is the lack of a record contract. Although record companies have been showing up to their gigs, they're probably waiting for the band to complete their demo tape, which they are putting the finishing touches on. Hopefully, they'll be able to capture their magic on a viable/sellable product...stay tuned.

—Paul Kaminski

Cowsills

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Rob Joyce: (818) 788-6947

□ **The Players:** Bob Cowsill, rhythm/lead guitar and vocals; Susan Cowsill, rhythm guitar and vocals; Paul Cowsill, keyboards and vocals; John Cowsill, drums and vocals; Robby Scharf, bass.

□ **Material:** Ranging from potent pop, to country pop, to straight up rock & roll, the set was filled with

excellent little ditties that entertained and enlightened. The best moments came with Bob Cowsill on lead vocals (he shares the chores mainly with sister Susan), his Robin Zander echoings filled with both power and passion. Far and away the best cut of the evening, "I Want To Rescue", sounded better than any pop song I've heard on radio in quite awhile; both times it was played. On the flip side, the more country influenced numbers seemed out of place and didn't pack the punch of the aforementioned tunes.

□ **Musicianship:** You'd think that family ties or obligations would weaken the gentility of a group when choosing their musicians, but this is definitely not the case with the Cowsills. From the guitar playing of Susan and Bob, to the keyboards of brother Paul, the instrumentation was commendably proficient. The undeniable standout though was John Cowsill on drums; his percussive techniques and infectious energy brought the level of the performance to laudable heights. Certainly not to be overlooked was the harmonizing between two, three and sometimes all four siblings; and the two a capella numbers during the encore were excellent.

□ **Performance:** I went into the evening expecting to see a bunch of fossils playing dated music and embarrassing themselves. What I experienced was a vibrant group of polished musicians playing finely crafted pop tunes with strength and conviction. If audience response is any indicator, the show was highly entertaining and left the crowd begging for more. I will say that as far as in between song banter goes, the Cowsills won't be asked to guest host VH1 anytime soon, and open mic night at the Comedy Store is definitely a bad idea.

□ **Summary:** Regardless of the past, the Cowsills are, right now, one of the best pop groups out on the market.

—Jjet

CLUB REVIEWS



Sykotik Sinfoney: Show-stoppers!

Sykotik Sinfoney

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Bret Hartman: (213) 850-7673

□ **The Players:** Zoid Zweetie, vocals, keyboards; Crusty Udder, vocals, guitar; Stanky Poozle, lead guitar, Petrifilo, bass; Rev. Illrad, drums.

□ **Material:** These rather demented fellows specialize in hard-edged, over-the-top, cartoon-funk. Fans of Parliament-Funkadelic, Anthrax, Kid Creole, and Zoogz Rift could all find something to like in this band's frenetic sound. Songs like "Mr. Cool" and "Stupid" are presented with a wickedly adolescent mirth reminiscent of *Mad's* finest moments.

□ **Musicianship:** One might suspect that a band wrapping itself in schtick would be covering something up in the abilities department, but all these guys have monster chops. Rev. Illrad and Petrifilo put together a gigantic, propulsive beat that keeps the energy high even on the lyrically weaker tunes ("Posers"). Stanky Poozle confidently shreds, hammers and thrashes his lead guitar. Even the vocals, as joke-laden as they are, demonstrate serious power. Zoid Zweetie rapped, belted and crooned in a manner that brought to mind the phrase *Star Search* on mushrooms.

□ **Performance:** In the proud tradition of vaudeville revues, bad carnivals, and disturbing freak shows, these boys entertain. Crusty Udder took the stage in a cow suit topped with a Mexican wrestling mask and kabuki frightwig. Rev. Illrad was in devil garb, Poozle in a nun's habit, and Zoid was a cross between a mutant rat and a Social Studies teacher. Petrifilo was the requisite two-headed clown. Dance routines, gag props, balloon tricks, penis jokes and a one-man Main Street Electrical Parade all contributed to a refreshingly twisted night of yuks.

□ **Summary:** Armed with low-brow pretensions and heavy sound, these guys should soon be setting the industry standard for the burgeoning sub-genre of goof-rock. Their appeal is a matter of taste, or tastelessness, but they did manage to win over a fairly skeptical late-night crowd at the Roxy. If the idea of a John Waters movie with a Mothers of Invention soundtrack excites you, Sykotik Sinfoney should be a good night out.

—C. Crisafulli

Let's Talk About Girls

Gaslight
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Debby Russell: (213) 463-2453

□ **The Players:** Barry Holdship, vocals/guitar; Barrett Tagliarino, guitar; Jeremy Cohen, bass; Sherri McGhee, drums.

□ **Material:** Let's Talk About Girls embraces the traditions of passionate rock & roll to drive one of the best, straightforward, hard-rocking machines the city has to offer. Like all good L.A. bands, L-Tag hails from somewhere else—in this case Detroit—and shares much of the subtle humor and accelerator rifling characteristic of most Motor City music. "Dogs N' Suds" was drenched with self-effacing, heavy metal mockery, while "When The Bomb Falls Baby, I Wanna Be With You" detonated the ultimate parable on explosive relationships. But vocalist Barry Holdship tempered his witticisms with the moodier ruminations of "Where To From Here" and "Don't Say What's Behind Me," that offered expressive thoughts on the inner struggles of aging and complacency.

□ **Musicianship:** L-Tag embodies the sounds of the past four decades, while exploring the amplified possibilities of delivering roots rock with a metallic Nineties edge. As a result, covers of

Buddy Holly's "Love's Made A Fool Of You" and Patti Smith's "Free Money" provided a new perspective on a past era of simple, yet superior songwriting. But the band never fossilizes itself and instead offers a tight, pseudo-alternative, alternative for those fed-up with the pouting postures of musical posterboys. "Harvest Of Shame," which recalled early Blue Oyster Cult circa *Secret Treaties* had guitarist Barrett Tagliarino bouncing astrological notes off the Gaslight's low-beam ceiling, while the rhythm section kept the music chugging along at a grungy pace, to create an interesting juxtaposition of sounds. (Dwarfed by her drums, Sherri McGhee was nonetheless a powerful presence behind the kit.)

□ **Performance:** There's something Metallica-like in the studied professionalism of L-Tag's playing. No, there's not any extended sledgehammer rifling, but the band locks in the listener with the eerie precision of its playing. Holdship maintains a refreshingly sincere presence that allows, and even invites the listener to share in the emotions of the music. It's their simple yet honest approach, in a day of frilly glamour, that makes the band such a find.

□ **Summary:** Let's see...witty, insightful music that mixes catchy hooks and adrenalin tempos...Quite a gimmick.

—Scott Schalin



L-Tag: Their gimmick is talent.

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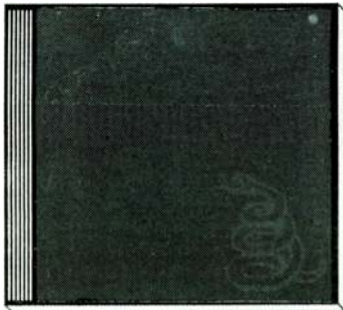
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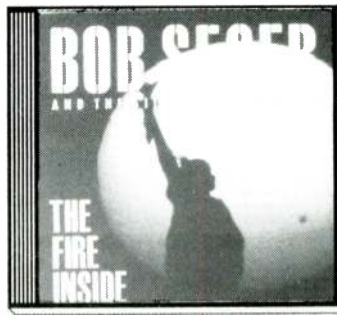
DISC REVIEWS



Metallica
Metallica
Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: Bob Rock
 Top Cuts: "The Unforgiven," "Sad But True," "Through The Never."
 Summary: No band explores spiritual isolation to this extreme. The album captures the pain/pleasure of being alive, with words and music that represent our personal frustrations and insecurities. Bob Rock has captured the band's truest sound yet, while also capturing Hetfield's most passionate vocal performance. The album also signals the emergence of bassist Newsted, who's finally out from the shadow of the late Cliff Burton. Hopefully this statement of defiance will force the mainstream to consider their individuality in ways other than their wardrobe. —*Scott Schalin*



Bob Seger
The Fire Inside
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: Various
 Top Cuts: "The Fire Inside," "New Coat Of Paint," "The Mountain."
 Summary: A hearty welcome back from heartland rock's native son, this engaging fire falls somewhere in between the driving energy of *Live Bullet* and the laid back imagery of *Against The Wind*. Though the title track shows Seger's still a dead-on songwriter, he wisely complements his own material with three outside contributions, two of them gems by Tom Waits. The ballads are pleasant, but the rock and blues passion is what makes this collection shine. Guest musicians Joe Walsh and Bruce Hornsby add to the fun. —*Jonathan Widran*



Stevie Nicks
Timespace
Modern/Atlantic

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Various
 Top Cuts: "Edge Of Seventeen," "Stop Draggin' My Heart Around."
 Summary: This is a fine summary of Nicks' mostly successful solo career, and great tunes like "Leather And Lace" and "Edge Of Seventeen" show the distinctive, nasal-voiced Fleetwood Mac singer can be an effective songwriter on occasion. The contributions of Tom Petty and Heartbreaker Mike Campbell have helped her immeasurably, and even her new material (including a Bon Jovi tune and an ode to the Gulf War) is interesting and sincere. As a whole, however, the LP is a bit erratic—like the enigmatic songstress herself. —*Jonathan Widran*



Andy Summers
World Gone Strange
Private

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Mike Mainieri
 Top Cuts: "Ruffled Feathers," "Rhythm Spirits."
 Summary: The finger-pluckin' ex-Police man takes another exciting turn into the pop/fusion world, exceeding his previous solo work with more inventive electric lines and a more melodic approach. Said approach, which includes the softening effects of keyboardists Eliane Elias and Mitchel Forman, should make this collection accessible to Summers' pop fans. He does just fine as a composer, but it's his playing which will impress even the most discriminating guitar freaks out there. And extra kudos for not bowing to the token vocal mentality. —*Jonathan Widran*

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LOS ANGELES COUNTY

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

CENTRAL
8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Lynda Knorr (213) 652-1203
Type of Music: R&B, rock, pop
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
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
Piano: No
Audition: Send tape & bio.
Pay: Negotiable.

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Billy (213) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.
Type Of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, CA 90277.

IGUANA CAFE
10943 Camarillo St., North Hollywood, CA. 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.
Type Of Music: Original, soft rock, jazz, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays at 7:00.
Pay: Negotiable.

LA VE LEE RESTAURANT
12514 Ventura Blvd., Studio City, Ca 91604.
Contact: Susan, (213) 652-6821.
Type Of Music: Jazz & blues. Tuesday night jam sessions.
Club Capacity: 90
Stage Capacity: 7 piece
PA: Yes, full
Piano: No
Pay: Negotiable.
Audition: Just come down on Tuesdays & see Billy Mitchell.

MADAME WONG'S WEST 2900
2900 Wilshire Blvd., Santa Monica, CA 90403
Contact: Lisa Rose or Alan Yee, (213) 828-4444
Type of Music: All Styles.
Club Capacity: 800
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & photos to above-mentioned address. No calls.
Pay: Negotiable.

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

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

NOMADS
11784 W. Pico Blvd., Los Angeles, Ca. 90064
Type of Music: Original, all styles
Club Capacity: 300
Stage Capacity: 10-15
P.A. Yes
Lighting: Yes
Auditions: Send demo to: Nomads, 520 Washington, Ste #348, M.D.R. Ca. 90292.
No calls Please.
Pay: Negotiable

NUCLEUS NUANCE
7267 Melrose 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
Piano: Yamaha Baby grand.
Audition: Send tape to club care of Susan.
Pay: Negotiable.

PORK CHOP BROWNS
3600 Highland Ave., Manhattan Beach, CA 90266
Contact: Debbie
Type Of Music: Rock dance, alternative, original- no heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & photo to above address.
Pay: Negotiable.

SAUSALITO SOUTH
3280 Sepulveda, Manhattan Beach, CA. 90266
Contact: Call the club (213) 546-4507
Type of Music: R&B, Contemporary and Pop Jazz and Blues.
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes - acoustic
Audition: Send tape and bio to the club.
Pay: Negotiable.

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

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

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

ORANGE COUNTY

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

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

MARQUEE
7000 Garden Grove Blvd., Westminster, CA 92683.
Contact: Randy Noteboom, (714) 891-1971.
Type Of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
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SALES PEOPLE needed, experienced or unexperienced, to sell spots for local FM radio show. Excellent commission and experience. Please call (213) 655-7781.

CENTERSTAGE PUBLICITY (specializing in concert promotion/publicity) seeks college interns to assist in office duties. No pay but many benefits. Contact Gary (213) 468-9625. Communication/entertainment background requested.

POSITION AVAILABLE for record promotion/marketing. Call (818) 985-7077.

CORE RECORDS seeks career minded interns for marketing, distribution, promotion and A&R administration responsibilities. Valley location. College credit o.k. Call (818) 883-1413.

AM & LP productions is searching for interns that wish to gain knowledge and hands on experience with music production, showcases, and artist development. Call (213) 252-3556.

INTERN WANTED for 24 track recording studio. No pay to start. Can lead to a full time/paid position. Contact Rex at (818) 344-2425.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON
Phone: (213) 379-1568
Instruments: Fully automated 24 trk. digital recording studio w/exceptionally competitive rates. 3 Atari 1040 computers w/Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program. 80 MIDI channels. Korg T-3, Casio FZ-1 sampler, Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.
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/worldwide air-play including KTWV, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*. Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

D-ACE
Phone: (213) 653-9208
Instruments: Roland D550(multi-timbral), R-8M, Akai S1000, Emu Emax (CD Rom), Emu SP 1200, Proteus, Super Jupiter, Prophet 5, Minimoog (MIDI), Yamaha TX802, Korg DW8000, Oberheim Matrix 6, DPX-1, Macintosh HD w/ vision sequencing, sound libraries, Fostex 16-track, Otari 24-track, Sony DAT.
Read Music: All clefs.
Styles: R&B, dance, rock.
Technical Skills: East Coast Beats, L.A. Rock Licks, keyboards, productions to start and complete.
Qualifications: Writer and producer for Keith Boyd, Tweed Sneakers, T.Y. Travis, KYF, Paige Farrington, M.C. Rockwell, NBC-U, Universal, Nabisco, Camel, Hewlett-Packard.
Available For: Hit material clients, video/film scoring.

ACE BAKER
Phone: (818) 893-3959
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/SMPTE, 32 lk. sequencer, R-8, MKS 50, DX7.
Read Music: Yes
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
Styles: Melodic rock, hip hop, dance pop, industrial pop.
Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, insbee.
Qualifications: Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Production & writing w/Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner & Ross Vanelli.
Available For: Producing, arranging, writing, and/or recording of special music projects.

CURTIS BALMER
Phone: (818) 548-4695
Instruments: Electric and acoustic guitars (Jackson, Fender, Gibson, Rickenbacker and Ibanez).
Styles: Rock, hard rock, pop, R&B and funk.
Read Music: Charts.
Technical Skills: Strong melodic solos. Creative rhythm parts with great tone and feel.
Qualifications: Extensive stage and studio experience. Numerous demos and small album projects. National TV spots: CBS Sports, CBS made for TV movie, MTV, PBS series. Reliable, fast, easy to work with.
Available For: Sessions, demos, club or concert dates, showcases and tours.

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 at 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 Zatlara.
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

ROB CASSELL
Phone: (818) 243-0706

PRO PLAYERS

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., OCT. 30, 12 NOON. (213) 462-5772

Instruments: 1958 Jukebox sting bass w/ fishman preamp, Tobias 6-string, custom 4 string with EMG electronics, SWR amplification.
Read Music: Yes
Vocal Range: 3 1/2 octaves
Styles: All
Technical Skills: Experienced in all electric and string bass techniques, doubles on rhythm and lead guitar, keys, vocals, vocal arranging, music copying and producing.
Qualifications: Extensive training on basses, voice, piano, organ, classical and jazz theory and improvisation. Toured in the U.S., Canada, and Europe. Currently working with several local bands and doing pre-production work for CBS records.
Available For: Studio work, live situations, demos, tours, production and arrangements, lessons.

MARC DROUBAY
Phone: (213) 306-4689
Instrument: Drums
Qualifications: Drummer for EPA recording artist Survivor for seven years. During that time, recorded five LP's and two soundtrack singles. Of these, six singles made Top 15 and three albums were certified platinum. Appeared in eight videos, seven *Solid Gold* shows, toured the U.S., Japan and Europe. Received a Grammy in 1982 for the song "Eye Of The Tiger."
Available For: Recording, touring, video, showcasing, preproduction, private lessons, clinics etc. Professional calls only.

DAVE GAGE
Phone: (213) 470-1465
Instruments: Harmonica (diatonic and chromatic), Peavey stereo chorus and Fender Bassman amps. Quadraverb GT (for direct recording).
Read Music: Yes.
Styles: Rock, hip-hop, blues, country, R&B, commercial work.
Technical Skills: can improvise to anything. Producer and songwriter.
Qualifications: 12 years experience. TV credits include: ABC's "Davis Rules", and commercials for ClotheTime and Nutra-Sweet. Recorded or played with: Andy Summer, Devo, Rick Springfield, Bill Ward (Black Sabbath), Mark Mothersbaugh, CD and cassette on AYM Records.
Available For: Session work (TV, film, or album). Some live gigs.

MAURICE GAINEN
Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-9000 sampler w/extensive library, Yamaha TX81-z, Alesis SR16 drum machine with TR-808 sounds, many onboard EFX, Atari computer w/cubase.
Read music: Yes.
Styles: All.
Technical Skills: Woodwinds, keyboards, arranging, composing. 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. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.
Available For: Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. Original songs available to singers. No spec deals. Pro situations only.

PAUL GOLDBERG
Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine sequencer (all 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, transcripts for Modern Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Bob Shepard, Andrew Woodfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Bill Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash. TV & film: Roseanne Barr, *Wise Guys*, *Let's Talk*, Asian Media Awards, *Good Morning America*.
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Percussion and drum-set, Drums-shakers, bells and whistles.
Read Music: Yes.
Styles: Pop, rock, funk, latin, jazz.
Qualifications: Original music projects in the pop & dance field. National & international touring Television performance credits. Soundtrack

percussion. Music 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: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

J. HANZ IVES
Phone: (818) 761-8823
Instruments: Kramer Pacer Deluxe, customized Gibson S.G., 6 and 12 string acoustics, Mesa Boogie Mark 111, SPX-90, Quadraverb, Switch 11-L.
Read Music: Charts
Vocal Range: Lead, background, 3 octaves.
Styles: Rock, pop, R&B, funk, folk.
Technical Skills: Tasteful, melodic, burning leads, in the pocket rhythms.
Qualifications: 12 years professional experience as live performer. Concerts, showcases, Top 40, casuals, demo sessions, songs and jingles. Record credits for several indie releases, (12" s, E.P.'s), Movie soundtrack *Space Case* (foreign release) w/ the Village People, Musical director, guitarist for the Runts' comedy revue, *Rory Rocky Picture Show Tour*. Regional bank jingle.
Available For: Demo, album, and jingle sessions, instruction, casuals, showcases, tours.

KAMAAL
Phone: (213) 962-9145
Styles: Funk.
Instruments: Alembic Standard I bass, Trace Elliot amps, various onboard effects, Roland W-30. For film: Cannon LI Hi-8mm camera, Sony EVO-S900 Hi-8mm VCR, Direct Ed Plus Editor, Color EQ, full 8-track MIDI studio.
Technical Skills: Bassist, producer, songwriter, filmmaker.
Vocal Range: Tenor
Qualifications: Member AF of M, extensive resume and references available upon request.
Available For: Recording, touring, film scoring and songwriting.

GILBERT LEVY
Phone: (213) 851-7860
Instruments: Drums and percussion. Acoustic and MIDI/real-time or sequenced. Drum Kat, Korg M1, Roland R8M, Alesis SR16, Yamaha recording series drums and ethnic percussion.
Read Music: Yes
Styles: Contemporary
Technical Skills: Proficient in rhythmic and harmonic concepts as well as extensive engineering experience.
Qualifications: Professional experience in recording, production, arranging and sequencing. Toured with Gino Vannelli and Percy Sledge.
Available For: Pro situations only. Your drum sounds or mine. Drum and MIDI lessons available.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING
Phone: (818) 752-9378 or (818) 752-0124
Instruments: Akai/Linn MPC60 sampling drum machine w/extra sampling time & 99 trk Midi sequencer, Yamaha recording drums, electronic Midi pads & drum set, PM-16 MIDI converter, EMU Proteus w/32 voices, Akai S-1000 sampler, Roland S-330 digital sampler w/extensive library of current sounds. DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/midi multi-track mixer, color tv & air conditioning. DAT.
Read Music: Yes
Styles: Rock, rap, pop, hip hop, dance, house, metal, & funk.
Technical Skills: Programing, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.
Qualifications: I sequence, program, preproduce & perform on dozens of records- all styles. I work w-a couple of producers/major labels on a daily basis & several songwriters & artists. Grove School grad.
Available For: Studio work, programming, sampling, & producing hit records.

ALEX M
Phone: (818) 764-0103
Instruments: Ibanez 59er custom series, 1964 Gibson ES-335, 6 and 12 string acoustic guitars.
Read Music: Yes
Styles: Blues, rock, R&B, funk.
Technical Skills: Lead guitar, slide guitar. In various open tunings, fingerpicking, lead and back-up vocals, writing, (lyrics and music composition), arranging, great memory and improvisational skills.
Qualifications: Toured with Big Joe Turner, Eddie "Cleanhead" Vinson, Played sessions with numerous recording artists. An experienced studio musician.
Available For: Any pro situation live or studio, touring, private instruction.

CHET E. McCracken
Phone: (818) 888-6687
Instruments: Acoustic drums with internal mics, electric drums, triggers, k at midi mallet, percus-

sion, full-blown midi 8 track studio.
Read Music: Yes
Technical Skill: Advanced
Styles: Anything
Qualifications: Two solo records on Voss records. Leader of my own band currently working L.A. Grammy nominee for performance. Recorded and toured with: Doobie Brothers, Joe Walsh, America, Danny O'Keefe, Delbert McLinton, Hank Williams Jr., Brenda Morie.
Available For: Just about anything.

WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER
Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, mandolin, lap steel, vocals.
Styles: All styles country including blue grass, swing, heavy 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 16-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.

MITCH ROSS
Phone: (213) 962-2964
Instruments: Tama drums, Zildjian cymbals, drum kat, simmons, Roland octapad and R-5, Alesis effects, Peavey amplification.
Read Music: Yes
Vocal Range: Tenor
Styles: Rock, pop, funk, jazz.
Technical Skills: Recording, programming, production. Solid beat with great meter that supports the music without being overbearing. Strong odd time player. Good knowledge of Midi. Teach private lessons. Play all acoustic, electronic, or mixed.
Qualifications: 12 years experience playing original and cover material in clubs and auditoriums. Perform for the Runts comedy revue. T.V. appearances. Worked for many original artists doing showcases, studio sessions, drum programming, and videos.
Available For: Sessions, programming, live performance, videos, tours, lessons.

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 Steeler MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Charts.
Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

LARRY SEYMOUR
Phone: (818) 840-6700
Instruments: Warwick, Wal, Tobias, 4, 5, & 6

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

VOCALISTS

SIERRA STONE
Phone: (213) 281-7857
Technical Skills: Great vocal range and power. Strong leads and experienced in harmony arrangements. Published songwriter.
Qualifications: Singer for stage and recordings with numerous artists such as: Dennis DeYoung (Slyx), Tommy Shaw (Slyx, Damn Yankees), Jennifer Rush (CBS), Phil Ramone, Steve Dahl and Gary Meiyer (Chicago Loop FM radio), Iron Butterfly and many others. Jingles both lead and group. Sold out solo performances at the Roxy. Over 12 years with casual and Top 40 work. Over 8 years dance training.
Available For: All pro situations including: sessions, jingles, demos, live performances and songwriting Tape and picture available by request.

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Use the **PRO PLAYER** ads to help you find studio/session and club work.

Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

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Note: Please use this listing only if you are qualified

Name: _____ Phone: _____
Instruments: _____
Read Music: Yes No
Technical Skill: _____
Vocal Range: _____
Qualifications: _____
Available For: _____



FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., OCT. 30, 12 NOON

TO PLACE FREE ADS

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

2. PA'S AND AMPS

- 1 Marshall 100 w/ modified head, early 70's; 1 Marshall JCM800 cab, \$650. Tony, 818-761-3861
- 2 412 Marshall cabs for sale, \$1200/pair. 213-855-7959
- 2 Carvin 752 monitors w/cords & covers & warranty, \$400. 1 anvil style custom cs for Marshall head, \$200. All xint cond w/warranties. 213-437-6621
- 2 empty 15" spkr cabs, \$50 ea. Thad, 213-851-5857
- 2 Peavey bs cabs w/road cs s, 2 18 s & 2 10 s in ea cab, \$400 pair; \$600 separate. Scott, 213-957-9045
- 4 12 black Marshall style bottom w new Celestion vintage 30 spkrs. Never used out. Only \$350 firm. Bob, 818-769-2142
- 4 bs bins, unloaded, 2x15" gd cond. Must sell, \$200 for all 4 or \$50 ea. John, 213-936-2307
- Acous 2 way PA cab, 15" woofer & horn tweeter. Lks & sounds grt, \$125. Dave, 818-997-6395
- Acous bs reflex cab 361 w/18" spkr & 300 watt amp, 4 ft x 2 ft x 1 1/2 ft, \$300 obo. 213-658-1069
- Ampeg bs cab, SVT 1510E, 1 1/2 yrs old, lks like new, 15" & 10" spkrs, \$300. Lv msg 714-624-5428
- BBE 422A Sonic Maximizer, new in box w/mnl & warranty \$220. Gilbert, 213-962-6223

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- Carver PM300 stereo pwr amp 150 wts @ 4 ohms in box w/clean warranty in your name & mnl too. \$485. Nagila, 213-650-7911
- Carvin X100B amp/head, 100 wts w/lt switch, \$300 obo. Tony, 818-781-1962
- Crate 412 grill cab, straight w/35 watt Celestions. Gd shape, \$350. 818-760-6690
- EV SH15-2 PA or keyboard cab, \$225. Gallian Kruger 4x12 Celestion cabs, like new, \$325. Marshall 4x12 slant cab w/casters, \$400. Curtis, 213-969-9067
- Marshall 4x10 slant cab, \$275. David, 818-505-1523
- Marshall 4x12 slant cab, empty, gd cond, \$150. 818-763-6782
- Marshall 100 w/lt head, 1979, xint cond, very warm tone, \$500. Mike, 213-935-0541
- Marshall 100 w/lt head, Metalhead gain & fx loops, modifications, \$475 obo. 818-449-7375
- Marshall 412 cab, black slant \$350, gd cond, 25 watt, Celestion spkrs, must sell 818-347-3116
- Marshall JCM800 cabs w/Celestion spkrs, like new, \$425/ea, 213-395-1319
- Marshall slant, black, \$300. Bobby, 213-876-8484
- Mesa Boogie Mark III, grt cond, in rck, \$550. Rob, 213-666-9365
- Mesa Boogie Studio 22 combo tube amp, Small but loud \$500. Eves, 818-763-8669
- Music Man small reflex bs cab w/2 12" spkrs. Xint cond, \$210 obo. 818-763-5763
- MXR Micro amp, grt for boosting lds, \$30. Sid, 818-774-9034
- Practice amp, small, for at home. Cool, bluesy tone, \$35. 818-788-0610
- OSC 1400 pwr amp, \$400 obo. 2 JBL Control 5 spkrs, \$300 obo. Paul, 818-767-3977
- Randall 412 cab w/Jaguar spkrs, \$300, cash only. Scott, 818-762-9212
- Randall RG100ES chnl switching head in xint cond. Must sell ASAP, \$325 obo. Dave, 213-456-0112
- Roland jazz chorus, JC120 head w/Peavey spkr cabs, 2 12" spkrs wired for stereo use. \$425. Michael, 213-669-8606
- Sansul 12 chnl mixer, 6 busses, 2 sends, 2 stereo returns, balanced stereo outputs RCA & 1 1/4" inputs & outputs, Mtd cond, \$375. Pat, 213-288-6267
- Soldano SP-77, 2 chnl pr amp, each chnl has gain, master, 3 band EQ, Queen chnl has bright switch, \$525. John, 213-466-7298
- Trace Elliot Epascab, specially designed for PA, keyboards & drms. \$500/ea. Andrew, 213-836-1298
- Vox Kensington bs amp, 15" spkr, grt cond, \$125. Allan, 818-247-0153
- Yamaha 100 w/lt w/15" spkr, \$250. Ian, 213-945-3222

3. TAPE RECORDERS

- Fostex 250 4 trk, \$250. 213-823-7308
- Otari MX5050 Mark III, 8 trk, 1 1/2" recrd w/stnd & XLR's. Xint cond, \$3200. 213-935-4089
- Tascam 16 trk 1" w remote & DBX noise reduction.

- \$650. Tascam synchronizer wire/mote, \$3000. All for \$8000. 818-753-8466
- Tascam 38 8 trk, 1/2", xint cond, \$1200 obo, 818-449-7375
- Tascam 234, top of line 4 trk w/DBX & auto locate. Tascam M106 6x4 mixer, includes 12 ft snakes, box & mnl, \$950 obo. J.J., 213-464-4371
- Tascam 688 8 trk recrd, \$2400 obo, Paul, 818-767-3977
- Tascam M30 mixing brd, 8 in, 4 out, 3 band paramtrc EQ, fx sends, xint cond, \$500 obo, 714-898-0267
- Technics 1520 1/4" 2 trk wire/mote control & rck mnts. Mnt cond, \$500. Brian, 818-762-0707
- Yamaha MT2X 4 trk Portia studio, has 6 input mixer, fx send & pitch control \$290 obo 213-663-0767, 213-957-4760

4. MUSIC ACCESSORIES

- 1 ADA MP1 pre amp, \$500; 1 ART DRX multi fx processor, \$400. 818-762-5745
- 1 Alesis Quadraverb w/4 spc rck & covers, \$360, gd cond, 818-377-4391
- 1 BBE Sonic Maximizer, \$250; 1 DBX 160XT comprrsr/limitor \$300, 1 Shure SM58 mic w/cord, \$80. All gear in mnt cond w/warranties. 213-437-6621
- 6 spc Chris Craft shock mnt rck cs. brnd new, \$300. 213-874-3378
- 8 spc anvlrck w deep covers, very clean, hvy duty, \$200 or trade for 2 E120 JBL's Paul 714-722-8097
- A1 cond. James Demeter bs pre amp by Innovative Audio Systems. Best you can buy, 2 fx loops, balanced output. Must hear, \$250. Pat, 213-288-6267
- ADA MP1 pre amp, like new & upgraded, \$425; ADA MC1 Midi pedal, \$125; EV ATM73 headset mic, \$100. Curtis, 213-969-9067
- Alesis Quadraverb Plus, new in box w/mnl & warranty, \$370. Gilbert, 213-962-6223
- Alesis Quadraverb, New in box w/warranty, mnls, etc. \$360. Jill, 213-312-1874
- ART SGE Mach II, new cond, \$500 obo. Sylva, after 5 pm, 213-659-8992
- BBX 166 comprrsr, limitor & noise gate. In box w/clean warranty in your name & mnl too. \$405. Nagila, 213-650-7911
- Boss DD2 digital delay, \$100; DM2 analog delay, \$60; PS15 pwr supply, \$60; Ibanez CS0 stereo chorus, \$40; Ibanez comprrsr, \$30. All xint, wrkg perf. 213-667-0798
- Boss EQ & super distortion feedbacker pdl in gd cond, \$70/ea. Willing to bargain. John 818-893-4938
- Boss overdrive pdl, never used, \$40. Scott, 818-762-9212
- Crybaby Wahwah pdl, orig Thomas model, \$60; Boss CE3 stereo chorus, \$40. Andrew, 213-836-1298
- Digitech GSP21 multi fx processor w/lt contrlr. Up to 10 different fx at one time. Immac cond, still in box. Sacrifice, \$500. 213-876-9898
- Digitech GSP21 w/lt contrlr. Brnd new, used once, still in box. Sacrifice, \$500. 213-876-9898

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•HR16, brnd new, warranty, box, mnl, \$250 213-419-0748
 •Ibanez multi fx unit, model DM500. Reverb, chorus, delay, doubling, flange, etc. Grt sound & a bargain at only \$125. 818-763-7293
 •Korg KM362 G chnl line mixer. Stereo aux busses, VCA control, master volume, pan. Grt for guitar or keyboard rck. \$180. John, 213-852-0784
 •Lexicon LXP 1 & LXP5, w/mnt kit & pwr supplies & books. Perf cond, unused. \$675 for all. 818-763-5763
 •Nady 1200 wireless mic w/EV element & custom cs. Immac cond, never used. Paid \$1400, sacrifice \$995. James, 213-475-0741
 •Nady wireless mic system, brnd new, never used, \$400. 213-452-4472
 •Orig Spinal Tap jacket for sale \$300 firm. 213-395-8340
 •Peavey Renowned combo amp, xint cond. \$350. Matt, 213-665-4652
 •Quadraverb, \$325 obo; Pro Hush, \$400 obo. DBX noise gate. \$110 obo; Nady 201 wireless. \$300 obo. George, 714-898-0090
 •Rockman X100 w/chorus & delay, w/AC adaptor, \$75 obo. 213-663-0767, 213-967-4760
 •Rocktron Hush IIC, xint cond. \$150. Bob, 213-452-2869
 •Rocktron Hush IICX, noise reduction, in box, \$350. Pauline, 213-665-3374
 •Roland JPB rck mnt guit fx procssr. \$425 Kevin, 818-997-4156
 •Roland M106 mixer, 16 chnl, rck mnt, xint cond, \$500 obo. John, 818-840-9131
 •Roland SYR2500 s in xint cond, take both for only \$500; Alexis Microverb, \$150; Chardier tube driver pdl, new tube. \$50. Bob, 818-769-2142
 •Shure SM15 headset condenser mic, xint cond, perf for drms or keyboard. \$150. Christopher, 818-545-8185
 •Solid Support 23 spc metal rck, black, \$75. 818-763-3742
 •Stage sound PA spkr system, 2 ea. 15" woofer per bs bin w/2 ea radio horn enclosures. Xint cond, compl spkr system. \$450. 213-662-5291
 •Studio Master 16 chnl mixing brd, gd cond, 4 aux sends, EQ. \$1000. John, 714-599-1816
 •Tascam M31 2 in 2 out mixer. Have mnt & box. Little use. Paid \$2800, will sacrifice \$1700 obo. 213-823-6786
 •Washburn Wonderbar vibrato system for Les Pauls & other Gibson guit's. Wks xint, includes all hrdwr. \$125. Dave, 818-997-6395
 •Yamaha D1500 digital delay, 1024 milliseconds. Midi programmbl, gd shape, grt sound. \$175. 818-760-6690
 •Yamaha TX7 sound module w/xtensv library. Mint cond, \$250. 2 spc rck, xint cond. \$150. Summers, 818-769-7260

5. GUITARS

•'66 Fender Strat, sunburst, orig PU's. Headsstock altered, no collectors, pls. Very sweet tone & plys like a dream w/HSC. \$1275 obo. 818-788-0610
 •1984 Carvin DC100, white, Kahler, ebony fretbrd, Grovers.

2 Hmbckrs, recent fret job, 24 frets, similar to SG/Les Paul. HSC. \$250. John, 213-466-7298
 •Aria Pro II Night Warrior, Kahler & xint cond. \$150. J.B. 818-785-4644; 213-393-3780
 •Aria Pro II, 2 Hmbckng PU's, plys & sounds grt w/cs. \$145; Kramer locking nut, single Hmbckng, \$135. 818-783-6782
 •Aria Pro IIZ Deluxe w/Kahler trem system, gd cond. \$300 obo. Matt, 818-788-6419
 •Beautifl classic guit w/rosewood back & sides & spruce top. Insirtmtl has 3 dbl strings, 9 string guit. \$225. 213-777-1425
 •Carvin V220, Kahler, EMG's, 24 frets, killer action, never goes out of tune. \$1200 new, will sacrifice, \$600 obo. 714-898-0090
 •Carvin X100B 100 watt tube head, chnl switching old style logo, she's a cherry. \$350 obo. Brian, 818-449-7271
 •Custom bu:1' BC Rich Warlock, day glow green, neck thru body, plys incredible. HSC included. \$400. Rob, 213-666-9365
 •Custom Ibanez RG760, flame top sunburst, ebony neck, F.Rose, EMG PU's, new Jumbo frets, HSC. Paid \$1100, sacrifice \$475 or trade. John, 213-852-0784
 •Elec bs's. 1959 Precision, \$1000; Ibanez Musician, \$450; Yamaha \$300. 818-990-2328
 •ESP Mirage custom, black, 3 PU's w/F.Rose, Parl cond, must sacrifice, \$725 obo. Dave, 213-456-0112
 •ESP Strat, sea foam green, black Floyd, 1 single coil, 1 Hmbckr, maple neck, brnd new w/cs. \$750. Evcs, 818-763-8669
 •Gibson ES-175D hollow body, 1965, Sunburst w/orange label, zigzag tailpc, wood bridge. Beautifl cond, no mods. orig cs. \$1450 obo. 213-478-7375
 •Gibson Les Paul custom, black beauty w/DeMarzio PU's & w/cs. \$625. 213-478-6846
 •Gibson Les Paul Deluxe, gold, special edition model, mint cond, includes cs. \$1300. Dave, 818-997-6395
 •Gibson SG Jr, vntage 1967, flawless red mahogany finish. All orig parts, DeMarzio PU, kilowatt luncer. Beautifl cond. \$450 w/cs. 213-439-3737
 •Ibanez 540HSH guit, brilliant yellow w/cs, used once, xint cond. \$500. 818-840-9131
 •Ibanez Classical acous guit, 6 string w/3 dbl courses, 3 dbl strings, Rosewood back & side, spruce top. Beautifl guit. \$400. 213-777-1425
 •Left handed BC Rich Bitch w/F.Rose, 2 Invader PU's, dark red finish, xint cond w/HSC, \$600 obo. Bob, 213-657-4458
 •Pedulla bs guit, red, active Bartolini P-J PU's, B/A bs bridge, Shaler lumin boards, \$2000 new, custom made, \$1000. John, 213-390-3119
 •Steinberger Hohner pro series headless guit, EMG PU's, mint cond, candy apple red w/rtm. Must see, includes soft cs. \$275. Pat, 213-288-6267
 •Valley Arts guit, F.Rose, 3 EMG's, brnd new, \$1100 new, sacrifice \$550 obo. 818-478-7375
 •Yamaha acous/elec guit w/HSC, brnd new, \$400. Ron, 213-455-3936
 •Yamaha Pacifica. Strat stlve body, bolt on neck, 2

Hmbckngs, 1 single coil PU, locking trem. Brnd new, won in contest. \$325. Darryl, 213-466-3807

6. KEYBOARDS

•88 elec Roland, \$5500 w/seqncr & M2 mach. Anna, days, 213-955-6088; eves, 818-24-5622
 •DigitDesign Soft Synth, version 2.1 for Mac. Orig disk w/mnl. \$80. 818-763-3742
 •Emax w/disks, 8 separate outs, seqncr, grt sound. \$1100 obo. John, 714-532-2236
 •Emu Proteus 1 synth, in box w/clean warranty in your name & mnl too. \$720. Nagila, 213-650-7911
 •Ensoniq EPS soundsampler, 2x memory expander, std & pdl i.e. new. \$1500 obo. Bob, 818-769-2210
 •Korg EP5-1 elec piano, 76 touch sensitive keys, string, transposers. Xint cond. \$700 w/pdcl: 818-990-2328
 •Roland JB800 synth, 1 month old, under warranty, xint cond, cs included; also 7 Sound Source sound library. \$2500 obo. John, 818-840-9131
 •Roland JX10 synth contrlr w/addit'l memory cards & custom cs. Mint cond, \$1200. Summers, 818-769-7260

8. PERCUSSION

•28" Zildjian Turkish gong w/stnd & mallet. \$250 obo. 714-870-7147
 •Alesis SR16 Midi drm module. New in box w/mnls & warranty. \$320. Gilbert, 213-962-6223
 •Linn drm w/Cooper Midi mod & xtra chips. Perf studio cond. \$400 obo. 818-763-3742
 •Ludwig classic drms w/modular hrdwr. 14, 15 & 18" toms, 22" bs drms, 8x14" snare, anvilcs's. \$1800. Gavin, 818-567-1085
 •Pwr snare, 8x14", Ludwig colleseum series, 12 Lug, P87 strainer, die cast hoops, chrome finish. Retail \$5500, sell \$400. Greg, 213-463-7021
 •Tama Grand Star kit, 7 pc, covered in real snake skin. Hrdwr, cs's, Zildjian & Sabian cymbals. Used by Princess Pang on tour & in videos. \$3000 obo. Brian, 213-466-0370

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9. GUITARISTS AVAILABLE

•21 yo/o guit/adv vocs sks 2nd guit to collab on 2 guit pwrhouse. Vocs a - . Whitesnake. Blue Murder, Badlands, Ozzy. Matt, 818-763-0503
 •Able, pro guit avail for shows/s studio, covers or signed artist. Writing, voc abil, image, pro equip, versil. Many int, 100% srely dedid. 213-823-6786
 •Avail for HR cover band. Grt image & exp. Pro gear & trnspo. 23 yo/ Eddie, 714-495-9156
 •Black, HR guit plyr. Progrs guit plyr. Sks open minded band to ply out live. Intl N. Schon, Jason Becker, S. Morse. Oscar, 818-508-8052
 •Blues Intl R&R guit avail. Vocs, exp, stage & studio. Gd image, vntage gear, age 25. Beck, Clapton, Hendix, Page & more. Reliable. 213-343-0850
 •Christian guit/voc sks rock band. Intl Zep. vntageville show tunes. GNR & 300 others. Dean, 818-908-1845
 •Cntry picker w/blues, folk & rock Intl sks quirky band who like to have fun on stage. Will, 818-848-2576
 •Estab HR, metal guit w/vocs, gear, picks, releases, road exp, sks estab brnd wsame. Srs only, pro only. Lv msg. Dave, 818-763-0553
 •Exp pro guit avail for paid sits. Any & all styles. Dependbl & reliable. 818-705-4729
 •Exp, pro guit avail. Steady, tastefl, meldc Jazz, blues, cntry, Brazilian, hybrids, fusion. Jerry Lee to Junior to Joao to Joni. Matt, 213-829-9779
 •Fem Idl guit/voc sks other musics 4 gettin' funky rock thing. Intl Prince, Wendy & Lisa, Rufus, Heart Felicia. 213-650-4442
 •Guit avail for orig, southern Intl or blues band. Must be pro, 15 yrs exp & have vocs. 805-581-4861
 •Guit avail to J.F. sng orientd, cmvrl rock band w/edge. Tint, lks, gear, demo, 20 sngs. Srs only, Hillywd. Johnny, 213-876-3485

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•Tint, lks, avail to J/F sng orientd. cmrc. rock band wedge. Tint, lks, gear, demo, 20 sngs Srs only. Hillyard area. Johnny, 213-876-3485

•Guit avail/w/ks, pro gear, stage & studio exp, chops, feel, etc. for HR HM band. Pro only. Drew, 213-882-8009

•Guit avail. Into old Sabbath & Zep. Marco, 213-465-7002

•Guit avail. Psycholic soul, R&R, pop. Frampton, Campbell. 818-764-6554

•Guit into booze & women sks coolest, sleaziest band in town. Jim, 213-822-5748

•Guit lks sng T40 or cover band. Have equip, dedictn & trnspo. If srs, call. El, 818-986-3941

•Guit lks to J/F straight ahead, raw, pwrfl, sleazy, grooving. K.A. band w/rt image. Chris, 818-994-4782

•Guit lks to join org sounding band Intl Saigon Kick. Kings X & Prince. Cory, 818-980-0489

•Guit plyr avail for pop rock sit Demos, show's. Intl B Adams, Foreigner, Grant. Grl gear & att. Joe, 818-954-0742

•Guit skg band. Intl Seal EMF, Police. Lkg for estab. dedictn band. 213-374-0244

•Guit skg metal band w/ potential to ersly K.A. Equip, trnspo & exp. Intl Armoured SI, Maicun, Megadeth, Wade, alltr 5 pm, 213-945-1277

•Guit sks Hillyard R&R band w/ a little thrash & lots of class. Micky, 213-850-6463

•Guit sks musics w/ vision, dedictn, ing hr image for progrv HR band. 818-985-3076

•Guit sks pro rock, blues band. 25 yrs exp. Intl Allmans, Peter Green ZZ Top Clapton, etc. Numerous credits. Pro only pls Don, 213-376-6282

•Guit team to F hvy rock band. Fiery lds, screaming riffs, image, gear, matrl, whatever it takes att. Intl Sykes, Val. Randy, 818-360-1542

•Guit to J/F slow grooving, lunk, hrd core band Intl Funkadelic, L Colour, Fistone, Sly Stone. Sns of humor a must. Jim, 213-465-9218

•Guit w/chops, gear, trnspo & xtreme ing hr image avail for agrv rock band ala Skid, Badlands, Lynch Mob. Lou, 818-992-3477

•Guit w/strong vocs sngs & image sks estab band w/ killer voc. Intl VH, Badlands, Tony, after 6, 714-396-1173

•Guit, 22 & hungry, killer image, tone, style. Intl Zach Wild, S Stevens. Sks grt HR band. 213-461-0401

•Guit, 23 sks HR voc w/ brains, agrvns, range. Positive & spritual but urgent outcok. O'Hyche, Skid, Beatles, etc. Scott, 213-936-3689

•Guit, 27, sks cmrc rock srt. Gd plyr w/tp notch equip, ideas, lks, desire & bckng vocs. Sks pro minded band. J.J., 213-464-4371

•Guit, L/R, slide, sks to J/F blues rock band Intl Stones, Crowes, Little Feat, Allman Bros. Ira, 213-659-1951

•Guit, L/R, totally pro equip, image & att. w/ld wkd vocs, skg melc, cmrc/HR band w/supreme voc/frmtn. August, 818-762-5745

•Guit, seasoned pro, sks orig, hrd pop rock band. I am Intl by Saltrian, Va, Shanker, Lukather. Have xint equip & att. Jeff, 818-980-8397

•Guit/kybdst/comp, 21 y/o, avail for cmrcly eclectic, acous edged, melc rock proj. Pro att's only. No drugs. Alan, 818-895-1531

•Guit/sngwrtr still lkg for trendseters, not trend followers. Rock, blues, groove oriented Gary, 818-986-1208

•Guit, writr sks to J/F dedictn band. Intl Rush, Yes, Floyd Jr., 213-575-9642

•Hot gut w/ pro chops, equip, image. Intl by Satrnan, Hendrix, Clapton, Sks r40 band or Orgs w/mngt. 714-827-8095

•HR bluesy gut sks band. Les Paul Marshall w/wah. Open turns & a little slide. Intl Stones, Dogs, 4 Horsemen. 714-843-0335

•HR gut team avail, mid-20's, lng hr image. Many Intl & styles. Have matrl & rehrl spc. Matt, 213-550-7632

•Hrd core ld gut plyr vocs & bs plyr team lkg for other ld gut & drmr for speed, metal, thrash band. Pro metal/hds only. 213-461-1532

•I hate Poison, Warrant & all LA lng hrd, pretty boy posers. My Intl are SRV, Hendrix & Stoooges Jack, 818-966-0460

•Innovatv rock gut lkg to form hrd hting, agrvns band. Srs innovates only. Pils v mng. 818-992-7829

•L/R gut avail for pro metal band. Have killer sound, equip & image. Will relocate. I'm dead srs, are you? Santio, 718-545-9355

•L/R gut lkg to J/F R&R band. Writing abil & image. Intl range from Doors, Peppers to Metallica. Gabe, 9-5, 213-664-1144; after 5-30, 818-281-4660

•L/R gut plyr avail Intl Lynch, VH, Beck. Srching for pro band. No BS, no takes. 818-345-1956

•L/R gut w/strong vocs sks HR band. Image & att imporr. Have xint sound, lks & Intl. Perf. LA area. Kevin, 714-373-2017

•Ld & rhytm gut team avail to J/F srs band. Intl old Ozzy, Lynch Mob, Don or Vince, 818-765-1195, 213-424-9300

•Ld gut sks band into Zep, Hendrix & blues. Lng hr image, under 26. 213-478-6846

•Ld gut sngwrtr sks xint bst, drmr, kybdst & sngtr to form energetic, progrv, HR band Intl Queen, Faith, VH, Matt, 818-789-6419

•Novaro, Page, Gibson, Marshall, Stage, studio exp. Lkg to join outfit in Hollywood. Artistic, org, Pymg, Motorcycle Boy. 213-957-1415

•Old dog gut w/vocs sks band &/or musics to form one. Marshall equip d, hr & trnspo. Our music or theirs. P. Stone, 818-240-0274

•Plyr elec gut & acous 12 string gut. Also slide gut. Rock, HR, blues, lunk, HM, xint equip & image. Srs only. John Androtti, 818-893-2781

•Pro gut avail for 5 pc progrv metal band. Pretty boy lks, Maden music. Pro gut rig, over an album of matrl. Sean, 213-265-8593

•Pro gut avail w/grt sngs, Intl, drive, lks. Intl Aero, Skid, Dokken, Mark, 213-498-8326

•Pro gut/voc, verstl w/gd chops, avail for clubs & csts. 213-854-0752

•Pro ld gut avail to sngtr or band w/sngtr. Have matrl & grt tone. Lynch Mob, Dokken, early VH. Al, 818-964-2212

•Pro ld gut w/ tons of feel & style avail for HR/HM band. Intl Shanker, G Moore, Brian, 818-762-5445

•Pro ld gut, very raw plyr, soufl & tasty style. No gimmicks, pop rock, jazz, lunk, R&B, cntry. Sharkey, 818-710-1292

•Progrv rock, fusion gut plyr avail for dynam. Instrmntly oriented band w/ Intl Washbone, Crack The Sky, Dream Theater, Kazumi, Roger, 818-361-2224

•Pwr L/R gut w/mag & indie releases, touring exp, sks recrdng or touring srt. Intl hvy, altrntv blues rock, speed metal, etc. 213-225-4681

•Pwrhouse, lasttl, melc, blues rock gut sks pro sit only. Intl J Beck, Bad Co, ZZ Top. Currently doing session wrk in L.A. Pro only. 818-761-9354

•Rhytm gut sks HR band Intl Cruce, Zep, AC/DC, Srs only. Rich, 818-704-8087

•Rock gut avail. Pro exp. ld, bckgrnd vocs & sngs. Alice, Richards, Jane s Aero. 213-285-5548

•Self taught, 10 yrs. Les Paul, groove oriented ld gut, new to area, sks band w/ hrd hting drmp. Zep, Sabbath, Purple, Tom, 213-823-4614

•Soufl, hlppy gut plyr/sngwrtr forming supergrp ala L quid Jesus, Momma Stud, Singrs, bst, drmr, Jeff, 213-851-3661

•Star gut w/rtl avail for band w/grt sngs & killer frontmn. Very Intl, hr, cool image, stage, studio & Intl crcts. Pro only. 818-213-769-6897

•Verstl pro avail for paid ssts. Appearance in Guitar World & Guitar Player mags. 818-705-4729

•Very verstl gut & Intl sngwrtr w/ plenty of matrl lkg to join HR band. Tape & photo avail. Pref pros, Peter, 818-966-8807

•World class gut lkg for hvy, melc rock band. Killer image, gear, all Scott, 818-967-2527

9. GUITARISTS WANTED

•DIE MY DARLING sks 2nd gut w/ dark edgy style, good look & low slng. Into Hanoi, Fear, The Damned. Ready to play out. No fat bldng, moviey lks, commercial rockr dudes need apply. (213) 822-0860, (213) 654-4134

•#1 exp ld voc sks xplosv gut to J/F melc, cmrc, mainstream, radio friendly HR grp. Showcngs, recrdng, Aero, VH, Crowes, Zep Tommy, 213-836-3713

•1st tenor/gut ndd for org, acous, harmony grp Intl Beatles, Byrds, CSNY & Hollis, Randy, 213-876-4479

•2nd gut ndd for pro sit. Intl from Zep to Prince. 213-876-9898

•20 y/o bs plyr lkg for Intl, young, ld gut to collab w/on HR sngs, Dorian, 818-988-9709

•22 y/o fem voc lkg for cntry musics, 18-25, to form slammng band. Gut, bs, drmr, keybrds, playing a +. Jenner, 213-859-5529

•Acous rock band nds 2 singng, acous plyng guys. Srs minded only. Ld plyng a +. 213-458-1360

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•Acous/elec gut plyr wtd by lem sng/sngwrtr to collab & form band. No egos, no drugs, just real, pls. Elena, 818-508-9651

•Active fem bs plyr/sng/sngwrtr w/hrs/ntl studio nds beamer gut w/wld streak, Ong art rock. Over 21. Pinky, 818-980-9176

•Ala Mick Mars, Kevin or Sean, 818-344-7252

•Altrntv bands sks ld gut w/ Intl of D Gilmore, Hendrix, Steve Morse. 818-988-4924

•Altrntv gut, 25-30, wtd by voc/sngwrtr for cmrc rock lunk w/own style. Exp sngwrtrs only. Form band soon after. No metal. John, 213-836-9230

•Altrntv gut, small lb deal. Robin Hitchcock, Jimmy Page, Todd, 818-504-1549

•Altrntv, melc speed, acous, spanning all moods. Gut w/gothic Intl image wtd. We have direction, are dead srs & ready. Dave, 818-957-2475

•Attn. Gut wtd. Must be into Mike McCreedy, Stone Gossard, Bruce Fairweather. Wtd for new forming band. 213-883-0259

•Auditing ld & rhytm gut for cutting edge cntry, AC sngs band w/mag, Intl mstr. Mngt & connex. Career, commitment minded a must. Nick, 805-684-5290

•Band w/ world class vocs sks w/genius of J Page & modern lng hr image. Elec/acous encouraged. Kuro, 213-559-0456

•Black leather, slide shooting, outlaw gut ndd w/vocs. Cactus & Steppenwolf to Gut & Skid, Melrose, MTV k. No kids, pls 25-30. Tour waiting. 213-461-8455

•Blues gut wtd by fem voc to collab on sngs & start band, Intl include B.Raitt, R.Cray, indigo Girls, Debbie, 213-829-4337

•Bst/sngtr/sngwrtr nds xint musics that are prepared to subvert the completion of existing, unfinished matrl for permanent, altrntv rock band. Phillip, 213-661-7661

•C/W voc w/vocs of exp sks ld gut for possible band formation. Dedictn & determination to succeed a must. Dan, 818-989-4535

•Cmrc/HR band w/multl platinum mngt & booking nds ld gut/sngwrtr w/ming, personality, poise & dedictn. Tape & pic to 11288 Ventura Blvd #705, Studio City CA 91604

•Cntry blues gut w/gd feel wtd for dynam voc. 213-823-1883

•Creatv gut wtd for altrntv style band. Dedict? Lust for art & creating? Srs plyr w/gd sns of humor. Joe, 818-776-8620

•CRYPTIC UN is forming. Skg atmospirc gut. No pro. Max, 714-595-6246

•Eclectc voc, socially conscious sks passionate, affirmative gut for altrntv prp. Pref sincere team plyr willing to grow. Scott, 213-454-8192

•Elec/acous gut wtd. Sonic textures, pwrfl, unq team plyr. Pro att. equip for cool art rock band. Intl Floyd, Gabnet, Fixx, O'Hyche. 213-876-4814

•Elec/acous rhytm gut plyr w/strong voc harmony ndd for modern rock collab & recrdng prp. Crowded House type sound. Max, 213-479-6465

•Elec/acous, altrntv rock gut ndd for collab. Intl late Beatles, early Furs, Crowded House. 213-479-6465



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FREE CLASSIFIEDS

•Estab HR band ala Aero, GNR, w/lockout internal shows booked, hit snags, sks exp. pro guit w/image, immed Committd only. 213-962-7274

•Estab HR/HM now auding id guit. Fquo'd & exp prs w/ strong bckng voocs nd only reply. 213-664-8654

•FALLEN ANGEL wnts guit/sngwr for band w mngt & lbl intrst. Must like girl musics, have hr & soul. 213-461-9772

•Frat, crunchy ld guit wtd to mix my Mellencamp. Springsteen sound wtd sounding guit. Will feature your guit plying/solo abil. Harry. 213-363-9886

•Fem acous pyr w/vocs to perfom w/mate for pop duo. Tom. 213-380-0013

•Fem rthm guit wtd by all fem, cmrcl, rock band Must have creatv input & vision w/lnl image & drive. Rehrs in Garden Grove, Mars. 213-594-8176

•Fem sing/rthm guit for wrrtng collb. Have demo, video & connex. Intl GNR, Jovi, Joan Jett, Blondie. 818-753-7788

•GREGORIAN PONKS sks guit. Intl Kings X, Pantera, O'Ryche, James. 714-894-1531

•Guit & drim team lkg for 2nd metal guit to start 5 pc metal act. Must have lng hr image. Sabbath, Armored S. Danny. 818-988-5143; Kenny. 818-766-0104

•Guit & drim wtd for pro sst. 213-479-3818

•Guit for estab. HR band in So Cal. Sks top lgt in So Cal. Pro image, inspo & equip a must. We have publicist & atty. 213-402-7794

•Guit ndd. We like sluff on Ralph & Subterranean recd lbls. Our favorite band is Flipper. Ryan. 818-905-4631

•Guit pyr wtd collab on org snags. Light rock Intl. Eagles. CSN. Slye. Eugene. 714-635-6196

•Guit wtd by fem voc & guit to form org band. Intl Richard Thompson. Lloyd Cole. John Hiatt. Van Morrison. Mark. 213-392-3837. 213-434-7116

•Guit wtd by singer for jazz, blues duo or to form band. Rene. 213-659-1898

•Guit wtd by singer. 22. Lkg to J/F & vicious street level band. Intl Pistols. Crue. Guns. alcohol. No posers or bubblegum rockers. 213-856-6186

•Guit wtd for 60 s intl soul, rock, band. Band now forming. Tina Turner mts Janis Joplin. Linda. 213-659-3639

•Guit wtd for alt/rthm. gothic band. Connex. upcngn prjs & prod image. Intl London After Midnight, Cure. Must have gd image & att. Lv msg. ELEVENTH HOUR. 213-788-8560

•Guit wtd for demo, EP proj, into Stones. Bowie. Clapton, Cougar. Bking & mngt. 213-463-8067

•Guit wtd for HR/HM band Must have xnt equip, att, lks & bckup voocs a must. John. 818-701-6869

•Guit wtd for innovatv, raw edged street sounding HR band w/fem voc. Intl AC/DC, Sea Hags & LA Guns. Must be responsbl, motiwd. No alt. Terry. 213-285-3120

•Guit wtd to collab & form band w/fem voc lyrncst. Intl are old Pretenders, Doors, Concrete Blonde. Kan. 818-768-0648

•Guit wtd to compl progrsv. HR/HM act w/fem voocs. Lng hr & gd image a must. Have gigs booked & lbl intrst. Craig. 818-353-5145

•Guit wtd to compl progrsv. HR/HM act w/fem voocs. Lng hr & image a must. Have gigs booked & lbl intrst. 818-995-3001

•Guit wtd to form undergrnd sleazy, groovy HR band. Lks, gd stage presnc & att a must. Kevin or Tony. 213-461-7750

•Guit wtd 5th member. Plynng acous/elec rthm & 2nd on violin, accordion, bckup voocs or organ for no synch rock band. Rachel. 213-392-8147

•Guit, intl Gibbons. Trower, Hendrix, Clapton Musics that are down to earth & don't mind the matrdone my way. Mike. 213-377-3172

•Guit/sngwr wtd by band w/mngt & pending recrd deal.

Sexy, hr image. Girl singer. Love Bone, Hendrix. 213-275-8007

•HM bst lkg to guit pyr. Intl Maiden, Rush, Metallica. Alan. 818-506-4947

•HR, alt/rthm guit ndd. Must play elec. acous guit. Have class. lng hr image & grt showmship. Kurt. 213-559-0456

•HR, street trash guit pyr wtd. Intl LA Guns, Crue, Pussycat. Tall, skinny, lng black hr a must. Slieve. 213-874-8719

•I am tem. have snags, exp. You play 6 & 12 string acous, street lgt. We rehns. perfom. co write. Shy. 213-947-8123

•L/R guit wtd for orig. recrdng proj. No immed pay. Dan. 818-891-2616

•L.R. slide guit ndd for very estab. modern, southern style. rockng, boogie band. Mngt. intrst & bckng. Kurt. 714-593-9787

•Ld guit pyr wtd for 2 guit band ala Stones. Aero. Team pyr only. 213-462-7465

•Ld guit wtd for orig. lolk rock proj ala Eagles & B Springsteen. 818-893-9889

•Ld guit/sngwr ndd by cmrcl HR band w/mngt, indie lbl deal. Show dates upcngm. 818-503-5561

•Ld singr/sngwr/acous sks guit to ply in college oriend rock band, include REM. Smtarens, Michael Penn, Beatles. Dave. 213-372-4293

•Ld, slide & rthm pyr wtd for rockng blues band ala Stones. Faces, Crowes. 818-705-0875

•Lkg for Andy Summers guit pyr w/more room for solos. Gd equip, lng hr who cares? Charlie. 818-782-4761

•M.F. guit ndd for undergrnd band. Orig matl. Sonic Youth, Peppers, Pixies, Mud Honey. Amy. 213-423-8529

•Male acous guit wtd by fem singr/sngwr/windustry intrst & snags. Music is quirky, 60s pop. Sundays, Edie Brnckell, REM, Beatles. Srs only. pls. 818-760-3530

•New wave, alt/rthm, soul positon a val for live showng, recrdng solo prj. Voccs a +, team pyr, eqy waver. Jordan. 818-973-2209

•Once again, we already have Perry, Page & VH. What we nd is the next one. No posers or alt's. Pros only. 818-344-6648

•Pedal steel guit wtd for cntry grp w/gigs. 818-705-1964

•Pro guit for estab. progrsv. rock band. Showngs for recrd co's. Intl Saga. Yes. Queen. Must sing & read music. Roger. 213-395-6428

•Pro guit ndd for srs demo recrdng by sngwr/artist. lilo rock, pop. Scales. taste, sound a must. PIs, no flakes. Lv msg. 818-840-8920

•Progrsv rock ensemble intl by ELP. Saga & Yes. sks 2nd ldt. 28-38. Must read. We have demo & gigs. Also must sing. Michael. 213-258-5233

•Queen. Attn srs muscians to form Queen cover band. Let's bring back Leroy Brown & get stone cold crazy. Mark. 805-496-6355

•R/L guit ndd for rock band w/groove. Intl Aero, Zep, Kiss, Siouxs. Vance. 213-876-9898

•R/L guit ndd for rock band w/groove. Intl by Aero, Zep, Kiss, Stones. Knight. 213-876-8067

•R/L guit w/rlt feel for blues based rock band. Formed, demo & video. No metal, no losers. Tim. 818-753-8466

•Rhythm guit ndd by HR sngwrts. Must be verst. All intl welcome but must love Zep & Jane's. Jason. 818-989-0833

•Rhythm guit wtd for progrsv metal band. Solid, dedid, dependi pro w/qual equip. No drugs. lurgage or posers.

Billy. 714-631-1210; Rob. 714-529-6328

•Rthm guit wtd. Blues, hvy groove, HR, Intl Aero, Stones. Young, energetic, dedid a must. Band has mngt, publishing deal. No addctrs. Greg. 213-664-5856

•Rthm section sks guit pyr for hvy edged R&R band. Intl Cult, Skd. Must have gd image, inspo. 818-909-9223

•Rock out, funk guit pyr wtd for grp w/ndie deal. Jamie. 818-789-0336

•Sngvr sks guit for writing. Dark, bluesy feel. The uglier the better. Intl Stones, Sea Hags, Smack, yourself. 213-871-1147

•Sngvr/comp/s w/own snags all ready to go sks guit. Modern HR, alt/rthm sound, very orig. Call for info. Dan. 818-769-1862

•Sngvr/sngwr/keybd sks guit for pro proj. Intl Beatles, Crowded House, Sting, Billy Joel, etc. Christoph. 818-996-7034

•Sngwr/rd guit wtd for estab band Intl Furs, Pixies, Smashing Pumpkins. 213-463-8858

•Srs proj, grt snags. We nd a creatav, melcic. Id guit ala Pretenders. Concrete Blonde. 213-848-9258

•Still skg that blazing, black leather, outlaw guit w/slide bullets for Japanese tour. Styles of Mountain, James Gang to Cut & Croves. Where are you. 213-461-8455

•SUICIDE CREW guit wtd. Dark music, dark image. Grunge rock/punk. Nirvana, early Idol. 818-569-5627

•Tall, creatv, id guit wtd for new band w/fem voc/wrtr. Intl Concrete Blonde, Pretenders, Pely. No flakes. Carol. 818-985-2268

•Trisexual love monsters wnt rthm guit w/vocs into anarchy, piercing, schizoprenia, & beyond. Phallic worship optional. Pistols, Doors, Dall, Zappa, Zeke. 213-384-9107

•Warner Bros act sks guit tech, M/F Ok, exp. optional. Must have van or truck. Decent pay, no flakes. Mickey Hart. 818-980-5850

•Wid, fem guit for wrkg. T40 pop grp. Must ply all styles of music. lkg, gd, sing id & bckgrnd voocs & be ready to go. 818-846-2328

•Wid, guit pyr. No instrnt, no BS. Band pyr who can handle the challenge & know what it takes only. Bobby Boos. 818-564-9670

•Wid, Les Paul plynng 2nd guit, aka Joe Perry, to join Bullet Boys. Crue Intl band. Must have pro gear & between ages of 23-28. Frankie. 818-567-0565

•Wid, unliq guit who is artfully creatv, textural, fast & slow, intellgnt, voocs & writing a +. Mike. 213-461-2514

•Xint rock & blues guit pyr ndd to form a band. Sngwrng/ singing abil. Dedid, gd att. No drugs. Daniel. 213-465-3546

•You are flnd pyr &/or sngwrtr. Pref real instrmnts to hi tech & gd snags to today's manufactured tunes. Call? You are ndd. Chris. 213-856-0152

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., OCT. 30, 12 NOON

10. BASSISTS AVAILABLE

•4 & 8 string bst avail for pro sit. Intl Love Bone. Temple of Dog, Pearl Jam. 213-883-0259

•11 yrs pro. Live. studio exp. Xint fratless, fretted pyr. All styles. Sight read. Know many standards. Avail for lucratv top qual srs. Eric. 805-245-1492

•A#1 pro bst/voc w/4 world tours & 19 albums under belt lkg for signed or bckd HR band. 818-545-4550

•A1 bs pyr w/grt lks & groove lkg for melcic. HR band w/ grt matl. No tape. ntl call. Michael. 818-981-9928

•Bs pyr avail. R.D. Ramone, B Wyman. Gd to go. Exp. equip, trnspp. Bobby. 818-997-9584

•Bs pyr lkg for creatv people to form non cmrcl HR band. Must have lng hr. No posers, no drugs. Michael. 818-988-6062

•Bs pyr lkg for srs club band. Into classic rock, cntry rock or oldies. Ld & bckgrnd voocs. Nol young, thin or flashy, just gd. George. 818-764-6063

•Bs pyr lkg for srs club band. Into melcic rock, soft rock, cntry rock or oldies. Ld & bckgrnd voocs. Nol young, thin or flashy, just gd. George. 818-764-6063

•Bs pyr/sngwr 10 yrs plynng solo lkg for young determined rock band w/origntly & a solid foot in industry door. John. 818-893-1529. 213-895-4936

•Bs pyr/voc, dbis on keybrds, has huge PA systm, sks intnsng, orig rock srt w/wrkg band. Mature pyr only. Joseph. 409-678-1950

•Bs soloist, new LP w/recrdng co, pro gear, maj tounng exp. Sks overseas srs, 1 mltrs, Intl ins, recrdng srs. All styles, dbi on keys. 213-662-6380

•Bst & guit avail as a team for HR, orig band. Srs only. pls. Intl W/F, Scorps, Hagar, Mark or Sean. 818-705-8407

•Bst avail for agrsv, psychcld band w/unk edge. Intl Jane's, Public Enemy, Zep. 18-25 pref'd. Stephy. 818-564-9935



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FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., OCT. 30, 12 NOON

• **Bst avail for cmrl rock band ala Night Ranger.** Styx, Darn Yankee & Hagar, Shawn, 818-705-8407
• **Bst avail for pro sfts.** All styles. Emphasis on altmv. Strong Id 7 bcking vocs. Max, 213-208-5039
• **Bst avail for progrv metal band.** Infil Racer X, 9.0, Project Driver, Mark, 818-984-4583
• **Bst avail, 15 yrs exp.** Lkg for unq, contmpiry, rock grp w/ pro att's. 213-273-2745
• **Bst avail.** Intl MC 900 Foot Jesus, Mr Bungle, Primus, Beethoven, 213-461-7573
• **Bst lkg for estab HR band w/ibl or mngt.** Randy, 818-760-0211
• **Bst lkg for honest, hi energy, semi progrv, presto 208.** HR dmr. Infil Ian Pace, AC/DC, Palmer, Rob, 213-653-3024
• **Bst skg band w/minimal knowledge of theory, gd ear, equip, irmpo & open mind.** Lkg to start gigging ASAP. Infil G. Butler, S.Harris, Flea, Ray, 818-945-2043
• **Bst skg HR/metal band.** Infil Skid, AC/DC, Chr's, 213-467-2651
• **Bst sks all orig.** Christian, rock band in WLA or Santa Monica area, Malure, pro & evangelistic. Have irmpo & equip. Rich, eves, 213-392-5878
• **Bst sks altmv/pop band w/ing ong sngs.** Ready to lock, groove & stink. Signed or bckd bands only. Andy, 213-396-8411
• **Bst sks wrk in LA.** All styles but pref jazz & R&B. Read notes & chord symbols. Have recrdng & live exp. Pros only. 619-286-5918
• **Bst id voc, also dols on guit, lkg for wrkg T40, cover or cstk band.** 3-6 nites/week T40, classic rock, oldies, R&B, funk, dance, etc. Mark, 213-653-8157
• **Don't waste time lkg for individual muscians.** Make 1 call for a compl rthys section instead. All sfts, all styles, all pro. Scott, 213-374-3619
• **Exp, sold, hrd driving bs plyr lkg for lkg.** Have lks, grt rthys. Infil J.P. Jones, G. Butler, S.Harris. Hvy edged cmrl rock. Malcom, 714-647-2498
• **Fem bs plyr w/ks & chops sks contmpiry funk, jazz band.** Infil by Marcus Miller, 213-423-1157
• **HM bst avail to J/F band.** Intl Maiden, Rush, Metallica, Alan, 818-508-4947
• **NY bs plyr wrts HR band w/ks, atl. sound.** I'm groove orientd, not solo plyr, dynam showm. Have demo. Kyle, 213-960-1020
• **Pro bst lkg for sfts for hire only & perf rmc & studio.** Exper has amount of exp, yrs exp w/top artists. Xint equip, reads xintly, 213-285-7824
• **Pro bst sks pro jobs for hire.** Perf rmc or studio. Has xint equip, xint bst, yrs of exp w/the tops in industry. 213-285-7824
• **Pro bst/sngwrtr w/bcking vocs sks hrd, melcnd band.** Mngt pref'd. Have grt image, tint & gear. No bad habits. Tesla, Steel Heat, Dokken, Craig, 818-787-7885
• **Pro rthys section.** Over 50 albums recrd, world tours, etc. Lkg for signed or bckd sit. 213-545-4550
• **Recrd contract is my goal.** I can write or take direction. Bowie, OMD, George Michael, Roxette. Sks singr or band. Eric, 818-984-8073
• **Tintd, young bs plyr, new in area, lkg for motivr, HR, garage band.** Frank, 818-988-9709
• **Top caller bst w/world class everything, sks LA's best rock act.** Must be total pros w/wild image & chops. Sabera, 415-979-6757

10. BASSISTS WANTED

• **#1 ace bs ndd for spec deal, album, ala Whitesnake, Leppard, Jovi.** Must be 20-25, cute, vocs, exp, gear, etc. Eric, 818-906-7014, Dwayne, 818-566-7454
• **#1 bst w/rock star image, tint, bcking vocs, dedictn & leather ndd.** 5 pc cmrl metal. Upcmng shows. Infil Skid, Dokken, Crus, Greg, 818-980-6669
• **1st tenor/bst ndd for orig, acous, harmony grp.** Infil Beatles, Byrds, CSNY & Hollies. Randy, 213-876-4479

BASSIST & DRUMMER WANTED

For alternative pop band with an edge. Great songs, 24-Trk demo, current industry contacts. Must be versatile, pro players. Bassist must sing backup.
(213) 390-0334

• **3 potentially violent manics sk aggrvs bst.** Have fem screamer voc, 4 1/2 oct. Infil O'Ryche, Alica/Chains, Jeff Dahmer. Srs, Rod, 818-985-8725
• **A visionary/bst ndd for a visionay band.** Must be hungry to take the stage. Image w/rw tint, Pistols, Sisters, early Cult. 213-882-6597; 818-831-9129
• **A1 bs plyr wtd.** Style, Hendrix, S.R.Vaughn, James Brown, Sly Stone. Must have pro gear & att. John, 818-994-2357
• **Absolutely solid & super creatv pro bst wtd for innovatv bnd w/studio, wild sngs & chemistry.** Jane's, Alice, Zep, Kings X, 213-285-5548
• **Aggrvs, motivr, pro minded bst ndd for orig, melcnd, cmrl band.** Infil VH, O'Ryche, etc. Lakewood area. 213-633-4340; 213-920-7897
• **All we ndd is a bst.** Is that you? Early 20's obo. Currently booked, demo compl. Call now. Dave, 818-890-3427
• **Alt/rtrv, melcnd speed, acous, spanning all moods.** Bst w/ gothic int'l image wtd. We have direction, are dead srs & ready. Dave, 818-957-2475
• **Atrological blues groove band forming.** Hendrix to Stardust theatics, dark images, aggrsn. Movement on Clark St. Pros. pl's 213-854-0730
• **Att, image, groove roots band skg monkey men.** Hendrix, Tyler, Bowie. Early 20's. Groove or die. WAR OF THE WORLDS, 213-461-9564
• **ATTACHMENTS sks bst.** Hi energy pop R&B. 213-436-6684
• **Band sks bst plyr who has the cool sophistication of jazz w/colorful urban sound.** Must be absolutely commitd. We are Pierre, 818-986-8967
• **Blues bs plyr wtd by blues rock proj w/matr, upcmng wrkg sit.** Intl instr, Alex, 818-764-0103
• **Blues rock, pro only.** No thin wristed poodle heads. 818-951-3953
• **Bluesy, soufl, HR band w/ibl instr nds bs plyr & dmr.** No flakes. 213-462-4938
• **Blues bs plyr wtd by blues rock proj w/matr, upcmng wrkg sit.** Intl instr, Alex, 818-764-0103
• **BS plyr & dmr wtd for grl HR band.** Age 18-23. Lng hr. Pro att, no drugs. Infil Cure, Poison, Roth, Jovi. 213-674-6922
• **BS plyr for estab HR band.** Must have bcking voc abil as well. Dedicatn a must. No BS. 213-478-9495
• **BS plyr ndd by blues rock proj w/matr, upcmng wrkg sit.** Intl instr, Alex, 818-764-0103
• **BS plyr ndd to compl K/A rock band w/grt sngs.** Intl Sisters, Cult, Zodiac, Skinny Puppy, Mikey, 818-846-5969
• **BS plyr ndd to join band & plyr upcmng gigs.** Singing a +. Infil C. Berry, Jerry Lee Lewis, BB King, Tommy, 213-876-7362
• **BS plyr ndd.** Image, chops, equip, for pro rock band. Matt, 818-994-8561
• **BS plyr w/bcking vocs & sngwrtr abil wtd for currently booked orig & classic rock cover band.** Must have pro att. James, 818-899-1166
• **BS plyr wtd by blues rock grp.** GASOLINE ALLEY. Over 30, pro equip, gd stage presnc. Pros only. 818-785-8671
• **BS plyr wtd for acous rock band ala Crowded House.** Scott, 213-472-8851
• **BS plyr wtd for alt/rtrv, twisted, melcnd music w/direction.** Must be dedictd w/gd att & stage presnc. No posers. 213-934-3762
• **BS plyr wtd for estab. HR band w/xint matr.** Vocs, equip, att, irmpo a must. No drugs, no flakes. Pro only. 818-888-6015
• **BS plyr wtd for orig, folk rock proj ala Eagles & B. Springsteen.** 818-693-3889
• **BS plyr wtd for orig, recrdng proj.** No immed pay. Dan, 818-891-2616
• **BS plyr wtd for oro sit.** J.P. Jones, Boots, Redding.

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Hamilton, Bckcup vocs a +, R&R image, pls. 213-876-8988
• **BS plyr wtd, infl by Sid Barrett, Love & early Who.** Must sing harmony. 818-355-8617
• **BS plyr wtd.** Lots of soul & image a must. No bs solos. Marco, 213-465-7002
• **BS plyr wtd.** Must have total rock image, pro equip, no ego, team plyr. We have killer sngs. Must sing bckups. Tim, 818-348-4128
• **Bst mdrman wtd for ultimate, pwrhouse, 70's pop, punk, glam style R&B band.** 213-669-0144
• **Bst ndd by guit/sngwrtr for orig rock proj.** Vocs & maturity pref'd. Diverse infl including Kinks, Replacmnts, Hendrix, R&B, Latin & funk. Mark, 213-473-5658
• **Bst ndd for blues & soul infl HR band w/lockout, connex, desire, image.** No flakes. BLACK CAT MOAN, 818-787-4628
• **Bst ndd for HR proj.** Hrd wrkg & dedictd. Intl Dokken, Badlands, Tesla. Rehrrs in Lng Bch area. Lv mng. Glen, 714-236-2242
• **Bst ndd for pro, alt/rtrv, metal proj.** Must be rhythmically orientd & have maj image. Black hr, thin build, etc. No egos or problems. 213-871-8054 x 527
• **Bst ndd immed for HR, cmrl band.** Image & vocs a must. Maj bl instr, upcmng shows s. Steven, 213-969-0180
• **Bst ndd immed for shows in Nov & recrdngs & video.** Funky, bluesy, HR band w/wfm vocs. Soundgarden, Zep, Cult, Masters. 213-859-2231
• **Bst plyr wtd for copy, orig rock band ala VH.** Zep, Pat, 818-907-6411
• **Bst wtd by alt/rtrv band.** Intl Cure, Furs & Jesus Jones. George, 213-679-6245
• **Bst wtd by fem voc & guit to form orig band.** Intl Richard Thompson, Lloyd Cole, John Hiatt, Van Morrison. Mark, 213-392-3837; 213-434-7116
• **Bst wtd for 60's infl soul, rock band.** King now formng. Tina Turner meets Janis Joplin. Pros only. Linda, 213-659-3639
• **Bst wtd for blues rock band.** If you can groove & are into Stones, Eric & Quireboys, call. 213-462-7465
• **Bst wtd for EP, demo proj.** Into Stones, Bowie, Clapton, Cougar. Exp, pro, mature att. Sandy, 213-469-8700
• **Bst wtd for estab Hlywd band.** Outrageous image is req'd. Infil include Lords, Hanoi, Suite, old Crue. 818-341-3789
• **Bst wtd for hvy, alt/rtrv band.** 18-24, no drugs. SHOCK W/RRK, 213-380-7149
• **Bst wtd for hvy, grooving, pro band.** Infil Cult, Jane's, Love Bone, Iggy John, 213-927-8897
• **Bst wtd for melcnd, HR band.** Infil Zep, Leppard & other British HM. 213-947-6137; 714-599-3017

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• **Bst wtd for orig, pro grp.** Strong sngs, maj mngt. Infil INXS, Simple Minds, Paul, 213-656-4346
• **Bst wtd for pro sit.** Rock band w/groove. Infil Zep, Eric, Hendrix, VH. Bckup vocs & R&R image a +. 213-876-9898
• **Bst wtd for progrv metal band.** Solid, dedictd, dependl pro w/aqual equip. No drugs, luggage or posers. Billy, 714-631-1210, Rob, 714-529-6328
• **Bst wtd for R&B, HR vein band.** Infil yourself. If you nd it, come & get it. Band forming now. Eric, 818-782-9019
• **Bst wtd for reggae, dance, soul, hip hop, new jack proj.** Live gigs. Bud, pager #213-963-2679
• **Bst wtd for vestrl, goal orientd, HR band.** Call for details. Bob, 213-657-4456
• **Bst wtd immed for rock band w/groove.** Infil by Hendrix, Sly, Aero, Zep, Knight, 213-876-8087
• **Bst wtd to compl 4 pc rock band.** Infil by Dokken, Crue, Skid, Equip, image, bcking vocs. No drugs. Scott, 818-762-9242
• **Bst wtd to compl solid rock trio.** Must sing, harmonize & be xtremly gd lkg. 213-962-3164
• **Gd stage presnc & att a must.** Kevin or Tony, 213-461-7750
• **Bst wtd, 20-26, for otherwise compl HR band.** Many sngs, retrstl spc. Whitesnake, VH, Kix, Dokken. Must have pro equip, irmpo, gd k. 213-763-3894
• **Bst wtd, 21-25, by guit/plyr & dmr.** Intl Ozzy, Whitesnake, Blue Murder. We have orig matr, Richard, days, 818-360-3744; nites, 818-360-1560
• **Bst wtd.** Intl U2, Iod, Stevens. Cult. Call machine, hear matr. Age 21-30, 818-994-9486
• **Bst wtd.** Recrdng artist sks bs plyr. Joey, 714-838-9777; Rob Gross, 714-856-2173
• **C&W voc w/yrs of exp sks bst for possible band formation.** Dedicatn & determination to succeed a must. Dan, 818-589-4535
• **CHANGE OF REIGN sks bst, 18-23.** Melcnd, hvy rock w/ positive msg. Bcking vocs a +. No drugs. Mark, 818-781-1962
• **Christian to jam & have fun w/orig, creatv rock.** 213-318-8895
• **CODE BLUE sks bst w/chops, image, for aggrvs, hl energy, melcnd metal w/melcnd ballads.** No self conscious people or non muscians, 213-326-9446
• **Compl HR blues band sks srs, solid, creatv bst.** Bckup voc, sngwrtr tint, pls. Infil Zep, Deep Purple, R.Trower. Barry, 213-655-8590
• **Creatv bs plyr wtd for estab, melcnd, alt/rtrv band.** Xint matr & sound. Infil King Crimson, Doors. Ed, 213-465-2902; Jim, 213-462-0728

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 • Alltrmv guit, 25-30, wid by voc/sngwrtr for cmrcl rock tunes w/own style. Exp sngwrtrs only. Form band soon after. No metal. John, 213-836-9230
 • Attn pop & R&B prodcrs. 22 y/o. ltrnd, black tem singr/lyrcist lkg to put together demo & get signed w/recrdng co. Very ambitious. Tamiko, 213-751-8420
 • Bckgrmd voc w/3 1/2 oct range sks wrkg prjs only. 213-675-7390
 • Black fem voc, 25, gospel/bckgrmd, R&B feel, lkg for ldr or bckup wrk. Recrdng sessions, demos, wrkg local band. Angela, 213-285-3215
 • Blues rock singr avail. Infl Crowes, Stones, Aero, Doors & blues. 213-396-8221
 • Blues rock singr avail. Infl Stones, Crowes, Doors, Aero & blues. 213-396-8221
 • British voc/frontmn, 28. Uniq rock vox, image. Maj touring, studio exp. Prolific wrtr. Dbls guit, keys, team plyr. Pro references, comax. Srs only. 213-850-8963
 • Charismatic artistic minded voc sks a modern, funky, psychd, hvy, atmospnc, groove orientd band. Infl Jane's, Cure, Primus. U2. 213-455-1647
 • Dedictd, motlvtd frontmn w/lks, vox & exp. lkg for hungry, mega band. Must have it together. Infl Hanoi, Zep, Beatles, R. Stewart. 213-288-2546
 • Dynam lem voc/lyrcist sks band or band members. Infl C&W, rock, blues. A new place to go. 213-823-1883
 • Enthusiastic fem voc sks demo wrk & recrdng prjs. Also in rd of orig matrl in T40 dance & ballad field. Tracy, 714-646-0454
 • Euro pop male voc/sngwrtr w/pwrtl & sensual vox sks creaty & org prodcr/compr for collab. Inspired by Erasme, Bowie, Eurythmcs, A.G. 213-839-3595
 • Exp frontmn lkg for classic rock band. Infl Boston, Zep, Who, Fleetwood, Jim, 818-545-3629
 • Fem singr & drmr avail. Rock, blues. Amateurs only. 818-240-9241
 • Fem singr/sngwrtr is lkg to form beatniky, alltrmv band

that is willing to wrk hrd to go far. Industry intrst. Srs only, pls. 818-760-3530
 • Fem voc avail for demos & sessions, bckgrmd, shows's. Tape avail. Jennier, 818-760-7198
 • Fem voc avail for recrdng sessions & live gigs. Pop, R&B, funk styles. Paid sits only. Pro. Heather, 213-326-0601
 • Fem voc sng guit to collab on sngs & start band. Infl include B.Raftl, R.Cray, Indigo Girls, Debbie, 213-829-4337
 • Fem voc sng muscians. Hi energy, has own equip. 16 trk. 8 trk. rd to rd, 1/4". 213-836-0240
 • Fem voc sng srs muscians to form blues band. Infl by Koko Taylor, Johnny Winters, S.H. Vaughn. Rene, 213-471-6468
 • Fem voc sks collab w/T40 dance, R&B band or sngwrtr ASAP for demo. Srs only. Natalie, 818-783-8032
 • Fem voc sks muscians to form blues band. Rene, 213-659-1698
 • Fem voc/lyrcist avail to J/F band. Infl old Pretenders, Doors, Concrete Blonde, Kari, 818-768-0648
 • Frontmnt avail for band. Lkg to sing melck R&R w/outch of blues. No metal, no glam. Infl Michael Bolton, B. Seger, R. Stewart, Bob, 818-769-2210
 • Hrd core vocs/ldr guit & bs plyr team lkg for other guit & drmr for speed, metal, thrash band. Pro metalheads only. Malden, Slayer, 213-464-1532
 • Jagger, Rotten, gd to go. Exp. tmosp. 818-9979-9584
 • Just arrived. Aggrsv, very exp male voc. Thin, very lng hr, perf pitch, 3 1/2+ range, many vox's, demo & P.A. Kevin, 818-997-4156
 • LA's best voc ls avail for estab. HR band ala Aero, GNR. Must have lookout, internatl shows booked. Deal pending or deal. 213-856-4734
 • Ld fem voc sks P/T, estab band. Mellow rock, oldies, C&W or pop. Also avail for session wrk. Linda, 213-204-0219
 • Ld singr/sngwrtr/acous guit lkg for srs minded, college orientd, rock band. Infl include REM, Smitherens, Michael Penn, Beatles, Dave, 213-372-4293
 • Lkg for attractiv, young, Hispanic fem voc. solo or girl grp. Sing R&B or pop music. Possible recrd deal. Darryl, 213-757-2053
 • Male ld voc w/pwrtl voc & appearnc, sks drk, groove orientd metal band w/mngnt, lbl intrst. No thrash. Chris, 213-463-7975
 • Male pop singr avail for demos, jingles & session wrk. Exp. ltrnd, most styles covered. When you nd a real singr, call me. Slaygn, 213-876-3703

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• Male voc sks bluesy, funky, jazzy R&B fusion band or proj. Infl Bolton, Jarreau, Vaughn Bros, Twr of Pwr, etc. John, 213-675-5440
 • Male voc, tenor, sngwrtr, rthm guit, sks orig, pop rock, cntry blues proj for future recrdng & gigs. 30 y/o. R.J., 818-783-9346
 • Medium range singr sks band. Rock, rock blues & 70's infl. No cmrcl crap or showoff fashion victims. Gd sngs & real instrmnts. Chris, 213-856-0152
 • Pop solo act w/sngs & style, sks dedictd muscians for live shows. Keys, guit, bs, drms. Mark, 213-871-8055 x 573
 • Pro male voc & sax plyr for R&B, jazz, rock & pop music. Sng band or intrstng muscians to perf with. Steve, 714-996-5261
 • Pro singr sks pro band for recrdng & touring. Must have hit sngs. 818-760-7311
 • Pro voc avail for estab band. Tesla, Skid, old Zep, etc. Lks & balls. Pros only. Maj lbl pref'd. N.Hillywd. Tim Branom, 213-960-2010
 • Pro, fem, black ld & bckgrmd voc stylist. R&B, jazz, blues, pop & gospel. Sks studio & demos only. Union atill. Page K.C., 213-704-1426
 • Seasoned voc sks muscians to J/F orig, blues rock band. Infl Humble Pie, Pretenders, Crowes, Vermette, 818-712-9861
 • Singr avail, wrnts to collab on orig sngs. Light rock infl. Eagles, CSN, Slyx, Eugene, 714-639-8196
 • Singr lkg to J/F orig groove proj. Dan Reed, INXS, Maggie's Dream, Pete, 213-465-7002
 • Singr w/mid to hi range sks HR band. Capable of singing clean or raspy. Have lks, stage presnc. Eric, 213-542-2703
 • Singr wtd for ltrnd, creatv, HR band. Uniq sound. Infl Q/Ryche, Rush, Zep, Ted, 213-264-4838
 • Singr, 22, lkg to J/F aggrsv & vicious street level band. Infl Pistols, Crue, Guns, alcohol. No posers or bubblegum rockers. 213-856-6186
 • Singr/lyrcist sng unq, HR band w/personality. Cross between Vain, Alice. I am like Axl, Mike Patton. Gavin, 818-244-6737
 • Singr rock. HR, blues, funk, soul, HM, Xlnt pipes & image. Srs only. John Androtti, 818-893-2781
 • Sng fresh, spirited muscians. I can commute. Infl Nietzsche, Robert, 714-784-7403
 • Unlq, pwrtl funk HR voc/wrtr sks pro sit. Hendrix, Zappa, Peppers, L.Colour, J.B., 213-654-4304
 • Vince Neil, Janie Lane, Bret Michaels. Singr/sngwrtr/lyrcist w/contacte sks band &/or guit to compl demo. Scott Allen, 213-874-0389
 • Voc avail for all orig blues rock band. Infl Rogers, Coverdale, Mog, Shortino, Joe, 818-764-5219
 • Voc for cmrcl rock band. Have vox, lks, stage presnc &

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 • Voc lkg to J/F cmrcl, HM band. Image, hr style. Mike, 818-892-9178
 • Voc sks blues based, HR band. Pros only. Hillywd area. Page David, 213-282-4635
 • Voc w/mngnt wrkg on publishing deal nds guit & bs plyr to compl outlft & recrd sngs. Cmrl HR. Michael, 818-710-0182
 • Voc, loud, pwrtl, in your face ala Cult, Pistols, Zep, Aero. Lng hr. plyr guit. Lkg for signed act. Pros only. Jeff, 714-635-8158
 • Voc. Pwrtl, verstl wgd att, lks & range. Road, studio exp. Lkg for audins w/signed bands. Call for demo. Tampa, FL. Todd, 813-586-2654
 • Voc/keybdst. Equip, style, image, Orig, covers. Recrdng, touring exp. Wrk as solo, dur, band. USA or Japan. Jeffrey E. 818-763-7716

12. VOCALISTS WANTED

- #1 arena rock grp sks new fem voc. Ballads to bluesy hrd rockers. Exp not as import as ltrnt & desire. Your sngs welcome. Tom, 213-288-3552
- #1 tenor nrd for acous harmony grp. Infl Beatles, Byrds, CSNY & Hollies. Rob, 213-397-7901
- 2 fem bckup vocs for groove, rock band to gig & recrd demo. Infl VH, ZZ Top, Jimi, Peppers. Allan, 213-396-9274
- 2 fem bckup vocs nrd for southern rock band. Recrdng & live showcngs perfmcns. Joe Deegan, 213-663-1082
- AAA voc wtd, VON SKELETON sks exciting, ultimate frontmn. Infl Priest, Megadeth, Zep, Kings X. John, 818-509-6797
- Ace voc wtd by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg for Dee, 213-960-8886
- Acous rock band nds 2 singing, acous plyng guys. Srs minded only. Ld plyng a +. 213-458-1360
- Aggrsv maniac w/image nrd for pro band w/big following & lbl intrst. Infl Pamera, Danzig, Suicidal, 213-666-9365
- Aggrsv voc wtd to compl band infl by Killing Joke, Ministry, Jane's & Parliament. 213-256-7261
- All pro rock band, RAKHA, sks hr perfmcnc frontmn/lyrcist. We have PA, private rehstr spc, equip, lots of comp'd sngs. Must have demo, 818-700-8944
- Alltrmv band lkg for singr. Featuring members of Liquid Jesus, Wade, 818-980-4352
- Alltrmv sngwrtr duo nds voc. Modern rock. Infl late Beatles, early Furs, Crowded House. 213-479-6465
- Amazing voc wtd by pro band. Must have top notch ltrnt & image. Infl Extreme, Dokken, Whitesnake. We mean business. Joe, 213-862-8661

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