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Serving as the opening act on the Metallica/Guns N' Roses tour will go a long way in assuring Faith No More a second platinum album, this time for *Angel Dust*, their latest release. Singer Mike Patton also talks about his alter-ego, Mr. Bungle.

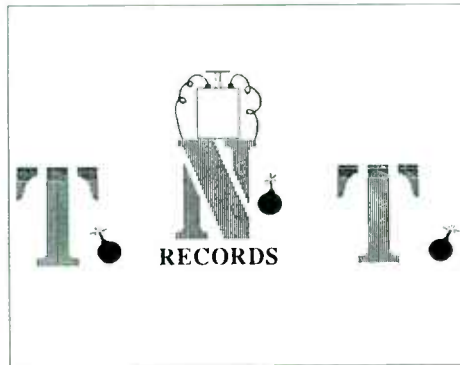
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FEEDBACK

Last Bogus Toms

Dear MC:

After reading your review of my band (Vol. XVI, #15), I must say that I agree with every word of it.

Liv Wurst

Former bass player-Bogus Toms
 Los Angeles, CA

M Warning

Dear MC:

I'd like to provide a warning to all my fellow band mates out there. Stay clear of Mancini's Club M and promoter Jimmy D.

In all my years of playing local clubs, I've never come across such an unorganized environment in my life! The usual going-on-late is to be expected and really doesn't bother me, but the blatant, scandalous rip-off that occurred that evening was completely unjustified.

Upon receiving our show date I started to make up a flyer. I called Jimmy D and asked what the price of admission was so I could post it. He informed me that he didn't know and to call the club for that information. When I spoke to someone at Mancini's I was told that the price varied from day to day. The women I spoke with instructed me to have the flyers read, "\$2.00 discount with flyer" and there would be no problem. BULLSHIT! When our friends showed up they were forced to pay full price and the discount flyer was not honored!

Reluctantly, we played our set. However, I did manage to voice my opinion while on stage and made it very clear that I was really pissed off.

Our friends work hard for their money and spend time to come out and see us. The last thing they need is to be ripped off when they want to go out and have a good time!

When we finished I was told by the club that it was Jimmy's fault. Then Jimmy approached me and said it was the club's fault. I don't really care whose fault it was. The fact is, it happened!

This was a totally avoidable situation. The price to be paid for a few extra bucks is that my friends and I will never set foot in Mancini's again. Hell, I'm surprised the place is still in business.

Ron E. James, Vendetta
 Van Nuys, CA

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Vocal Lesson

Lucia
 West Hollywood, CA

"I'm so glad your vocal instructor issue finally came out. It gave me the chance to voice something which I feel strongly about—vocal instructors. I first began studying voice in Milan, Italy, with a male opera coach. He gave me a solid base which I could build upon when I moved here. I've been to several instructors and have finally found someone I can trust. The voice is a unique instrument, not only because it is invisible but also because if it is damaged you can not simply replace it as you would a guitar or bass. Most important, if it is stolen, it is equally hard to replace. Stolen, you may ask? Yes, incorrect vocal instruction will make a voice worse than it was without instruction. If the state required licensing, I'm sure your list of teachers, and I use that term loosely, would not be so long. Looking at that list, one can not help but be confused. What constitutes a good vocal teacher? Well, speaking from experience, the best way to know is to take a few lessons. If you find that your throat, not the muscles around it but the actual throat, hurts after a lesson or after you've vocalized on your own, then something is wrong and you should probably change teachers fast. You teacher should also be using words like diaphragm, palate, dropping the jaw. I personally believe that the best instructors are those that are opera singers because it is impossible to sing opera without the correct technique. And there is only one correct technique. People that will tell you otherwise, saying that they have invented their own technique are simply building up their own egos and pocketbooks. Singing has been around since the beginning of time, they haven't. I hope anyone who is looking for a vocal coach will read this carefully and also follow their own intuition. If you feel something isn't right, it probably isn't. I study with Dr. Hernan Palallo, who, besides having sung opera all over the world, is also the least expensive. Now isn't that interesting."

CALENDAR

By Trish Connery

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

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

Current

West L.A. Music 6th Annual Music Expo (formerly called the West L.A. Music Keyboard Show) will be held on August 29 and 30 at the LAX Hilton. The annual show features everything for musicians from the latest products and technology, to exhibits and hands-one demonstrations. The show includes major brands of guitars, amplifiers, drums, recording equipment, sound systems, computers and music software, keyboards and accessories. This year's show has numerous celebrity appearances scheduled, including Keith Emerson of Emerson, Lake and Palmer; Tommy Lee and Nikki Sixx of Mötley Crüe; Alan White and Trevor Rabin of Yes, and the list goes on. Tickets are \$6.50 in advance or \$8.00 on the day of the show and are available at West L.A. Music or any Ticket Master location. For additional information, contact West L.A. Music, (310) 477-1945.

Goodman Music is scheduled to begin a series of workshops to present digital and analog recording studio alternatives, "Project Studio Solutions." There will be two locations for each clinic, Tuesdays at Goodman Music-West Side or Wednesdays at Goodman Music-Universal City. The Roland Pro Audio workshop will feature Roland's dramatic new entry into 4 and 8-track digital direct-to-disk recording, the DM-8, on Aug. 18 at Goodman Music-West Side; or Aug. 19, Goodman Music-Universal City. The Stienberg/Fostex/Atari workshop will feature "The System," integrating Fostex multi-track recorders with the Stienberg Cubase sequencer and the Atari 1040ST computer into one seamless package, on Aug. 25 at Goodman Music-West Side; or Aug. 26 at Goodman Music-Universal City. Akai will demonstrate the DD1000 magneto-optical direct-to-disk digital recording/editing system and the ADAM 12-track digital tape recorder as well as the new DL 600 remote, optimized for broadcast applications on Sept. 1 at Goodman Music-West Side; or Sept. 2 at Goodman Music-Universal City. The Alesis workshop will feature three of the revolutionary Alesis ADAT machines locked in sync to form a 24-track digital recording system on Sept. 8 at Goodman Music-West Side; or Sept. 9 at Goodman Music-Universal City. Finally, the Otari workshop will demonstrate Otari MX80 along with Otari's full line of professional recording equipment on Sept. 15 at Goodman Music-West Side; or Sept. 16 at Goodman Music-Universal City. All workshops begin at 7:00 p.m. Goodman Music-West Side is located at 4204 S. Sepulveda Blvd. and can be reached at (310) 558-5500. Goodman Music-Universal City is located at 3501 Cahuenga Blvd. W. Phone (213) 845-1145.

Recording budgets, artist tour support, songwriter royalty statements and so-called free goods will be among the

subjects addressed at the seminar, "The New Record Industry Hero—The Controller," presented by the Los Angeles chapter of the Recording Academy on Tuesday, Sept. 1, 7:00 p.m. on the Chaplin Stage, A&M Records, 1416 N. La Brea Ave., Hollywood. Scheduled speakers are Dave Clark, Vice President, Group Controller, MCA Music Entertainment Group; Steve Holmberg, Vice President, Finance and Administration, Polygram/Island Music Publishing; Joe Rakauskas, Vice President, Controller, A&M Records. Attorney Owen Sloane will serve as moderator. Admission is \$2.00 and reservations may be secured by calling (818) 843-8253.

Well-known vocal instructor, Elizabeth Sabine will be holding a seminar on Aug. 31, 8:00-10:30 p.m. This seminar will cover some of the history, research and current exercises used in training the voices of rock and heavy metal singers, as well as data on the speaking voice. The cost is \$10.00, which includes a special discount on lessons taken within the next three months. Reservations are required as space is limited. Call (818) 761-6747 to reserve your seat or for more info.

The Los Angeles Songwriters Showcase (LASS) will be presenting "Singing For A Living," an intensive one-day seminar for vocalists on Sept. 19. Guest speakers will include record company execs, voice coaches, publicists, agents, managers, jingle producers and talent buyers. This event is geared to singers who are serious about the realities of a full-time career in music. Author/teacher Marta Woodhull is producing the event with Dan Kimpel and Angela Taylor of LASS. The National Academy of Songwriters and *Music Connection* magazine are co-sponsors. For more information or registration, call LASS at (213) 467-7823.

Live At The Galaxy, a free series of the performing arts, will host a free showcase of performers from the National Academy of Songwriters on Saturday, Aug. 22, 7:00-10:00 p.m. The Hollywood Galaxy is located at 7021 Hollywood Blvd. In addition, Live At The Galaxy hopes to begin a new series in the fall, called Acoustic Cabaret. The Acoustic Cabaret venue is now accepting acoustic artist packages (tape and supporting materials) for review for the fall schedule. Send packages to CARS/Acoustic Cabaret, 1653 18th St., #1, Santa Monica, CA 90404.

Recaps

The Electronic Music Box regularly holds free user support groups for MIDI and sequencing computer software. The Electric Music Box is located at 14947 Ventura Blvd. in Sherman Oaks and you can call (818) 789-4250 for specific dates and times.

The Celebrity Centre International has an ongoing vocal showcase called Starcase. This weekly event, held every Thursday, 8:00 p.m. at the Celebrity Centre International, 5930 Franklin Ave. in Hollywood, was put together to give singers a professional setting in which to showcase their talents with no performance fee. For more information, or to schedule an audition, call (213) 960-3100.

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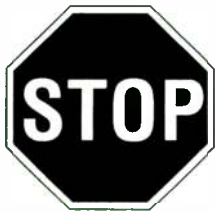
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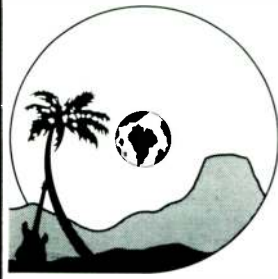
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CLOSE-UP

DOUGLAS PROPERTIES

By Karen Orsi



Bruce Canover

It may seem odd to think of a complex entity such as a recording studio in terms of a simple chunk of real estate, but that was Bruce Canover's whole idea. A former studio owner, studio manager and singer-songwriter, he now specializes in matching up studio sellers with studio buyers. After successfully marketing two of his own studios during a mean business slump, he decided to do the popular thing at the time and get his real estate license. At that point, which was four years ago, the real estate market was booming, and Canover sold 50 condominiums in about seven months. Then, in a twist of fate that proved you can take a man out of the music business but not the music business out of the man, Canover was contacted by the Captain and Tennille, who wanted him to sell their studio for them. He then put a flyer out to all his old studio connections, which resulted in a sale and another nine listings. He currently has several studios listed for sale here in the Los Angeles area and some as far away as the Bahamas.

Selling recording studios is much more difficult than selling plain old real estate. All property for sale in California is listed in the Multiple Listing Service. However, there is no such thing for recording studios, which are much more difficult to sell. "Unless the building itself is for sale," Canover says, "you'd never find a studio for sale in the MLS unless you're really looking at the fine print." Although he does advertise in the trades, his best selling tool is word of mouth. Some people are more interested in equipment than location, or vice versa. Some people already have all the necessary equipment and are just looking for a pre-wired room that is already designed and laid out. Everyone has his own preconceived idea of what kind of studio setting he wants, and it is this kind of custom selling that makes Bruce Canover's job so complex. Smart and conversational, he relies heavily on his own knowledge and background and it is

this added benefit that makes him indispensable to his client. He knows equipment, location, values and just about everything else down to the wires. He can also outfit his clients with everything from studio designers to management teams.

Canover has built up a very trusting relationship with the studio community. Studios for sale do not want the fact that they are for sale to be known amongst the general public, and Canover expertly treads the fine lines. He does not send out a "laundry list" of what is for sale, he says, because it could be potentially damaging businesswise to the studios themselves. Clients simply will not book three months of time in a studio that could be sold out from under them. Canover has a way of keeping studios in business throughout the sale and without disrupting the clientele that keeps the place alive. He determines the exact kind of situation the potential buyer desires and strives to match that buyer up with some good prospects. "One thing I pride myself on," he says, "is that after being a studio owner for fifteen years, I don't just go and find people a building with wiring in it. I try to set them up with a way to possibly stay in business." It is a difficult business by nature; it has happened that Canover has sold the same studio more than once. He has, in fact, sold one studio three times. Most of Canover's midrange clients have a residential studio and they want to move into a legitimate setting. "They want low overhead, good location and bigger rooms than they had at home, where they had to use the dining room for the drum set," Canover says. "The other client is the "hill jumper" who has a room that is working well in the Valley and he wants to get a Westside room or a Hollywood room. This has been very successful. People who are honest and deliver a quality product can usually go from the Valley to Hollywood or Santa Monica and already have a certain amount of built-in clients."

Canover sells not only commercial studios, but equipment-only packages and homes with residential studios built into them for personal use. The recent fervor by studio owners and H.A.R.P. (Hollywood Association Of Recording Producers) has made some home studio owners seek higher (commercial) ground. Currently, Canover says, it's a buyer's market. He's got some rooms that are basically turnkey operations, right down to the computers and coffeemakers, and others that are fully laid out, soundproofed and designed, but due to other factors the equipment was pulled. Just about any situation imaginable is feasible.

For more information, call Bruce Canover at Douglas Properties (310) 306-0204.

Rehearsal Studio Owners Report Business Is Up Over Last Year

By Chuck Crisafulli

LOS ANGELES—While making music may be an art form, it's also a business that is very much affected by the ups and downs of the economy. Take for instance the place where the whole music process begins: the rehearsal studio. *Music Connection* talked with several leading studios around town to find out how these hard economic times are affecting their business.

When asked whether bookings were up or down compared with last year, Nightingale, Elbee's and West L.A. Studios all reported that bookings were up, as did Faux Cue and Studio D. At Francisco Studios, bookings were slightly up, and business has been steady at Rockit. Yo Studio said that while business was up overall, there was definitely a decline in bookings compared to last summer. While actual bookings have remained steady at Downtown Rehearsal, it was noted that this year inquiries are way down and it is the older, regular customers who are buying the time. A spokesman for Fortress Studios said that bookings and business in general were down by as much as 30 percent. Those with strong bookings attributed it to location, consistency and word of mouth recommendations. For others, the recession, the riots and the spring's bad rains were all cited as reasons busi-

ness might be off.

Some of the studio personnel were quick to point out that even though bookings may be up, they are coming up from all-time lows a year ago. This means that more business doesn't necessarily bring the studio's income back to a healthy level. Studio D reported that income was up, but said that individual bands are spending less money and rehearsing less. Elbee's said that income was up thanks to a large number of bands preparing to tour again and using their facilities.

Lack of touring a year ago was cited by several studios as one of the main reasons business had been down. Most of the others said that they were running things tightly. Faux Cue pointed out that musicians have to spend money to get their work done, even during a slow economy. Studio D and Faux Cue are going against the grain by putting current profits into expansion of their facilities.

None of the studios noted any marked change in the percentages of local and signed acts that make up their business, but there were some changes in the way business was done. At Yo Studios, there has been a decrease in the number of labels willing to lockout a room for one of its bands. Rather than pay for the weekly or monthly lockout, these

bands simply buy hourly time now. Studio D and Nightingale said that there had been a decline in pre-production work because not as many bands have immediate recording projects. Francisco Studios said that while local bands used to be able to afford a room if one member dropped out, now they are sometimes forced to give up the room because budgets are so tight. All the studios seemed to agree that the local bands who are continuing to buy time during this recession are the bands who are most serious about moving forward when signings pick up.

Due to the poor economy, several studios had to change their business practices. Fortress has had to cut costs, lay off some of its help and give incentives to those who rent larger blocks of time. Downtown has tried to keep its standards high and is sticking with a "no party" policy to maintain a professional atmosphere. Yo has had to be more flexible with its blocks of hours, while West L.A. has had to become stricter regarding deposits and cancellations. All the studios spoke of keeping the quality of their rooms and PA systems as high as possible and being consistent with whatever their rules are. Since the main collateral for a rehearsal studio is its future rentals, every studio wants to provide good enough service to its bands so that they become repeat customers.

Although attitudes are not as easy to measure as bookings, the studio personnel definitely sensed some changes in the way musicians feel about their craft this year. At Yo, the mood was "a little pessimistic and a little weary. Everybody's trying to save money and hoping things pick up." At Elbee's, the economy has dampened spirits because there aren't as many signings even for high quality bands, though it was added, "If a band's serious, now's the time they dig in." At West L.A., bands are worrying more about their own sound and less about trying to get signed. At Faux Cue, there are bands who are "still very eager. They want to turn the volume up to eleven."

It is unclear when this country's economic engine will begin to rev,

and it isn't certain how the music industry will be changed by further ups and downs. The elder statesman at Fortress Studios remembers the Great Depression of the Thirties, and when asked to put the current woes in perspective, he had these words: "Music is the one language everyone understands. When there's a depression people need music more than ever. It all goes around, and the pendulum swings both ways. Humanity and compassion always come to the top, and music is the salvation." **MC**

Godfather Of Soul Forms New Label

By Sue Gold

MIAMI—Godfather of Soul James Brown has formed his own record label, Brown Stone Records, with record executive Henry Stone. The label just released its first single, "James' World," a medley of some of Brown's biggest hits.

According to Stone, the new single was produced by Brown and Stone and is recorded by the New J.B.'s. "We pulled all the tracks that people have sampled and used from James' records over the years, including stuff James himself sampled. The result is a funk-flavored medley of some of Brown's biggest hits."

A full album by the New J.B.'s is in the planning stages and albums from other artists will be announced shortly. The label's focus, as expected, will be on black/R&B and dance music. Brown is planning to produce new artists for the label, but will continue to record under his contract with Scotti Brothers Records.

Stone will run the label and distribute product internationally through his Miami-based HOT Productions. In the Seventies, he was one of the pioneers of the disco era, working with K.C. & the Sunshine Band and Anita Ward on his record label TK Productions.

Stone said he is accepting unsolicited tapes. Tapes can be sent to: Henry Stone, HOT Productions, 7360 S.W. 48th Street, Miami, FL 33155. **MC**

PLATINUM RUSH



Lester Corien

Capitol recording artist Richard Marx is pictured receiving a platinum plaque for his debut Capitol LP, *Rush Street*. The album, which initially looked like it was going to be a commercial disappointment, is one of the surprise success stories of the year, thanks to an excellent job by Capitol's promotion, sales and marketing staffs. Pictured (L-R): Capitol VP of Marketing Jeremy Hammond, Capitol President Hale Milgrim, Marx, Senior VP of Promotion John Fagot and VP of Sales Lou Mann.

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MARS-FM Reinstates Techno/Rave Playlist

By Oskar Scotti

LOS ANGELES—Southern Californian techno fanatics can breathe easy again. MARS-FM, the region's bastion of computer-driven synth pop, buckled under pressure from fans of techno/rave music and reinstated their trademark sound on July 21 after giving a KROQ-style alternative approach a 30-day trial run. According to the station's music director, Swedish Eagle, the switch to pop rock was necessary as MARS' sales staff—which has since been completely revamped—lacked the knowledge and understanding to effectively sell the techno-pop format.


"The owner of the station, Ken Roberts, was concerned about our sluggish sales situation," said Eagle during a break in his midday airshift, "and initially felt that perhaps the type of music we were playing was to blame for the slump. It never occurred to him that the problem might rest elsewhere, such as in the sales personnel. Program Director Freddy Snakeskin and I objected because we thought our music was right on target, just what hoards of disillusioned ex-KROQ listeners were craving. Ken, however, felt that we needed to experiment."

Within a matter of days after techno pop was replaced on June 4, floods of letters and faxes began pouring into the front office, bitterly complaining about the controversial programming decision. "Within two weeks, we had accumulated 10,000 signatures from lis-

teners," claimed Eagle, "demanding that we go back to our old sound. Fortunately, Roberts is an open-minded person, and he agreed that our audience was right."

The first step Roberts took was to replace the station's general manager. A resourceful woman by the name of Luz Erdman was hired to realign the organization and implement changes. "She came in very coolly and made a few key decisions, adding on some new members of the sales department and replacing others," he said. "It didn't take her long to find the right chemistry."

While MARS was experimenting on the air, other pull-stops around the Southland were taking notice. Eagle noted that KROQ and KIIS eagerly picked up the slack by increasing the amount of hi-tech music they played. He said that most CHR stations can seamlessly mesh today's melodic techno pop into their playlists as it bears little resemblance to the harsher strains of its late Eighties forebearers.

While veering from the "all-techno" path seemed like an initially disastrous move, Eagle said that the avalanche of positive support from the station's listening audience has reaffirmed his belief in MARS' philosophy. "It's really kind of mushroomed since we put the music back on the air. What we do is like making salsa: You can't have good salsa without jalapeños. That's where the techno comes in." 

PLATINUM PARTY



MCA recording act Jodeci and various MCA execs recently celebrated the platinum success of their debut album, *Forever My Lady*. Pictured with the band is (far left) MCA Records President Richard Palmese.

By Michael Amicone



Abbey Konowitch

Maverick Recording Company, Madonna's new label venture, has announced the appointment of MTV alumnus **Abbey Konowitch** to the post of Vice President. Konowitch, who was formerly Senior Vice President of Music & Talent for the music channel, has also served stints as Vice President of Artist Development and Video for Arista Records and as a concert agent in the music department of ICM.

A&M Records has announced two new appointments: **Dave Sparks**, formerly a Progressive Music Editor with *The Album Network*, has been made Manager of Alternative Marketing; and **Kate Tews**, formerly a Copywriter for the label, a position she has held since joining the company in 1988, has been appointed Director of Advertising.

JLM Public Relations has announced the signing of Rolling Stones guitarist and former Faces member **Ronnie Wood** and the U.K. band **Immaculate Fools**.



Tess Taylor

MCA Records has announced the appointment of **Tess Taylor** to the post of Associate Director, Product Services. Prior to her new appointment, Taylor was a secretary in the label's legal department.

Capitol Records has announced the promotion of **Paul Bishow** to the post of Senior Director of Artist Development. Bishow, who was formerly a Director of Artist Development for the label, will perform his duties, which include overseeing the marketing and development of Capitol's roster of acts, including Bonnie Raitt, Tom Cochrane, Dave Koz, Joe Cocker and Graham Parker, out of the label's Vine Street Tower.

In more Capitol news, **Jeffrey Blalock** has been advanced to the post of National Director, Pop Promotion. Blalock previously served as National Director, Rock Promotion. And **Anne Deasey** has been named Associate Director, Video

Production. Deasey previously served as Manager, Video Production.

Atlantic Records has promoted **Dwight Bibbs** to the post of West Coast Co-National Director/R&B Promotion. Bibbs will perform his duties out of the label's Los Angeles offices.

WEA has announced the appointment of **Al Westphal** to the post of Director of National Credit. Westphal's resume includes a stint with RCA Distributors (where, from 1967-1969, he was Assistant Credit Manager), with MCA in Chicago (where he served as Credit Manager) and as Regional Credit Manager for Metro Video Distributor's West Coast office.



Robyn Goldstein

RCA Records has named **Robyn Goldstein** to the post of Associate Director, Legal and Business Affairs. In more RCA news, **Carmen Cacciatori** has been appointed East Coast Manager, Dance Crossover Department.

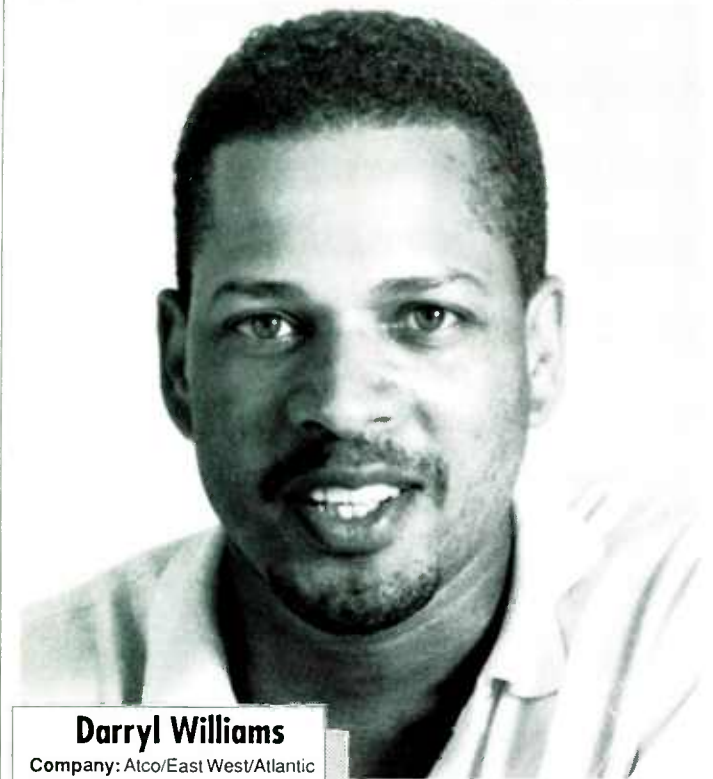
Industry veterans **David Feinstein** of Feinstein Management and **Jay Sendyk** of Sendyk Business Management have joined forces to form the **Feinstein/Sendyk Organization**. The new company is a full-service business management, tour liaison and accounting organization servicing the entertainment, arts and sports industries. The company's roster of clients includes L.A. Guns and Motörhead.

Sony Music Entertainment has appointed **Beth Adler** to the post of Counsel. She will be based at the label's New York offices. In more Sony news, **Valerie Aiyoola** has been named Sales Manager, Mid-Atlantic Branch, **Sony Music Distribution**. She will be based in Beltsville, Maryland.



Michael Farrell

Michael Farrell has been named to the post of Regional Sales Manager, New York, **Uni Distribution Corp.** Farrell was previously Regional Sales Manager, Boston. 



Darryl Williams

Company: Atco/East West/Atlantic
Title: West Coast Director A&R/Black Music
Duties: Talent acquisition
Years with company: Seven months

Dialogue

Background: "Prior to this, I was the Associate Director of A&R, Black Music, at Capitol Records for a year and a half. Before that, I was Creative Manager for Virgin Music. My very first job at Virgin Records I was an A&R Coordinator working with Gemma Corfield (VP/A&R). Basically I just watched and learned from her how the business runs from an A&R standpoint. It wasn't very long after, that I knew I had to be in A&R. She was the center of the company—everything began with her. Income-wise, she was responsible for the rise or fall of the company. I like the challenge of A&R. It's very exciting to me because I think I can deliver."

Why A&R: "First of all, I know this is a business, and it's about the bottom line of making money. I'm 27-years-old right now, and I'm still pretty close to the ground. I know exactly what's going on in R&B music and things like that. I also know the people who are making it. So it would be pretty easy for me to put a couple of albums together and make a profit."

Signings: "When I came over, I was instrumental in bringing over Ice Cube and his new record label, Street Knowledge Records. He's also part of a group called the Lynch Mob, and that will be the label's first release. I also signed a Latin rap artist named A.L.T. who is already on the charts."

Rap Appeal: "I think rap is an exaggeration of what music is all about. Music is always a reflection of what people are feeling; a reflection of the emotions they have inside. And rap music looks at it from all angles. You can have militant rap, socially conscious rap, angry rap, humorous rap. All of these variations express emotions. There's no polish to it, it's just raw emotion. And that's what people want to hear. Nothing could be more reflective of society than rap music."

Cop Killer: "When Ice-T sang the song 'Cop Killer,' he was just expressing an emotion on a record. Nowhere does he tell everyone to go

get a gun and kill cops. I think it's naive of the press and these groups to think otherwise. That's absolutely ridiculous. Basically, what he did was to express an emotion that people didn't want him to express. They wanted to suppress him."

Rap's Future: "I think rap is going to evolve and change and go through a lot of different forms. As an art form, I do believe that rap will be around forever."

R&B Changes: "I think that for R&B music to remain competitive with rap, it's going to have to change. It has to be a little more expressive, a little more in touch with the youth and social issues and a little less about the love issues. I think it's going to have to become a little more street-edged to keep up with rap. I think all other kinds of music will have to do that as well."

Getting Out: "I go to as many showcases as possible. But there aren't very many for R&B acts unless we set them up ourselves. There's an ASCAP showcase that I go to bi-weekly and a BMI showcase that used to happen but it's been cancelled. But my major focus over the last year has been studio connections. There are a lot of garage studios and bedroom studios in Los Angeles, and I've got to stay aware of them because the next hits could come out of them."

Live Scene: "There is a club called the Good Life on Crenshaw. During the day, it's a health food store, but at night, they push back the tables and chairs and make a club out of it. What they do is just play beats and all the rappers come down and just go for it. It's really incredible. A lot of these places pop up every now and then and all you have to do is find out where they're gonna be the next time and try to get down there."

Talent Ingredients: "For me, first and foremost, there has to be a hit on tape. Along with that, the artist has to have a presence about himself/herself, something that would make people wanna pay attention to them. Like Kris Kross wearing their clothes backwards or ABC (Another Bad Creation) wearing their things inside-out. Something that's different and unique. So, first I listen to the tape, and then I see if there is any star-like quality. Both things have to be there."

White Rappers: "We just signed a white rapper named Ador that we're working with now. And he's really breaking down a lot of barriers. There aren't many white rappers or female rappers, either. I think that's because rap itself is so hard and masculine and street-oriented and physical that nobody has come along that can keep up. 3rd Bass almost did—they really came off very hard at first—and so did the Beastie Boys. But somewhere along the way, they both softened up their tone."

Unsolicited Tapes: "I used to accept unsolicited tapes but I was the only one in the West Coast office so the response was overwhelming. Now it has to be solicited—from a manager, a lawyer or from people who we've done business with in the past."

Sampling: "Sampling is definitely taking someone else's creative property. So you really need to get their approval in advance and compensate them for the use of their material. I do think that sampling adds an incredible element to rap music that is invaluable to a certain degree. But I think we're gonna see a lot of changes in this, also. You're gonna see a lot more people playing live."

Advice: "First I would suggest that you share your music with your friends and those around you and



Brooklyn duo Auto & Cherokee has just signed a recording deal with Morgan Creek Records and released their debut album, Naked Music. Pictured above after the signing are (L-R) manager Mark Shimmel, Auto, Cherokee and Morgan Creek Co-Presidents David Kershenbaum and Jim Mazza.



Lee Salem

Mary Kate and Ashley Olsen, co-stars of the hit ABC-TV sitcom *Full House*, are shown above signing their very first recording contract with BMG Kidz/Zoom Express and Rincon Children's Entertainment. Shown in photo (top row) Robert Gold, Rincon VP Marketing; Bob Hinkle, President Zoom Express; Robert Thorne, attorney and Ron Osher, VP/BMG Enterprises. Shown signing are Mary Kate Olsen and Ashley Olsen.

ask for an honest opinion. Have other people critique your music before you bring it to a label because you may only get one or two shots to bring it to the label. It would also help to get an opinion from an established record producer or artist. Finally, be aggressive. If you really believe this is for you, don't stop at anything and it'll happen. It's really easy to get a deal. It's almost ridiculous—everybody gets a deal."

Grapevine

Word on the street is that **Impact Records** was bought out and is about to go belly up.

Mark Slaughter has undergone surgery to remove a node from his vocal chords. The operation forced **Slaughter** to cancel concert dates with **Ozzy Osbourne**. Mark is expected to rest four to six weeks and then announce new tour dates. Doctors expect a full recovery.

Those of you looking to find a solid rock & roll show on cable TV need only tune in to *Let's Rock n Roll With Basil Gold*, which has been breaking records for the past two and a half years by showcasing and interviewing some of the very best local talent around. In the wake of a three-year contract for distribution through **Warner/Chappell Music, Ltd.**, host Basil Gold has been able to secure financing that will allow him to upgrade the production. The show now offers a live performance taping at **Spice** in front of a live audience with four cameras. For more info about bookings or the show in general, call (213) 461-7010.

Six Los Angeles area bands—**Slammin' Gladys**, **Highway 61**, **B.B. Chung King**, **Food For Feet**, **Alma** and **Son Mayor** are among 64 acts nationwide that will be receiving up to 19 months of sponsorships through Anheuser-Busch's In-Concert Band Support Program.

In a company first, **Makita Power Tools** will be sponsoring the upcoming **Mr. Big** national tour. Group guitarist **Paul Gilbert** and bassist **Billy Sheehan** both use power drills instead of guitar picks during live per-

formances.

A benefit is being held in memory of 18-year-old **Kimber Reynolds** who was robbed and fatally shot last month. The benefit will be held at the new **Frogs** nightclub in Lawndale on September 5th at 8:00 p.m. and will feature music by **Citadel**, **Steel Rose**, **Earwurm** and **Synapse**. You may also contribute to the benefit by sending a check or money order to: Kimber Reynolds Memorial Scholarship, Bank of Fresno, P.O. Box 5493, Fresno, CA 93755. Or you can call (818) 752-0752.

Chart Activity

Trixter's sophomore effort, *Hear!*, produced by **Jamer Barton** will be released in late September. Initial track released to radio will be "Road Of A Thousand Dreams." This album is gonna surprise a lot of non-believers.

The inaugural release from Columbia's new label offshoot, **Chaos Recordings**, is *All Over The World*, by acclaimed Jamaican reggae band **Wailing Souls**.


Ugly Kid Joe's first full-length album, *America's Least Wanted*, will hit the stores immediately after Labor Day. The package features the band doing a cover of the Harry Chapin hit "Cat's In The Cradle" and a new mix of "Everything About You."

On The Move

The **Ramones** have signed a new contract with **Radioactive Records**. This marks the first time in the band's 18-year/16-album career that they've signed with new affiliates. **Mondo Bizarro**, their first for their new label, will be released in September.

Vault Management has added groups **Fates Warning** and the **Family Cat** and producers the **Robb Brothers** and **Steve Levine** to their roster.

Metal band **Danzig** has re-signed with **Def American** records.

San Francisco's **Greenthings** have signed a deal with **MCA** and are currently recording with producer **Jerry Harrison**. 



The Veil

Contact: Intuition Music
(818) 343-0231

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Brothers David and Steve comprise the San Fernando-based duo called the Veil. Their original songs are a throwback to mid-Sixties material tinged with a slight Simon & Garfunkel flavor on the vocal harmonies. The lyrics are opaque, cliched and deliberately different. Musically, the tunes drag on and on—the shortest song running just under five minutes. The duo boasts that they've composed, produced and performed all of the material (six songs) on the demo tape, but that is the least of their problems. The songs are plain boring. They just drone on endlessly with no peaks or valleys in the song structure to take the tunes to another place. Vocally, the guys are right on but they do need some work in the songwriting department. Though the melodies are fine, the songs themselves need further development.



Farrcry

Contact: Darlene Delano
(305) 922-8400

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

South Florida's hard rockers **Farrcry** have submitted a very special and original sounding demo tape filled with contemporary music. This quintet is really on the ball when it comes to songwriting. The six songs sound original and their dynamics add to the presentation and enjoyment. Musically, the guys are top-notch with the lead singer knowing just when to whisper and when to shout it out loud. In short, these guys sound well-rehearsed and ready to rock. They manage to steer clear of all the clichés in rock and present music that's quite interesting to hear. All **Farrcry** has to do is come up with their version of "18 And Life"—something anthemic to capture the attention of the masses. As it stands now, this band is well on the way to a successful career.



Tomi Kita

Contact: Ra Falcon Music
(213) 962-3669

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Though he has a complete album of original material, this new two-song demo ably displays the talents of Guam-born Tomi Kita. "Silent Cries" is every bit the metal/rock ballad in the tradition of Queensrÿche. It's strong vocally, instrumentally and lyrically and has a strong, memorable chorus. "Petra," the final selection on the cassette, could hold its own as a CHR single. Again, it's well-written and mixes the vocals right on top of the track so you can hear every word. There is little doubt that Tomi Kita is indeed a talented artist deserving of some industry attention. Perhaps the next time he schedules a performance here in town, some of the members of the A&R community might drop in for a treat. I've only heard two short songs and already I want to hear more.

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

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Pictured is singer-songwriter Natalie Farr, who recently performed at a BMI-sponsored New Music Night. Farr is a native of Georgia, who recently moved to Los Angeles to find fame and fortune...or some variation thereof. This particular installment was BMI's first acoustic night, and it was held at Molly Malone's.

Songwriter Activities

BMI has begun a new series of local club showcases entitled **New Music Nights**, which will introduce up-and-coming unsigned talent to audiences (and hopefully, industry folks) here in Los Angeles. The performing rights organization's first show, which was an acoustic night, was held at Molly Malone's in Los Angeles. And from the looks of the packed house, I'd say they've gotten things off to a great start! The evening featured several singer-songwriter types—**Grant Lee Phillips**, **Matthew Lee**, and **Natalie Farr**—as well as a couple of full-on bands—**Ron Day**, and the **Mourning Glories**. The evening's festivities were MC'd by singer/songwriter **Peter Holsapple**, who gave a special performance at the end of the night. (He brought up **Susan Cowsill** for several songs as well, which simply delighted the audience.) The next scheduled event will take place at



Lester Cohen

Curb/MCA recording artist Wynonna Judd's self-titled solo release has already launched two songs to Number One on the country charts. Pictured congratulating her following her sold-out show at Los Angeles' Universal Amphitheatre are (L-R): Tony Brown, Producer and Executive VP A&R, MCA Records; Andrew Gold and Lisa Angelle, the songwriters of "I Saw The Light," the Number One hit from Judd's album; Wynonna Judd; Rick Riccobono, VP Writer-Publisher Relations, BMI; and Bruce Hinton, President, MCA Records.

Club Lingerie on Aug. 13 and will be BMI's **Rock Alternative Night**. For more info about these or other up-and-coming showcases, give BMI a call at (310) 659-9109.

Recently, **ASCAP** celebrated its acoustic series **Quiet On the Set's** first year anniversary. The showcases are held monthly at Cafe Largo in Los Angeles and feature up-and-coming as well as established acoustic instrument-based singer-songwriters. This particular show featured a variety of talented writers, many of whom have performed throughout the year, including **Dan Bern**, **Pam Dwinell**, **Kathy Fisher**, **Paul Gordon**, **Jay Gruska**, **Rob Laufer**, **Larry John McNally**, **Lisa Harlow Stark**, **Larry Tagg**, **Amye Walsh** and **Joseph Williams**. For more info, give ASCAP's **Brendan Okrent** or **Leigh Anne Lewis** a call at (213) 883-1000.

And while we're on the subject of acoustic music showcase series, don't forget the **National Academy of Songwriters'** monthly series held at Santa Monica's **At My Place** called

the **Acoustic Underground**. This is another excellent place to hear some of L.A.'s finest new singer-songwriters in action. The food's great, the tickets are cheap, and the entertainment can't be beat! For more info, call NAS at (213) 463-7178.

And last but certainly not least, if your heart belongs to Nashville but you're stuck here in L.A., then let us suggest the **Western Beat** showcases, which take place the first Thursday of each month at Highland Grounds in Hollywood. This showcase series, which tends to feature your more Western Beat oriented singer-songwriters, was started by *Music Connection's* very own Western Beat editor, **Billy Block**, who must be one of the most active WB musicians on the Los Angeles scene! These shows attract all sorts of talented singer-songwriters, including professionals such as **Wendy Waldman** to aspiring stars of tomorrow. There's an open mike at 6:30 p.m. on the night of the show. So grab yer gee-tar and yer cowboy boots and come on down!



Also appearing on the BMI acoustic showcase was Ron Day and his band. Day recently signed a development/co-publishing deal with Worlds End Music (in association with Warner/Chappell). His co-writing credits include Big Trouble (Virgin), Andy McCoy (Mercury), Jill Jones (Paisley Park), and Vickey James Wright from Johnny Cash, among others. Ron is currently co-writing with Katie Segal (of Married...With Children) for her Virgin debut, as well as working on material for his own band.

New Songwriter Signings

The **Music Publisher** (operating a joint venture with **MCA Music Publishing**) signed hit Nashville songwriter **Byron Hill** to a worldwide publishing deal. Byron's list of Number One Country singles includes Johnny Lee's "Pickin' Up Strangers," George Strait's "Fool Hearted Memory" and most recently, "Born Country" by Alabama. During his career, Byron has had approximately 200 recordings of his songs by such major country artists as Kenny Rogers, Barbara Mandrell, Reba McEntire, Randy Travis, Ricky Skaggs, Asleep At The Wheel, Ray Charles, Keith Whitley, Conway Twitty, Anne Murray and Juice Newton.



Alan L. Mayor

Hit Nashville songwriter Byron Hill has signed a worldwide publishing deal with the Music Publisher. Pictured (L-R): Byron Hill, Brad Daniel, Manager of Creative Services, MCA Music; Steve Day, Vice President/General Manager, MCA Music; Frank Davies, President, TMP; Dave Loggins, Director of Creative Services, MCA Music; Julie Daniels, Manager of Creative Services, MCA Music.



Songwriter Page Jackson has signed a co-publishing deal with Pit Bull Publishing, a company owned by Andre Moore of Andre Productions. Page's song, "Leading You On," has been covered by singer Mary Katherine Somers for her upcoming album. In addition to writing for other artists, Jackson writes and performs with his own local Los Angeles band called the New Kind. Pictured (L-R) are: Page Jackson; Andre Moore, President and Founder, Andre Productions; Gene Page; and D. Scott.



Pat Lewis

Kathy Fisher was amongst the gathering of singer-songwriters who performed during ASCAP's first anniversary Quiet On the Set acoustic music showcase.



BMI and the Black Rock Coalition co-sponsored "The Freestyling: Rap & Rock Showcase" at the club Lone Star Roadhouse in New York during the recent New Music Seminar. Shown here just before showtime are BMI's Cat Jackson (center) and Eric Coles (lower right) surrounded by rap and rock artists Tim Dog, Leaders of the New School, Mase, the Freestyle Fellowship, 2 Kings In A Cipher, Nikke Nicole, Onyx and Back To Back.

Lee Greenwood has opened a new publishing company in Nashville called **Greenwood Music** and singer/songwriter **Claudia Nygaard** is the company's first official staff writer. Songwriter **Page Jackson** has signed a one-off co-publishing deal with **Pit Bull Publishing** for his song "Leading You On."

The Business Side

Famous Music has entered into a joint venture with **Thirsty Ear Communications**, the respected alternative music marketing company. Under the agreement, the New York-based Thirsty Ear will sign alternative music acts which the company

will develop for either its own newly-formed **Id Records** or other labels. **David Connelly** has been promoted to Vice President Operations and Administrative Affairs at **MCA Music Publishing**. Prior to this position, Connelly was Assistant to the President. **Chrysalis Music** announced several promotions including **Antony Bland** to West Coast Professional Manager, **Maia Pepper** to Royalty Manager, **Jody Munday** to Vice President of Licensing, and **Amy Kenzer** to Copyright Manager. **Chrysalis** also welcomed on board, **Melissa Ruderman**, who will be the company's new West Coast Professional Manager. **MC**



Charles Fox

By Pat Lewis

Originally from the Bronx, composer Charles Fox has been successfully putting pen to paper for over twenty years now. While scoring for film and television has played a major role in Fox's glorious career, he's also written many contemporary songs, several of which have gone on to be tremendous hits. His motion picture scores include *Barbarella*, *Goodbye Columbus*, *The Gods Must Be Crazy II*, *9 To 5*, and *Foul Play*, among others. He wrote the Grammy Award-winning "Killing Me Softly," the Oscar nominated songs "Ready To Take A Chance Again" from *Foul Play* and "Richard's Window" from *The Other Side Of The Mountain*, as well as "I Got A Name" for Jim Croce, and more. Fox recently scored ABC's movie for television *Crash Landing—The Rescue Of Flight 232*. His theme songs for television include "Happy Days," "Making Our Dreams Come True" (from *Laverne And Shirley*), and "Different Worlds" (from *Angie*).

Currently, Fox is collaborating with his son **Robbie**, who is a director and screen writer, along with lyricist **David Zippel** (*City Of Angels*) on a musical called *Slightly Panicked*. He is also presently developing a Broadway musical with **Norman Gimbel** for **Ben Vereen**, which tells the story of Harlem in the Forties.

Scoring the music for a major motion picture certainly is one major undertaking! And because of this, Fox likes to get in as early as possible to begin analyzing the characters and their needs, and the overall structure of the film itself. After all, as he says, the director and the producer have had one to two years to get to know the movie and the characters! "I like to get involved with a film even before they're finished editing—to work with 'rough cuts'" says Fox, "because it takes me a long while to absorb the film—to get under the skin of the film—and you reach a point where you've seen a picture enough times, that you fully understand the characters."

"There's many different approaches to scoring a film," continues Fox. "It's got to be conceptualized in advance with the director, and you need to get a basic point of view of what the music is going to do for the picture. Sometimes you walk a thin line between playing what the characters feel on the scene or what the audience knows about the character, which may be two different things. And so those are the things that need to be discussed. So at some point, the director, producer and composer will get together and decide which moments need music. And then I go home with a list of cues—sometimes there can be thirty or forty separate pieces of music in a single picture—and I go home with the film itself (or the video) with detailed notes from the music editor, and I start to build the score from there."

Once at home, Fox begins the tedious process of underscoring the film. "Sometimes, I'll go right to my desk and write a theme and it just comes out," says Fox. "And sometimes, while watching the picture, a sound will emerge or a lyric will emerge. Then, of course, the craft of being a composer comes into it, and you start to build and develop on that line or that musical thought. Then the rest of it is the compositional process, which once you have a theme or melody independent of the picture or together with the picture, it needs to be developed and organized musically. Then the musical context—the musical pieces, the counter melodies and the orchestrations—start to fit together. Very often I find that I spend a lot of time looking at the picture while I'm actually developing my thoughts because I have it right in front of me and I can see the director's intent."

Interestingly, even though Fox's home studio is fully equipped with an advanced synthesizer set-up, the composer does not use the gear in the initial stages of writing the score. Instead, he sits at his desk with a pen and pages of staff paper and often goes to his piano. The synthesizers are only used nearing the end of his work when he wants to demonstrate for the director and/or producer a mock version of the score.

Fox offers some advice for the beginning film composer: "First of all, contrary to the days when I started, the craft of scoring for movies and pictures can be learned at some of the universities. Also, I would say, if one wants to be a composer of music for films, I think one should first become a composer of music period. In a film, you are called upon very often to be able to write music in many different mediums—music from different cultures. I think that a composer has got to have a background in all kinds of music composition, so you know how to develop music given an idea and a scenario and given dramatic themes.

Beyond that, I would say, I think the world is very open, especially in California, for new composers with new ideas and new sounds. It's a young, thinking business—the world of films—and someone who has a lot of good ideas and is grounded in what he does and what he knows how to do—I feel, will be given a chance."

Contact: Carolyn Broner for Parker Public Relations (213) 312-4562. **MC**



Lauren Molinare (left) and Ron Young (right) of the band Little Caesar are greeted by Betsy Anthony, Vice President Talent Acquisition, MCA Music Publishing, at a recent reception hosted by the publishing company to fete its West Coast-based roster of songwriters, artists and producers. The band's next single, "Slow Ride" from their LP Influence is scheduled for release later this month on Geffen Records.

MAD DOG STUDIOS: The Bonedaddys, completing their latest project with co-producer-engineers Dusty Wakeman and Michael Dumas...Chameleon recording artist Lucinda Williams, putting the finishing touches on her long-awaited new release, with Dusty Wakeman and Gurf Morliz manning the console...All-girl group Mixed/Match, completing an album with producer Ndugu Chancler and engineers/mixers Dusty Wakeman and Michael Dumas...Local favorite Preston Glass, working on his self-produced publishing demo for All Nations Music, with Don Tittle manning the board...Rock trio Go Dog Go, recording their demo with producer Pete Anderson and engineer Dusty Wakeman...Talented local lad Morris Tepper, completing his latest self-produced project with engineer Jesse Tanner...Rondor Music's Greg Sutton, recording a publishing demo with engineer Dusty Wakeman at the helm...Chris Galfrey, completing his latest release for Hightone, with producer Wyman Reese helming the sessions and engineering expertise supplied by Dumas.

microPLANT: Producer Don Was, completing tracks for Algerian singer Cheb Khaled, and also finishing Ofra Haza's new album; Steve Deutsch manned the console during the sessions...BA Robertson was also in this Hollywood recording facility, working on a Sony project with veteran hitmaker Burt Bacharach...Virgin Records act Immature, recording vocal overdubs for their debut project.

SAYLOR RECORDING: Sony Music/Epic superstar Michael Jackson, mixing several tracks with producer/engineer Bruce Swedien and Rene Moore, assisted by Matt Forger and Chris Puram...Engineer Ken Kessie

IN THE STUDIO



Legendary harmonica man Toots Thlelema is pictured during session for his new Private Music opus, The Brasil Project, featuring a fine array of Brazilian musicians and including a samba version of Toots' song, "Bluesette." Pictured (L-R, standing): album co-producer Oscar Castro-Neves, Private Music CEO Ron Goldstein, album co-producer Miles Goodman, (sitting) Toots and vocalist Ivan Lins, featured on the new album.

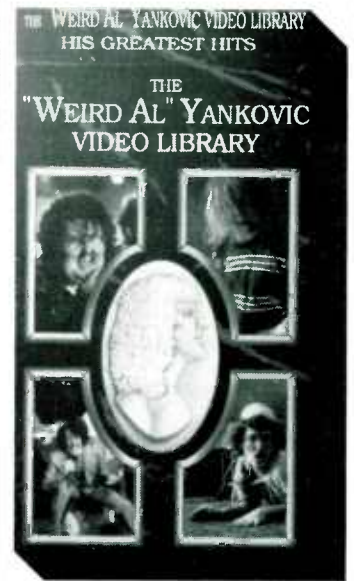
and producer Randy Jackson, mixing several tracks for Sony Music artist Penny Ford, assisted by Chris Puram...Producer Brian Huttonhauer and engineer Brian Foraker, mixing a live album for A&M recording act Soundgarden, assisted by Chris Puram.

ENCORE STUDIOS: EMI recording act Go West and producer Ron Fair, mixing tracks with engineer Tom Lord-Alge, assisted by Kenny Ochoa...Producer Jason Hess, mixing Simple Pleasures for Warner

Bros. Records, engineered by Elliott Peters and assisted by Milton Chan...Engineer Susan Rogers, working on tracks for Jill Sobule's next MCA album, assisted by Tina Antoine...Motown recording act Gerald Alston, completing his latest project for the label with producer Stan Sheppard, engineer Barney Perkins and assistant Milton Chan.

RECORD PLANT: Virgin Records act Young Turk, mixing their latest opus, entitled *N.E. 2nd Ave.*, with Nico Bolas.

SMELLS LIKE 'WEIRD AL'



Scotti Bros. Video has released a collection of tongue-firmly-in-cheek videos from the wacky mind of "Weird Al" Yankovic entitled *The "Weird Al" Yankovic Video Library*. Included are *Weird Al's* take-off on Madonna, "Like A Surgeon," his Michael Jackson send-up "Eat It," "I Lost On Jeopardy," his James Brown-inspired "Living With A Hernia" and, of course, his recent hit, the wonderfully funny, spot-on parody of Nirvana, "Smells Like Nirvana." A very funny collection of videos from a man who thinks no superstar is too big to be targeted by his wickedly accurate sense of humor.

REAL LUCKY



Mark Slaughter of EMI Records Group recording act Slaughter and Beverly Hills 90210 star Shannen Doherty are pictured on the set of the video shoot for Slaughter's new single, "Real Love."

SMYTH SET



Manager Randy Phillips, Don Henley, Patty Smyth and MCA Music Entertainment Group Chairman Al Teller are pictured on the video set for Smyth's new single, "Sometimes Love (Just Ain't Enough)," the first single culled from the singer's self-titled MCA Records debut. The single features a special guest vocal courtesy of Don Henley. The new album was produced by Roy Bittan, former keyboard player in Bruce Springsteen's E Street Band, and includes guest appearances by guitarists Tim Pierce and Rusty Anderson, bassist John Pierce and drummer Kenny Aronoff.

PRODUCER CROSSTALK



JON NETTLESBEY AND TERRY COFFEY

By Jonathan Widran

The greatest compliment any up-and-comer in the music business can receive is recognition and respect from that person's chief role model. So when Quincy Jones says that "Jon Nettlesbey and Terry Coffey are cutting edge producer/artists with a unique creative vision," the duo from Chicago takes every word to heart. They've certainly been hard to ignore these past three years, rising to the forefront of the urban market by producing hits for Keith Washington ("Kissing You"), Miki Howard ("Ain't Nothing In The World") and Howard Hewitt ("Show Me").

With their cool and romantic rhythmic textures, these two have made soul success look pretty easy. But joining the ranks of today's top producing teams was anything but an overnight sensation fable. Nettlesbey and Coffey came out west after high school, throwing demos around, being rejected by record companies left and right, sleeping on buses and trading work for studio time. One night, while hanging out in Westwood, they hit up producer John McClain, who encouraged them to make a demo that was "unique and not imitative."

So, in the era just before hip-hop became hip, he and Coffey went reaching into the musical Twilight Zone, emerging from the studio with a combination of strange, cutting edge, futuristic funk and softer ballads. "People from record companies called us 'space age funkateers,'" recalls Nettlesbey. The two were originally trying to get signed as a band, but when record company execs started placing their songs, they settled into a comfortable niche behind the boards.

"Not comin' from anywhere specific, we were the odd men out in the producing world," Coffey says. "Jimmy Jam and Terry Lewis were

from the Time, Teddy Riley came from Guy, L.A. and Babyface were from the Deal and we started our career strictly behind the scenes.

To remedy their desire to be frontmen as well as behind-the-scenes wizards, Nettlesbey and Coffey recently formed Truth, Inc., an amazingly diverse group made up mostly of old musical pals from Chicago. On their self-titled Interscope debut, the duo (who play keyboards) show off their writing and producing talents in all genres, switching gears from hip-hop and rock to pop ballads and hefty funk.

Nettlesbey and Coffey insist such border-crossing is simply due to the widespread array of influences each had while growing up in the Windy City. Loving everything from Parliament/Funkadelic to Olivia Newton-John, these two were simply unable to choose one specific writing and production style over another. And their ability to sound different on each project sets them apart from the other hot producers who tailor the artist to the producer's sound.

"A rep from Atlantic described Quincy's music a lot like we see ourselves," explains Nettlesbey. "With us, you don't hear a certain, given sound every time out. With guys like Quincy, Michael Jackson's album doesn't sound like George Benson's, just as our own work on Gerardo's 'We Want The Funk' comes across totally different from Keith Washington or Jody Watley [who the duo recently produced]."

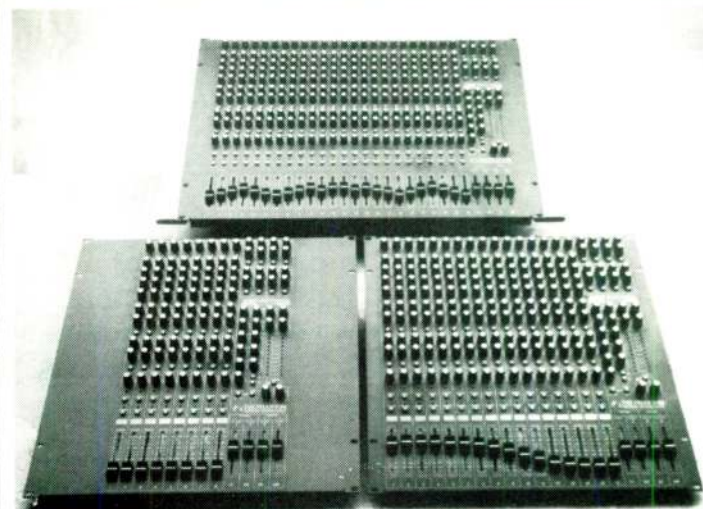
Nettlesbey adds that rather than a specific production technique, the defining character of the duo's material is quality, pure and simple. "We approach the artist as who the artist is, as opposed to us producing ourselves first and then inserting the artist in to fit our needs. We're gonna make an album that flatters the singer, instead of just letting it become an extension of ourselves."

The key to that, he says, is "figuring out what works for the artist—laying down the proper foundation. Keith Washington won't have heavy drums and Gerardo won't have sweet strings." The one thing Nettlesbey and Coffey have in common with their peers, however, is the fact that, until they formed Truth, Inc., they adhered to the current trend of producers cutting only a few tracks for an artist's album, as opposed to helping the whole project. "It hurts the continuity a little bit in most cases," Coffey believes, "but nowadays, artists get the best variety available, and this increases quality and commercial potential."

The two make sure to state that maintaining their musical integrity is difficult in an industry full of sample-happy non-musicians out to make a fast buck without any talent to back it up.

"Instead of aiming for the cheesiest, raggediest sound just 'cause that's what's hitting at the moment, we try to find the lushest, old school thing to embrace," concludes Nettlesbey. "The magic comes from taking what you feel, believe in and deal with on a daily basis and bringing it all into the studio on a daily basis." MC

NEW TOYS—BARRY RUDOLPH



Phantom Consoles by A.R.T.

Applied Research & Technology have three versions of their new mixing consoles now available. The Phantom 1608 model has 16 channels with eight XLR balanced mic inputs and the Phantom 2408 has 24 channels with 16 mic inputs. Both of these consoles will rack mount if you do not use the optional wood side panels. The third Phantom model is the 3208 with 32 channels and 24 mic inputs.

All three of these consoles share many professional features that belie their low price. In live applications the 2408 has four monitor mixes, four auxiliary mixes, 24 X 4 subgrouping, channel insert points, eight direct outputs, stereo headphone

amp, four band equalization on each input and phantom powering on each mic input. Other nice things about the Phantom Series consoles: clipping indicators on each channel, full channel muting and soloing, long travel shielded faders, switchable monitor and output metering, eight aux sends, isolated two-track monitor tape returns, independent solo level and both pre and post-fader monitor and aux sends.

A.R.T. has made sure that the consoles will last and sound good for a long time by using computer-assisted assembly and testing using only the best parts, switches and circuit boards throughout. The all-steel chassis and enclosure provide excellent shielding and all the pots are sealed low-noise types.

If you are looking for a console that will work equally well both in the studio or in live sound applications, then look for the Phantom. It will soon be available. For more information and the latest pricing, contact Applied Research & Technology at 215 Tremont Street, Rochester, New York 14608. Phones (716) 436-2720.



Bunny Brunel 5 String Bass from Carvin

The Bunny Brunel Model BB75 five-string bass is a combined design effort between session Jazz bassist Bunny Brunel and Carvin's designers.

The best way to describe this new bass is to compare it to Carvin's standard LB75 five-string bass. The neck is 1/4 inch wider to give the same string spac-

ing as a Fender Precision bass. The neck is slimmer at the treble side and gets thicker towards the bass end. This makes the change from four-string to five-string easier. With the same intention in mind, the mother-of-pearl inlays are positioned to center on the first four strings—like playing a standard four string. The body is also wider and thinner than the standard LB75 bass and there is a longer strap horn.

Other features include: maple neck-through-body design, 34 inch scale, Sperzel tuners, ebony fretboard with 24 jumbo frets and graphite nut, humbucking pickups with active electronics and built-in headphone practice amp and all chrome hardware. Options include: black or gold hardware, Hipshot bass detuner, same color headstock and tung oil neck finish.

The BB75 comes in both fretted and fretless models and sells for \$799 retail. A hardshell case is available for an additional \$80. For more information, contact Carvin at 1155 Industrial Ave., Escondido, CA 92029. Phone (800) 854-2235. MC



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It's another Disney summer with the release of *Honey, I Blew Up The Kid* and *Off His Rockers*.

Academy Award nominee Bruce Broughton has the score for Disney's new *Honey, I Blew Up The Kid*, which is in general release. This is the sequel to the surprise hit, *Honey, I Shrunk The Kids*, three years ago. This time, eccentric scientist Wayne Szalinski (Rick Moranis) designs an enlargement ray as the antithesis of the last film's shrinking machine. As you'd expect, baby Adam (Daniel and Joshua Shalika) wanders inadvertently in front of the beam during a research experiment. Soon, Wayne and his teenage son (Robert Oliveri) discover that Adam grows at an alarming rate whenever he's near electric power. Which means when the kid wanders toward Las Vegas—bright lights, big kiddie.

Bruce Broughton also did the score for Disney's new computer-generated animated short, *Off His Rockers*. Barry Cook directed this tale of a rollicking rocking horse that puts on a show to distract his young master's attention from ordinary video games and forces him to use his imagination, just as the animators were forced to use theirs. The

goal in *Off His Rockers* was to move ahead in a technological sense without losing sight of the studio's commercial ideals. "Our goal was to design and animate a film combining hand-drawn and computer-generated images in a fashion that would not call attention to either technique, but instead use the inherent strength of both approaches," says Cook. "We were interested in experimenting with the techniques but wanted to keep our focus. The audience doesn't really care how a film is done as long as it's entertaining."

Soundtrack queen Jennifer Warnes (*Norma Rae*, *Ragtime*, *An Officer And A Gentleman*, *Dirty Dancing*) has released *The Hunter*, her debut for Private Music and first new collection since the 1986 effort, *Famous Blue Raincoat*. We recommend you check out her version of the previously unreleased Donald Fagan/Marcelle Clements tune, "Big Noise, New York," and her version of the *Waterboys'* "The Whole Of The Moon." The latter song selection, we are told, was recommended to Warnes by her good friends Darryl Hannah and Jackson Browne.

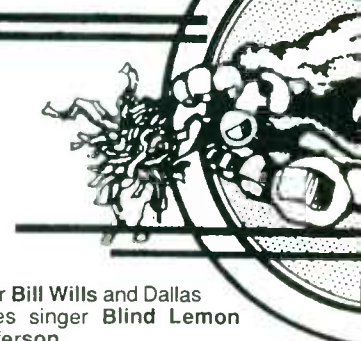
Wayne's World is expected out on video August 24, which is when Paramount expects to break a few sales records. According to syndicated columnist Marilyn Beck, Paramount is anticipating that the surprise hit will be one of the highest-grossing movies in history by the time all ancillary profits are added. The film has grossed over \$120 million in theaters so far and has also done surprisingly well overseas.

The soundtrack to the 20th Century Fox film *Prelude To A Kiss* is in the stores. This is good because you not only get Debbie Harry singing the title tune, but also the Cowboy Junkies' version of "Sweet Jane," the Divinyls' "I Touch Myself" and Annie Lennox's version of Cole Porter's "Every Time We Say Goodbye," which you'll recall last showed up on the *Red, Hot And Blue* AIDS benefit CD. Howard Shore has most of the rest of the score. The film stars Meg Ryan and Alec Baldwin and is in general release.

Gary Busey, who starred in the 1978 movie *The Buddy Holly Story*, travelled to Dallas recently to help unveil a bronze bust of Holly being added to the town's new exhibit, Texas Music Alley. Original Crickets members Gordon Payne, Jerry Allison and Joe B. Mauldin also attended the festivities, where they performed an hour-plus set of Holly favorites including "Maybe, Baby" and "Peggy Sue." Busey donned the trademark Holly black glasses before joining the band's encore with renditions of "That'll Be

The Day" and "Rave On." Holly, a Lubbock native, died Feb. 3, 1959 at age 22 in a plane crash that also took the lives of Ritchie Valens and J.P. "The Big Bopper" Richardson. Other busts added to Texas Music Alley were those of Western swing pio-

bar wi



neer Bill Wills and Dallas blues singer Blind Lemon Jefferson.

Congratulations to one of our favorite haunts, Barwinkle's, which recently celebrated its fifth anniversary by booking a special show with the long missing-in-action former General Public leader Dave



Norman Seeff

Jennifer Warnes





Holly Near

Jay Thompson



Look for *Picture Perfect* (Aaron D'Allo, Matt de Mari, Rich Mortlock, Paul Stanza) on *Hard Copy*

Waking. We otherwise consider this booking worthy of mention because the club generally prefers "theme" nights (which we find tacky) to live performers (which we usually don't) and, besides, we

year-old singer played a guest on the radio show of the character Luna, a high school friend. McEntire's previous screen credits include the film *Tremors* and the made-for-television film *The Gambler Returns*. She was voted top female vocalist in 1991 by the Academy of Country Music.

The National Association of Broadcasters has said it might move its 1994 convention out of Los Angeles because of safety concerns in the wake of the riots. If cancelled, the city could lose 8,000 visitors and millions of dollars in revenue, according to the city's Convention and Visitors Bureau. The Washington D.C.-based group said members generally prefer Seattle or San Diego over the Big Orange and also are concerned about safety issues in L.A.

As we went to press, Holly Near was announcing rehearsal plans at the Mark Taper Forum for a review called *Fire In The Rain...Singer In The Storm*, which should be playing officially about now. The "life story with music" was conceived and developed by Holly Near with

her assistant Timothy Near and was set to be directed by Timothy and based on the personal memories and experiences of the woman characterized in the press bio as "a singer-songwriter who has traveled nationally and internationally for peace and social justice." The play is the final event of the Mark Taper Forum's 25th anniversary season and will play through September 27. Tickets are available through box office and all TicketMaster outlets.

Paul Stanza, drummer for L.A. locals *Picture Perfect*, wants you to watch him on TV. The photogenic skin pounder talked his way onto both a segment of *Hard Copy* and an installment of Canada's *MuchWest* (a segment of the Canadian video program *MuchMusic*).

In Rome, a cast led by tenor Placido Domingo staged an unusual version of the opera *Tosca*. The production, staged at morning, noon and night in the church, palace and castle where the composer set the action, was broadcast live to millions of viewers in about 50 countries. Singers and orchestra followed

each other via a system of earphones, tiny microphones and television monitors. Conductor Zubin Mehta cued the orchestra and chorus from an RAI state television production center on the other side of town.

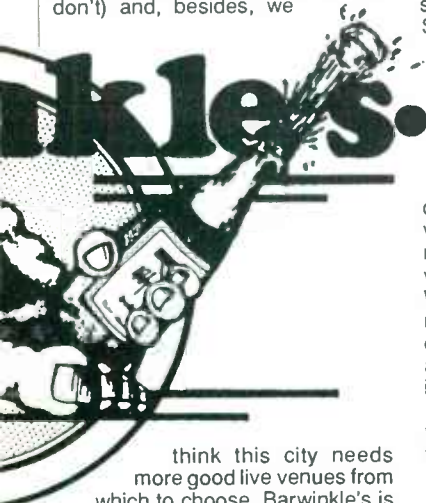
The works of American director Peter Sellars, most notably his controversial updating of Mozart operas *Don Giovanni*, *The Marriage Of Figaro* and *Così Fan Tutte*, have been released to the home video market. Sellars leaves the music untouched and the operas are sung in their original Italian. However, the action has been moved (to Spanish Harlem, Manhattan's Trump Tower and a storefront diner, respectively) and the videos are subtitled in a colloquial and racy English. London Records-PolyGram Video has the set in stores at \$44.95 each. Worth checking out.

In stores now you will find the Broadway cast recording of *Grand Hotel: The Musical*. RCA Victor has released the Broadway cast recording of the Tony Award-winning show, which was directed and choreographed by Tommy Tune, with songs by Robert Wright and George Yeston. Original cast members Karen Akers, Michael Jeter, Jane Krakowski, and Lilliane Montevocchi were reassembled for the album, with Brent Barrett joining in the role of the Baron. The recording is dedicated to the late David Carroll, who originated the role of the Baron on Broadway, and includes a special bonus track of a cabaret performance of Carroll singing "Love Can't Happen."

Nick Sangianno / Courtesy of RCA Victor



Brent Barrett, Michael Jeter and Jane Krakowski of *Grand Hotel*



think this city needs more good live venues from which to choose. Barkles is located in front of Bogart's in Long Beach's Marina Pacifica Mall.

Reba McEntire is the latest country star to make the move to soap operas. In the July 24 to 27 guest shot on *One Life To Live*, the 38-



RCA VICTOR

Grand HOTEL

THE MUSICAL

Broadway Cast Recording

FAITH NO MORE

By Pat Lewis



Foss Helfin

It's a balmy midsummer's afternoon in Newcastle, and the members of Faith No More are holed up on the outskirts of this British borough for the next several days in a modestly accommodating Holiday Inn. The San Francisco-based quintet is currently on a bonafide headbanger bonanza world-tour opening for Metallica and Guns N' Roses, which allows them as many as four days "off" from performing per week. And today, well, it just happens to be one of those "off" days.

While Mike Patton's bandmates—drummer Mike Bordin, keyboardist Roddy Bottum, bassist Billy Gould and guitarist Jim Martin—are scattered around town doing a variety of touristy things, the singer is confined to his hotel room, the designated caretaker of band business. On this particular day, that business primarily consists of interviews with music journalists, which occasionally get interrupted by the telephone. "We're trying to choose our next video director,

and we have five of them calling," laughs Patton as he puts down the receiver. "The one who says fuck the most is in!"

Stranded in far too sedate a city that reminds him far too much of American cities like Lancaster, Pennsylvania, Mike Patton is undeniably bored. "Guns N' Roses takes too many days off," he gripes. Nevertheless, he is in relatively good spirits. And well he should be, considering FNM's latest album, *Angel Dust*, debuted at Number Ten on *Billboard's* top album chart. And much like the band's surprise 1990 Top Five hit single, "Epic," which catapulted this hard-core/metal/thrash/funk band from the drudges of life as just another underground band to MTV darlings, its new single, "Midlife Crisis," has been added to everything from alternative to metal to AOR radio station playlists.

Much of the credit for FNM's entrance into the big leagues has been bestowed upon its flam-

boyant singer, whose penchant for creating twisted characters juxtaposed against surreal images in his lyrics is only surpassed by his uncanny ability to become those characters during live performances. Interestingly, the Mike Patton who presently stares out the hotel window is a far cry from the characters that he extracts from his maniacal imagination. He's witty, soft-spoken, occasionally underhandedly sarcastic and far more intelligent than he would probably like you to believe.

"Nothing is going on here," continues Patton. "The most exciting thing is we met the Beastie Boys in the lobby and we're going to go out and eat Indian food with them."

Of course, if the Indian food doesn't cure Patton's doldrums, there's always his favorite boredom-alleviating pastime. "I like to shit in different places," he explains. "I've really gotten into the placement of human shit. If you're in a new city, there's always a new place!"

During the early Eighties, while bassist Gould was still a philosophy student at Berkeley, Bordin was in the midst of a course in African drumming and keyboardist Bottum was attending the University of San Francisco, the student/friend trio got this crazy notion in their collective noggin that they wanted to form a band. And so, abandoning their scholastic endeavors, they began jamming together. Soon thereafter, they hooked up with guitarist Martin and his vocalist buddy, Chuck Mosely, both from Haywood, California.

By 1985, FNM had solidified as a unit and built a substantial following in the San Francisco Bay Area. They entered a home eight-track studio in Oakland owned by producer/engineer Matt Wallace and recorded *We Care A Lot*. After a nationwide tour, FNM caught the attention of Slash Records, who subsequently released *Introduce Yourself* in 1987. But even with an opening slot on a Red Hot Chili Peppers tour and later, a successful European tour on their own, the album went nowhere. After taking a long, sobering look at the band's weaknesses, members Bordin, Martin, Gould and Bottum decided that vocalist Mosely just wasn't cutting it.

But it wasn't until January of 1989 that the old proverbial pendulum began to swing the other way for the FNM clan when they happened upon singer Mike Patton, who, at the time, fronted a circus-inspired, art-rock band from Eureka, California known as Mr. Bungle.

"We didn't have a whole hell of a lot going," says Patton regarding Mr. Bungle. "We were from a small town where everything just kind of stands still, everybody drinks coffee and nobody does anything. We were in college, and being in a band was kind of something that we could do to stay active and not turn into fucking tree fungus."

After chasing a recording contract for four years, Patton seriously entertained FNM's offer to join the band as its new singer. "At that point," recalls Patton, "I hadn't done anything outside of working, going to school and pretending, and I thought, well, I might as well try and do something. And more than anything else, I wanted to go on the road because I had this idea in my head that it would be a pretty surreal thing."

But before Patton could get on the road, he had to write the lyrics for FNM's pending album, *The Real Thing*. And he had a whopping two weeks to do it! "I came in when they were mostly finished," says Patton. "I rehearsed with them a lot and just got a feel for the songs. For me, coming into a situation like that—where the songs were very linear and had a pattern—was new to me. I didn't know how to write songs. None of my friends knew how to write songs. But these guys did! Consequently, it was a challenge for me to write lyrics that could follow a pattern like that—verse/chorus. It was new and exciting and it was like, wow, I've got to try this!"

After the release of *The Real Thing*, it took FNM another grueling year to attain any significant commercial success. The album was eventually certified platinum, reaching Number Eleven on the *Billboard* pop album chart. It also produced a gold single ("Epic"), which received a Grammy nomination for Best Metal Performance.

Even though Patton had now become comfortable as FNM's eccentric mouthpiece, he had never

given up the idea that his "other band," Mr. Bungle, could also achieve some sort of stardom. So early in 1991, he took Mr. Bungle out on an "industry showcase" tour, which resulted in the band attaining a record contract with (you guessed it) FNM's label, Warner Bros. Mr. Bungle's self-titled album was released late in 1991 and was followed by a nationwide tour.

Interestingly, with the signing of Mr. Bungle came plenty of industry speculation as to the "real" reason why Warner Bros. signed the band in the first place. Was it simply to appease Patton or did they genuinely feel the band was commercially viable?

While the reason behind the signing was never divulged, it was pretty obvious that more than a few WB execs contemplated the negative effects that this one-singer-two-bands situation would have on FNM's longevity. Over-exposure, over-extension, jealous band members wanting more commitment and conflicting schedules being only the tip of the iceberg!

Patton comments, "I think that the music industry makes people think that a band's got to be—especially with men—like a very male bond-

**"We're the kind of people who could commit a crime against another member's mother, and we'd still be able to go onstage five minutes later and play a good show."
—Mike Patton**

ing type of locker room thing, and anything outside of that is adulterous. And maybe from a business point of view, it isn't the smartest thing. I mean, my record company hated me for doing it; everybody was very nervous. I think they thought that I was putting everything that I worked for and stood for in jeopardy. To me, that's kind of a twisted view. It's very dollars and cents logic. But I guess they had a right to be protective."

But over the course of the next several months, everything seemed to work itself out. "The [Mr. Bungle] tour went great," says Patton. "People came. They may have hated it, but they came."

As has become tradition with FNM, when the guys entered the studio to record *Angel Dust*, early in 1992, they faithfully chose San Francisco as the creative site, and once again, they placed Matt Wallace at the production helm. Of course, there were plenty of differences between the recording of this and their last LPs. One significant difference being Patton's involvement in the entire recording process from the get-go, and more importantly, his contributions to the new material, especially in the initial writing stages.

"We kind of all lived with the ideas—the genesis of the songs," explains Patton. "So it was a lot easier for us to see where each song was going. For example, sometimes we'd think of a visual image for a song beforehand. Like we'd see, say, a crack dealer with a Hitler mustache wearing a Superman cap, running through an alley shooting policemen. [The results of this exercise became the song "Crack Hitler."] You'd kind of come up with a musical interpretation of the visual image. That's kind of the way the band writes songs sometimes."

Although they set aside a two-month recording period, FNM spent less than two weeks in the studio laying down the tracks for *Angel Dust*. The rest of that time was wasted, according to Patton, "fighting and breaking things." Apparently, most of this fighting resulted from lack of communication between guitarist Martin and the other members. "The only real struggle that we had was with the guitar parts," comments Patton. "We sort of panicked because Jim wasn't really understanding some of the things that we were doing, so we did them ourselves. Some of the guitar parts, our bass player Bill played."

But once the three A's (anxiety, apprehension and anticipation) that usually accompany the recording process were lifted, things seemed to return to some sort of normalcy between the bandmates. Presently, there doesn't appear to be any immediate danger of FNM self-destructing. "Nothing is too bad," admits Patton. "We're the kind of the people who could commit a crime against another member's mother, and we'd still be able to go onstage five minutes later and play a good show." Of course, this must be because the music is so important, right? "No," answers Patton, dryly. "It's because we've become really good at it."

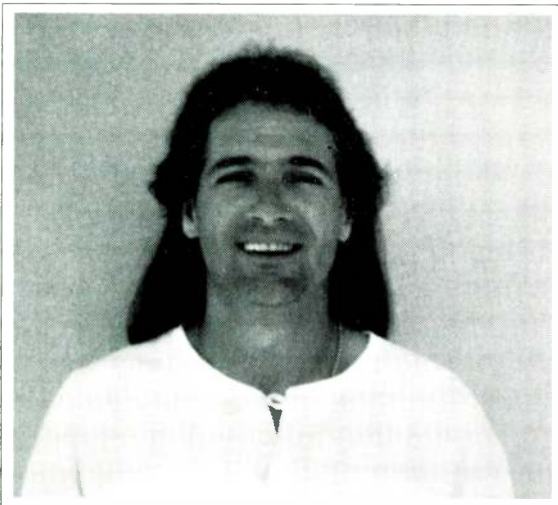
Reportedly, FNM spent more than twice as much money recording *Angel Dust* than they did on *The Real Thing*. Yet, Patton stresses that things like generous advances or larger recording budgets didn't put pressure on the band to come up with a more commercially viable disc. "Figures can't really put pressure on you the way a person can," states Patton, "and that didn't come until later. We just wanted to make a good record. And more than anything, we knew we didn't want to make it anything like the last one. Of course, it's still going to sound like us. But there's nothing worse than seeing someone hit themselves in the same place, and just keep repeating themselves over and over. We were all really afraid of that. Once we finished the recording, we finally let our record company hear it. We denied them access to the studio the whole time that we were recording, and we finally let them in at the end. And naturally, they panicked."

Warner Bros.—the largest record company in the universe—panicked? "Yeah," laughs Patton. "They realized they may have to find a new angle to exploit. They realized they'd have to work again. You see, once you make it to a certain level in the music business, it's all about making it to the next plateau. And I think, of course, people want to make their jobs easier, and if they can use the same tactic to get it to the next level, they would probably sleep a lot easier at night. It was our duty to not let them sleep at night! And when I saw them panicking, I knew we'd made a good record." **MC**



By John Lappen

TONY LOMBARDI



TONY LOMBARDI

Tony Lombardi and Dito Godwin are in the business of making dreams come true—particularly their own. The two L.A.-based entrepreneurs are the principals in the formation of the industry's newest record label, the up-and-coming TNT Records. "Tony and I have done a remarkable thing," enthuses Godwin, who will serve as VP of A&R for the fledgling label. "We are living in each other's dream, but it's really happening. Just to live your own dream during a lifetime is incredible enough, but to share a dream with someone that you respect and admire is a very satisfying way to live one's life. We know that we're going to make some other people's dreams come true, too."

Those other people include the talented artists that currently form the core of the TNT

roster. "Right now, we're going with a small roster," says Lombardi. "Our first signing is an L.A. band called St. Thomas. I've worked with them for about three years as their manager. When Dito and I decided to form TNT there was never a doubt that St. Thomas would be our first signing. We think that the probable September release of their debut album—which will also be the initial TNT release—will set a standard of quality for our label that we intend to match with every subsequent release."

Although Godwin describes St. Thomas—whose lineup includes vocalist Scott Thomas Richards, guitarist Joe Delaney, bassist Rusti Van Velsen and drummer John Seastrand—as a "progressive alternative hard rock band with touches of metal," the TNT plan is to

develop an eclectic roster of cutting-edge talent. Says Godwin, "Our other two acts that we've signed are varied in their musical approach. One is an artist named Joey C. Jones. He was formerly lead singer of a highly acclaimed band called Sweet Savage. They had huge success with an album that was only released in Europe. Joey is originally from Texas, where he's experienced a great regional following. We want to attempt to translate that regional success into a national following. We've lined up some incredible musicians to assist Joey in the recording of his upcoming album, including Pete Comita, who used to be the bassist in Cheap Trick. He'll play guitar in Joey's band. We're lucky to land Joey as he was being courted by several major labels. At one time, he was slated to be the lead singer in a band that former Poison guitarist C.C. DeVille was putting together after he'd left Poison. I'm sure that that band would have been huge if it had stayed together, but its demise turned out to be a break for us as we're going to build a band around Joey and then turn him loose on an unsuspecting public. We have high hopes for his album."

While Jones' sound is described by Lombardi as "pop-rock that screams with melody, ala the Raspberries and ELO, topped off by Joey's incredible voice," TNT's third probable signing is a female pop artist with the intriguing moniker of Christianity. "She'll be our last signing if things go as planned," says Lombardi, "at least for the time being. Our present philosophy is to keep things small. We want to be able to give our artists personalized attention; to be there for their every need. We don't want to be like all the other major labels. I know what that side of the coin is like; I've been there. It's important for us to have our artists know that we're there for them, no matter what the situation. We won't make false promises to them—we want their trust."

Both men admit that their value systems run deep. So much so that Lombardi credits his mother as being the biggest influence in his life, not only on a personal basis, but musically as well. "Out of all the people that have been a part of my life, my mother has been my biggest supporter. She's got a great head for business, too. She not only believed in me, but was an excellent source of feedback for me when it came to the business of

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music. But I've been lucky in that I've got a family who cared about what happened to me as I pursued my music business dreams. There was not only my mother but my two brothers —Augie and Dominick—as well. They've always been there for me. And I can't forget to thank Mitch and Michael Nunes. But the biggest break I've had in the music industry was hooking up with Dito. I wouldn't have undertaken a project like TNT if Dito hadn't been able to do it with me."

The two native New Yorkers met two years ago when Lombardi's attorney, Leonard Korovkin, brought Godwin to a club show and introduced them. "We hit it off instantly," remembers Lombardi, "and decided to work together." Godwin, who's been a fixture on the L.A. music scene for over a decade, having produced numerous local acts while also freelancing for several major labels, produced a demo for St. Thomas. "We got some good response after shopping the tape to the majors, but I ended up thinking that I could do the job of bringing the band's music to the public. I'd managed them for several years at that point. Meeting Dito was the missing piece of the puzzle for me."

Godwin ended up utilizing his polished production skills to produce a full-length album for St. Thomas. As it neared completion, both Godwin and Lombardi decided to release the record on their own and thus was born TNT Records. "Starting the label was a natural fit as it became a further extension of the management company that I've had for several years. I ended up shopping the completed album to some of the majors. Their

response was very enthusiastic, which simply confirmed what I already knew; that I had a great band with a great album that I could use as the first release on my new label."

Since the label's formation earlier this year and Godwin signing on as A&R chief, TNT has recently acquired independent distribution that will not only cover the U.S. and Canada but, potentially, Europe and Japan. TNT has also retained Korovkin as its legal

"We want to be able to give our artists personalized attention; to be there for their every need."
—Tony Lombardi

counsel and will utilize the promotion talents of veteran industry executive Ray Tusken. "We feel that our initial staffing effort resulted in the hiring of some quality people who will help us with a successful label launch," says Lombardi. "Our immediate focus is to break the three artists that we've signed. Our goal is to comb the country for future talent. We'll listen to anything from anywhere; we encourage musicians to send us tapes. We will listen

and we will get back to people. A hit song is a hit song." Godwin concurs. "I'm not concerned about what origin of music it is as long as we have the ability to put it out and market it properly. We don't want anything to fall through the cracks. We don't want to take on too much, though, in the way of signing new artists. We definitely want to promote a family type atmosphere here so it's hard to say how big or how small we're eventually going to be. I think the label will just end up taking on a life of its own, and with our guidance, of course, develop at its own pace. Like I said, we will emphasize the personal touch."

Godwin, a former musician who had past recording deals of his own with RCA and London Records and who toured with bands like Black Sabbath and Santana, believes that the chance to work with Tony and be a part of TNT is the highlight of his career. "It'll give me the opportunity to attempt to do some really positive things in an industry that I love very much. And I'll be working with some great people, some world-class people reputation-wise like Michael Carnevale, who, in his capacity as one of the best engineers in the business, has worked with artists like Gregg Allman, Keith Richards, Chicago and Eric Clapton, among others; he was Tom Dowd's engineer at Atlantic. He'll be working with me on all of TNT's acts now. So these are exciting times for all of us involved with TNT right now—there's so much stuff going on."

The stuff of which dreams are made. TNT and Tony Lombardi can be reached at 24222 Undine Rd., Valencia, CA 91355. Their phone number is (805) 254-5315. **MC**

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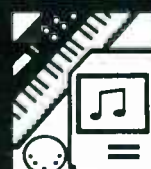
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Shopping for a Rehearsal Studio

By Richard Rosenthal

A rehearsal studio can encompass everything from the family garage or storage area to a professional rehearsal studio. Even within the ranks of the professional studios, the facilities are as varied as the musicians that jam within them.

When shopping for a place to rehearse, think of it as buying a musical instrument. If you wouldn't pluck down your hard earned cash for the first guitar or keyboard or set of drums you played, why should you settle for the first studio you see? Visit as many as you can. Talk to the owner or manager. Better still, talk to the other bands that are using the facilities. And don't forget about the intangibles. Does the place have air conditioning? Are you going to have a productive rehearsal if the studio's a sweatbox? What about the neighborhood? The P.A.'s and the monitors may be great, but if your car stereo gets ripped off while you're practicing, what's the point?

To get a feel for what's out there, we asked a simple question of several rehearsal studio owners and managers: "Why should a band rehearse at your studio?"

Shopping List

Studio _____

Location _____

Phone _____

Contact _____

Rates _____

Hours _____

Rooms _____

Lockout Lighting

P.A. Stages

A/C Phones

Storage Security

Cartage Parking

Notes: _____

ROCKIT

ROCKIT REHEARSAL, BURBANK

"The people who work here are very hip. And that's it."
—John Brjavac, manager

FRANCISCO STUDIOS

FRANCISCO STUDIOS, VERNON

"The best thing that we have going for us is that we're the original. We've been around since 1985, and I don't know of a monthly rehearsal studio that has been here longer. I think that our location is a plus, especially since the riots. We're in Vernon, which is exclusively industrial, which is one of the safest places to be. People are really interested in security, because they have thousands of dollars of equipment, and that's one of the main things that we offer."

—Tom Frank, manager

YO

YO STUDIO REHEARSAL, NORTH HOLLYWOOD

"I guess the best thing to say is that I keep my P.A. operable. All the speakers and horns work. I keep my P.A.'s really happening and the place is really clean. I have a big lobby and big hallways so that everyone isn't cramped in all the time."

—Robin Jameson, owner

DOWNTOWN

DOWNTOWN REHEARSAL, LOS ANGELES

"We're the best product for the money. That's the bottom line. We keep the best place. The best standards."

—Greg Kooch, owner

PULSAR REHEARSAL STUDIOS

PULSAR STUDIOS, PLACENTIA

"The business is old, but I have a new location. The rooms are clean, the air conditioning works good and the walls are a foot thick."

—Rick Moreau, owner

No rehearsal studio will be perfect for everyone. What's great for one band might be totally unsuitable for the next. With our "Guide to Rehearsal Studios" which begins on page 26, a few telephone calls and some legwork and you should be able to find what's right for you.

MC

MUSIC CONNECTION, AUGUST 17—AUGUST 30, 1992

Studio D

STUDIO D, BURBANK

"It's a very good location, and we do have some very good equipment. Our rooms are done up acoustically so that they're sound-proofed, and that's a big plus so you don't hear the guys next door. Also we're air conditioned, which, on most nights in L.A., makes a big difference."
—Dean Mcleod, part-owner

FAUX CUE STUDIOS

FAUX CUE STUDIOS, NORTH HOLLYWOOD

"Best value for the dollar, and a relaxed atmosphere."
—Raz Cue, owner

FORTRESS STUDIOS

FORTRESS STUDIOS, HOLLYWOOD

"Probably the rates; a combination of rates and location."
—Randy O'Nalley, manager

The BASEMENT

THE BASEMENT, NORTH HOLLYWOOD

"I'm a one-of-a-kind, 24-hour lockout facility in the San Fernando Valley. I have 16 rooms, and I've been open a week and a half and I'm full. We're adding another 16 rooms right next to this one."
—Skip Shannon, owner

ARP

ASSOCIATED REHEARSAL PROPERTIES, SEVERAL LOCATIONS

"Our studios are probably as nice, if not nicer than most hourly studios, but you pay by the month. Some of our bigger studios have air conditioning and huge stages. We have different locations as opposed to just one. We have several different locations in the Valley, and we also have a nightclub and a large cabin in Big Bear. We have all sorts of off-the-wall places to rehearse."
—Nick Paine, owner

UAS

UAS REHEARSAL STUDIOS, AZUSA

"I hear comments all the time that we are clean, and we have a nice P.A. system. We've tried to create an atmosphere here."

—Tim Williams, owner

SOUTH BAY SOUND

SOUTH BAY SOUND, GARDENA

"Location, basically, because there doesn't seem to be another studio around here."

—Cat McIntire, manager

ATOMIC SOUND

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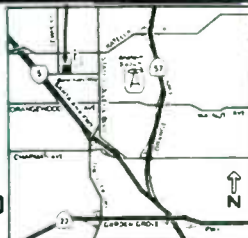
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Whether you're Michael Jackson, superstar, or Michael Smith from Van Nuys, you still have to rehearse to get it right. And rather than experiment with your material and stage show at a costly, state-of-the-art recording studio, it makes sense to bring your show into a local rehearsal studio where you can save money and still work out the kinks. Though we've provided a rather comprehensive listing of studios below, we still recommend that you visit them in person before booking block time. There is a studio that will meet all of your musical needs if you just take the time to check them out. Thanks to all the studio owners and managers for participating in this year's listing and our apologies to those we may have missed.

Compiled by Trish Connery

□ A BEST REHEARSAL STUDIOS

5707 Cahuenga Blvd.
N. Hollywood, CA 91601
(818) 980-1975
Contact: Edna

□ THE ALLEY

5066 Lankershim Blvd.
N. Hollywood, CA 91601
(818) 980-9122

□ AMAZONA REHEARSAL

11026 Weddington Ave.
N. Hollywood, CA 91601
(818) 760-0818

Contact: Nick
Rooms: 5 rooms: 3 rehearsal rooms 23x25; 2 showcase/rehearsal rooms 20x30 with stage lighting & 10 ft. ceilings. Rates from \$7-15/hour. Discount hour, day and week rates, open 7 days per week. Exotic atmosphere.

Special Services: 24-hour accessory & supply shop, guitar & audio emergency repair on premises. Showcase studios 1 & 2 open into 1 studio, 20x60, for large scale showcases or video. Band photography available.

Equipment: PA's and special lighting in each room.
Clients: Too numerous to mention.

□ ART'S BUILDING JR.

2769 W. Broadway
Los Angeles (Eaglerock), CA 90041
(213) 255-5344

Contact: Art
Rooms: One large room 17x44 with 8x12 stage, PA, cassette player/recorder, CD player, track lighting and full air conditioning. \$8/hour all the time, 7 days per week. 4 sessions to choose from: 6:00-8:00 p.m., 8:30-11:30 p.m., 6:00-11:00 p.m., and 7:00 p.m.-midnight.

Special Services: Music video production on 16 mm film and 3/4" or 1/2" video. Complete VHS video editing suite for editing your band's video footage or ours. Color and black and white photography (you keep the negatives). For showcases and small parties, 60 chair capacity.

Equipment: Yamaha, Cerwin Vega, Shure, Sony, JVC, Videotech, Nikon and Fisher Price.

Clients: Our bands appreciate our multi-media services, economical prices, and "no need to hear a band next door environment." The Crabs, Table Legs, Fashion Latta and Guru Meditation.

□ ASSOCIATED REHEARSAL PROPERTIES

11026 Weddington Ave.
N. Hollywood, CA 91601
(818) 762-6663

Contact: Nick Poine
Rooms: 92 studios, 8 locations in the Valley. Drum rooms, band rooms, showcase rooms, pre-production soundstages. 10x10, 17x18, 18x20, 20x20, 20x25, 30x35, 40x50, 50x80, 80x120. Block, day and week rates available.

Special Services: Additional properties available for rehearsal: 1,200 seat theater, airplane hanger, old church, large cabin in Big Bear Mountains and other unique facilities and locations.

Equipment: All studios have 16-18' ceilings, clean, safe locations. All pre-production soundstages have 18'-25' ceiling heights, fax/office, dressing rooms. Exotic, professional photography at reasonable rates.

Clients: From local bands to signed label acts. Too numerous to mention.

□ ATOMIC

8125 Lankershim Blvd.
N. Hollywood, CA 91605
(818) 767-5791

Contact: Glaria or Bryan
Rooms: 20+ studios including soundstages, showcase rooms & rehearsal studios. Available with or without PA systems. Hourly rates or monthly lockouts available. Spacious, soundproof with central A/C. Stage lighting in larger studios. Kitchen with lunchroom & vending machines.

Special Services: 16 & 24-track recording studio, audio/video duplication, video & film production & post services, PA & instrument rentals, storage & cartage, repair services, music supplies.

Equipment: Pro PA gear, small-to-concert size systems, recording gear, guitars, amps, keyboards, percussion & accessories available.

Clients: L.L. Cool J, the Rembrandts, Little Caesar, Edgrr Winter, Trisha Yearwood, Dia, Dramarama, Warner Bros. Records, Geffen Records, ABC-TV.

□ AUDIBLE STUDIOS

1631 Maria St.
Burbank, CA 91504
(818) 843-2121

Contact: Richard Castleberry
Rooms: 3 large rooms with 7,000 sq. ft. total.
Special Services: 24-track recording and video

recording from all 3 studios. Same location for 10 years.

Equipment: Trident 80-B, MCI 24-track 2", R&R Labs, tri-amped TAD's, Neumann, AKG, Urei, Lexicon, Sany DAT.

Clients: Slaughter, Natalie Cole, Shanice, Mick Fleetwood's Zoo.

□ BACKSTAGE REHEARSAL STUDIOS

11762 Western Ave.
Stanton, CA 90680
(714) 895-4914

□ BANDWEST PRODUCTIONS, INC.

1911 Belmor Lane
Anaheim, CA 92805
(714) 634-9016

Rooms: 1-35x50 soundstage, 2-27x33 showcase studios, 6-18x27 deluxe studios, 7-16x18 standard studios.

Special Services: 24-track digital recording studio, video shoots, tape duplication, music instrument rentals and music accessories.

Equipment: Sony 3324S digital recorder, Soundcraft Sapphyre console (36 input), Renkus Heinz Smart System (soundstage), Yamaha PA systems rehearsal studios.

Clients: Warrant, Danny Osmond, Bill Ward (Black Sabbath), Kansas, Stryper, Disneyland, Mind Over Fear, Dr. Dream Records, Warner Bros. Records.

□ BILL'S PLACE

11140 Magnolia Blvd.
N. Hollywood, CA 91601
(818) 761-8482

Contact: Mark, Jim, Bill
Rooms: 10 rooms, 25x35. Monthly blocks as well as weekly and hourly. Free storage.

Special Services: 2,500 sq. ft. concertroom, 40x20 stage, 10,000 watts, 6 mixers, full lighting rig, central A/C, 8-track digital recording, live drums.

Equipment: Each room with full PA, floor monitors, digital outboard, full stage lighting, A/C.
Clients: Red Hot Chili Peppers, Ice-T/Body Count, Steven Adler, Fates Warning, Saul Kitchen.

□ CASH STUDIOS

11334 Burbank Blvd.
N. Hollywood, CA 91601
(818) 761-1301

Contact: Michael

□ CELLBLOCK PRODUCTIONS

2002 N. Main St.
Los Angeles, CA 90031
(213) 221-5006

Contact: Lon Estes or Jason Greene

□ COLE REHEARSAL STUDIOS

923 Cole Ave.
Hollywood, CA 90038
(213) 962-0174

Contact: Nathan ar J. J.

□ THE COMPLEX

2323 Corinth St.
W. Los Angeles, CA 90064
(310) 477-1938

Contact: Sharon Kaizer

□ db SOUND & LIGHTS

8217 Lankershim, #4
N. Hollywood, CA 91605
(818) 504-0494

□ DOWNTOWN REHEARSAL

P.O. Box 21185
Los Angeles, CA 90021
(213) 627-TUNE; (213) 627-8638

Contact: Greg, Tony or Robert

Rooms: From too small to too large, with everything in between! We have the room size you want. 11-13 ft. ceilings. Rooms are in new condition, private and CLEAN.

Special Services: Month-to-month rental for one low rate. Unrestricted 24-hour access. Security cord system. Free utilities. Within blocks of the 101, 5, 10 and 60 freeways. Gated parking available. Vending machines. Creative environment.

Equipment: Rooms have ceiling fans, large windows, clean carpets and phone jacks. Freight elevator available 24 hours.

Clients: A&M, Atco/EastWest, Capital, Chrysalis Music, Columbia, Dr. Dream, Flipside, Geffen, Giant, Intermission, JVC (Japan), Landon/Polygram, MCA, Margan Creek, Relativity, Shrapnel, Slash, Solar, TripleXXX, Virgin Music, Warner Bros., Warner/Chappell Music and the best in unsigned local talent.

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(818) 562-6660

MUSIC CONNECTION REHEARSAL STUDIOS

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604 1/2 Sanora Ave.
Glendale, CA 91201
(818) 244-8620

Rooms: 2 complete rehearsal soundstages. Studio A: 40x30 with 16 ft. ceiling. Studio B: 25x25 with 11 ft. ceiling. Intro offer, 3 hours for \$20.

Special Services: Each studio has air conditioning, drum riser, overhead stage lighting and complete sound system. Storage lockers and equipment rentals available. Quality service with a pro sound engineer.

Equipment: Elbee's Studios features JBL speaker systems, Yamaha consoles and BGW amps. Each sound system has reverb and delay outboard equipment.

Clients: Elbee's Studios has been in business 7 years. This year we have enjoyed working with Concrete Blonde, Wire Train, New Tribe and some great local L.A. bands. We thank them for their support and wish them the best.

ELECTRIC JUNGLE PRIVATE STUDIOS

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Contact: Vaughn or Nancy

ELMO'S SOUND AND REHEARSAL

565 Pomona Mall East
Pomona, CA 91766
(714) 623-7944

Contact: Art or Ivana

Rooms: 1) 12x28 with PA, cassette player recorder, CD player, track lighting and full air conditioning. \$8/hour all the time, 7 days per week. 4 sessions to choose from: 6:00-8:00 p.m., 8:30-11:30 p.m., 6:00-11:00 p.m. and 7:00 p.m.-midnight. 2) 12x27 with separate storage/recording room and bathroom. Full air conditioning, track lighting and dual deadbats. Available on a monthly lockout basis for \$275 including electric and water.

Special Services: Music video production on 16 mm film and 3/4" or 1/2" video. Color and black white photography (you keep the negatives) and amplifier and speaker repair/installation.

Equipment: Yamaha, Cerwin Vega, Peavey, Shure, Sany and JVC.

Clients: Inland Empire bands appreciate our flexible hours, economical prices and friendly staff.

FAUX CUE STUDIOS

10623 Magnolia Blvd.
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(818) 505-9979

Contact: Roz Cue

Rooms: 6-17x19 room with 10 ft ceilings. Central air in all rooms. A very clean & comfortable environment!! All rooms \$10/hour. Ask about the weekend special.

Special Services: Lots of parking, 7-Eleven & food across the street. Private storage locker, close to Hollywood, equipment rental, stage rental available.

Equipment: Various, all rooms with delays & monitors.

Clients: Wright Brothers, Wool, Groove Yard, Rozy Coyote, Bad Love, Wheel, Roin, Lost Child, Fresh Start, Dr. Jack, Dark Sky, Sam Mann, Who Asked You.

FORTRESS STUDIOS

1549 N. McCadden Pl.
Hollywood, CA 90028
(213) 467-0456

Contact: Office

Rooms: 8 rooms from 400 sq. ft. to 1,000 sq. ft. Rates from \$8/hour to \$16/hour.

Special Services: A/C, parking, drive-up load-in, equipment rental and storage.

Equipment: PA systems range from 200 watt, 6 channel in smallest room to 2,400 watt, 16 channel with full monitors in largest room.

Clients: Past and present include: Guns N' Roses, Concrete Blonde, the Fans (Bangles), Joe Walsh, Gene Simmons, Paul Stanley, Johnny Thunders, CBS, Geffen, Capitol, Delicious Vinyl, Original Sound and RCA Records.

FORTRESS II

1160 Las Palms Ave.
Hollywood, CA 90038
(213) 467-7870

Contact: Office

Rooms: 1) Large 30x40x15 showcase studio. 2) 26x32x14.

Special Services: Live demo recording service available. 32 channel Peavey console mixed down to 2-track Sony DAT. Top quality mics and outboard gear available. Stage, lights, A/C, storage.

Equipment: 2,400 watt Peavey PA, 16 channel console, monitors, 3 1/2 octave graphic EQ, Ultraverb effects, all new JBL Crowns.

Clients: CBS/Sony, Capitol, Geffen, Epic, Jahny Thunders.

FRANCISCO STUDIOS

4440 District Blvd.
Vernon, CA 90058
(213) 589-7028

Contact: Tammy

Rooms: 104 total: 40x20, 30x15, 20x20, 20x15, 18x12. All rooms acoustically designed ceilings & walls (one wall mirrored), carpeted floors. All very clean & secure.

Special Services: 24 hour access. Monthly lockouts—your own private studio. Free utilities & lots of parking. No deposit move in and the best prices on the best rooms!

Equipment: New 6,000 lb. capacity freight elevator for use 24 hours a day.

Clients: We've been at the same location since 1985 and have many original tenants and many who return time & time again.

FROSTFIRE STUDIOS

15534 Cobrito Rd.
Van Nuys, CA 91406
(818) 994-5890

Contact: Jackie, Mike

Rooms: 1 showcase/rehearsal, 20x40; 1 showcase/rehearsal, 20x34; 1 choreography suite, 20x32 with 6x20 mirrored wall; 1 rehearsal room, 20x16.

Special Services: Choreographer, stage presence coach on staff, makeup artist on staff, engineer on staff, 8-track demos, musicians/backup vocalists available, composers, arrangers, charts, storage. **Equipment:** State-of-the-art equipment. Air conditioned, stages & stage lighting.

G-SPOT REHEARSAL STUDIOS

5744 1/2 Lonkershim Blvd.
N. Hollywood, CA 91601
(818) 762-4635

Contact: Robbyn G.

HALFNOTE STREET REHEARSAL STUDIOS

13143 Saticoy St., #6
N. Hollywood, CA 91605
(818) 765-8402

Contact: Dale Allen

Rooms: 4 rooms: 15x13, 15x15, 20x20, 20x25. Larger rooms have stages and stage lighting. Central A/C, acoustically designed.

Special Services: 24-hour lockouts only.

Equipment: Halfnote Street Rehearsal Studios is proud to use only quality audio products by JBL, Carver, Cerwin Vega, Saundercro, QSC, Altec Lansing, Roland digital effects.

Clients: Asphalt Ballet, Kik Tracee, Silhouette, Big Elf, Them Generation, Lace.

HAYES STUDIOS

13815 Inglewood Ave. (405 at Rosecrans)
Hawthorne, CA
(310) 973-2867

HOLLOWAY REHEARSAL STUDIOS

6723 1/2 Greenleaf Ave.
Whittier, CA 91601
(213) 696-5160

Contact: Eddie Holloway

HOT DOG REHEARSAL STUDIO

12970 Bramford St., #A
Arleta, CA 91331
(818) 896-7185

Contact: Dennis or MaryAnn Dotson

HULLY GULLY REHEARSAL

2471 Fletcher Dr.
Los Angeles, CA 90039
(213) 666-6320

Contact: Bill Mentzer

Rooms: 2 studios of \$12/hour, bi-amped mains with monitors and effects. 2 stages at \$15/hour, tri-amped JBL's, 2 monitor mix and effects.

Special Services: Live recording, storage, omp rentals, snacks, supplies, musicians referral, event bookings, friendly atmosphere.

Equipment: JBL speakers, Crest & BGW power, Rane Crossovers, EQ's & limiters, SPX, Alesis, effects.

HYATT STUDIOS

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665 N. Berendo St.
Hollywood, CA
(213) 664-8701

Contact: Brian

INDUSTRIAL REHEARSAL & RECORDING

13212 Saticoy St., #5
N. Hollywood, CA 91606
(818) 503-7789

Contact: T.Odd

JAMMIN JERSEY STUDIOS

(formerly Target Studios)
7025 Canby Ave.
Reseda, CA 91335
(818) 343-3733

Contact: Mark Leonord

JOE'S GARAGE REHEARSAL STUDIOS

11848 Vose St.
N. Hollywood, CA 91605
(818) 765-4261

Contact: Marquee Coy

KOLAROSA REHEARSAL STUDIO

8152 Orion Ave.
Van Nuys, CA 91406
(818) 781-5857

Contact: Joe Koloschek

L.A. ROCKWORKS

7801 Noble Ave.
Van Nuys, CA 91405
(818) 782-5096; FAX (818) 782-5098

Contact: Jeff Lortz

Rooms: 1) 20x20, 2) 25x30. All rooms have central air conditioning, track lighting, drum riser and private phone line. Great rates.

Special Services: 1/2" Otari 8-track demo studio on premises. Storage, cartage, production services available. We cater to the serious, professional musician.

Equipment: Soundcraft, JBL, Mockie, EV, Alesis, Yamaha.

LEEDS REHEARSAL

11131 Weddington St.
N. Hollywood, CA 91601
(818) 980-7774

Contact: Trish

LP SOUND

10429 Burbank Blvd.
N. Hollywood, CA 91601
(818) 763-8289

Contact: Gary

MATES REHEARSAL & CARTAGE

5412 Clean Ave.
N. Hollywood, CA 91601
(818) 762-2661

METALHEAD STUDIO

5707 Cahuenga Blvd.
N. Hollywood, CA 91601
(818) 980-1975

Contact: Edna

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15130 Ventura Blvd., #307
Sherman Oaks, CA 91403
(818) 762-6663

Contact: Nick Paine

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5624 Tankershim Blvd.
N. Hollywood, CA 91601
(818) 760-9772
Contact: Mike Neal

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N. Hollywood, CA 91601
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Contact: Steve
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Hawthorne, CA 90250
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Contact: Dennis

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(818) 503-0333

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673 Valley Dr.
Hermosa Beach, CA 90254
(310) 379-6477

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741 Dunn Way
Placentia, CA 92670
(714) 996-1382; Poger (714) 758-2211
Contact: Rick Moreau

Rooms: 1-16x20 rehearsal studio with PA and air conditioning. 2-14x16 rehearsal studios with PA's and air conditioning.
Special Services: All rooms 6 months new and sound proof. Open all hours with day and late night specials. 4-track recording and storage available. Just west of the 57 Fwy at Orangethorpe.
Equipment: Altec & Toot speakers, Soundcraftsman amps, Alesis & Furman effects, Shure mics.
Clients: Aversion, Naked Soul, Too Many Joes, Quazi Mafa, Crucial Fix, Killer Tomatoes.

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2109 W. Burbank Blvd.
Burbank, CA 91506
(818) 843-4494
Contact: Robb, John E., Joel or Jeff
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Special Services: Music supplies available (strings, picks, sticks, cable, fake books, magazines, etc.), free musicians contact service, storage lockers, guitar, bass and drum lessons.
Equipment: All new gear. Corvin, EV, Yamaha, Ad Com, Peavey, Alesis, Shure.
Clients: Crocker, Sun 60, Hamilton, Joe Frank and Reynolds, Spirit, Jason Bonham, Wayne Johnson Graup, Ginger Baker, John Jorgenson, Brion Bromberg, Neil Stubbenhus, Vinnie Colaiuta, Alfonso Johnson.

S.I. STUDIO
P. O. Box 3422
Arcadia, CA 91066
(818) 303-6275
Contact: Dave Wilson

SILENT PARTNER SOUND
2116 S. Sepulveda Blvd.
Los Angeles, CA 90025
(310) 479-3818
Contact: Hoyden Burke, Bobby Holliday
Rooms: Studio A: 38x24 showcase room & rehearsal. Studio B: 18x22 as low as \$7/hour. Studio C: 18x22 as low as \$7/hour. Studio D: control room with isolation booth.
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Clients: Warner Bros., CBS, Virgin, A&M, Calum-bia and local bands.

SOUNDS-WEST STUDIOS
9360 Cabat Dr.
San Diego, CA 92126
(619) 689-0331
Contact: Sal Acompara

SOUTH BAY SOUND
1842 W. 169th St.
Gardena, CA 90247
(310) 324-8330

STUDIO 9 SOUND LABS & REHEARSALS
5504 Hollywood Blvd.
Hollywood, CA
(213) 871-2060
Contact: John Gillies

STUDIO D
293 S. Lake St.
Burbank, CA 91502
(818) 848-3326
Contact: Drew Forsyth or Dean McLeod
Rooms: Studio 1: Room 40x65, stage 20x40, 24 inputs, 8 monitor mixes, stereo mains. Studio 2: Room 25x40, stage 16x25, 16 inputs, 4 mixes. Studios 3, 4 & 5: Room 20x20, 16 inputs, 4 mixes.
Equipment: Yamaha, Crest, Renkus Heinz, Shure, Dymacord. Call for specifics.
Clients: All major record labels, Stevie Wonder, Natalie Cole, Kiss, Mr. Big, Herbie Hancock, Chick Corea, Dwight Yoakam, En Vogue, Rickie Lee Jones...lots of new up-and-coming local talent also.

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Hollywood, CA 90038
(213) 957-5460; (213) 957-5481
Contact: Norm Graichen, Doug Smalley
Rooms: B-30x25; C-45x28; D-45x28; E-32x22; F-30x18; G-30x25 (these rooms at 6235 Santa Monica Blvd.). Soundstage 5-48x35; Soundstage 6-75x50 (these at 6001 Santa Monica Blvd.).
Special Services: Production coordination, full stock professional and specialty band gear, sound reinforcement, lighting, cortage, storage. Locations in San Francisco, Nashville and New York.
Equipment: Meyer, Adamson, JBL, Soundcraft, Klarke-Teknik, DBX, Yamaha, BBE, Roland, Rone, Shure, AKG, Sennheiser, Aural Aphex, Lexicon.
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7728 Burnet Ave.
Van Nuys, CA 91405
(818) 997-2828
Contact: Barry C. Schneider

21ST CENTURY STUDIO
Altwater, CA
(818) 246-9671
Contact: Bern

T.K. PRODUCTIONS
1939 Pontius Ave.
W. Los Angeles, CA 90025
(310) 445-1151
Contact: T. K. Byron
Rooms: 11 rooms, 3 hourly & 8 lockout. Hourly rooms are rented in 4 hour blocks for \$25 (\$6.25/hour). Lockout rooms are rented by the month (24 hour access), at between \$250 and \$700 depending on size of the room.
Special Services: Promotional shows for bands that practice at studio. Tech work, art work, tattooing, equipment rentals.
Equipment: QSC amps, Shure mics, JBL and Yamaha speakers.
Clients: Intox, Wanted, Mutalage, Blue Ruin, Vi-

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(714) 592-5547
Contact: Pot

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(818) 989-5614
Contact: Mark or Scott
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Azusa, CA 91702
(818) 969-5099
Contact: Tim Williams
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Special Services: Pro audio and instrument rentals, 8 track recording, guitar repairs & modifications, promotional packages, mailing lists, fan mail, accessories store, etc.
Equipment: Rentals, PA's, drums, guitar amps, bass amps, keyboards, MIDI equipment, recording equipment, lighting gear.

URBAN AUDIO II

2360 Huntington Dr.
Duarte, CA 91010
(818) 969-5099

VALLEY CENTER STUDIOS (V.C.S.)

5928 Van Nuys Blvd.
Van Nuys, CA 91401
(818) 989-0866
Contact: Mark or Bruce

WEST L.A. STUDIO SERVICES

2033 Pontius Ave.
Los Angeles, CA 90025
(310) 478-7917
Contact: Any person on WLASS staff
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Equipment: QSC, JBL, Bagend, EV, Fender, Alesis, Zeto PA, etc. All rooms have PA's suited for the sizes and all PA's sound good.
Clients: Animal Logic, Jackson Browne, Floro Purim, Peter Case, Michael Penn, etc. Also many wannobes, will be's and hos beens.

WILSHIRE FINE ARTS STUDIOS

4707 Elmwood Ave.
Hollywood, CA 90004
(213) 469-6305
Contact: Wendell or Dan
Rooms: 6 band rooms, 2 piano practice rooms, 1 MIDI system, 1 electric/electronic repair, 1 model shop.
Special Services: Pre-production and support capability for demos, videos, film, etc., plus a microchip orchestra, equipment maintenance and repair bay. We make praps, too.
Equipment: Amps, PA's, keyboards, mics, etc., for in-house rentals.
Clients: We don't "name drop." We respect privacy for them and for you. This is our 47th year of being here for you...thank.

YO STUDIO REHEARSALS

11121 Weddington
N. Hollywood, CA 91601
(818) 753-9033
Contact: Robyn Jameson
Rooms: 2 rooms 20x20, 1 room 23x20, 1 room 25x25, 12 ft. ceiling.
Special Services: A/C, lounge, refrigerator, storage lockers, equipment rental. Monthly/blockrates, convenient parking, drum rooms.
Equipment: JBL, EV, Yamaha, Alesis, Midiverb II and III.

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2908 Hallett Ave., #B
Los Angeles, CA 90065
(213) 227-6180
Contact: Philip Smith
Rooms: 1 state-of-the-art sound proofed private room with 5 layer acoustically designed walls & floor, sound foam ceiling, mirrors, air conditioning, storage & security bars & door. Double studio door, PA.
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Equipment: 500 watt Sunn 6 channel mixer with Cerwin Vega cabinets (15" woofers & enclosed horns), Alesis Quadraverb, Rockman additional equipment for rent, Ensoniq EPS sampler & SQ80 synth, microphones & stands, DAT available for live recording, etc.
Clients: Mighty Mite Studios, Vaughn Vegas, the Egos, Foto Pip Music Publishers, Paul Kordo (ex-Holdsworth singer).

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Contact: Skip

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SAGAS OF THE UNSIGNED

B.B. Chung King And The Screaming Buddah Heads

By Richard Rosenthal

It would be hard to find an unsigned band that has racked up more accolades than B.B. Chung King and the Screaming Buddah Heads. Universally praised by the music press, the band has an endorsement deal with Bud Dry beer, a publishing deal with Windswept Pacific, equipment endorsements with Washburn and G&L guitars and Pearl drums and has placed songs in the soundtracks of the motion pictures *My Cousin Vinnie* and the upcoming *Robo Cop III*. They have everything...except a record deal.

B.B. Chung King, whose real name is Alan Mirikitani, is an American of Japanese descent who can play blues guitar with such feeling that people have compared him to Jimi Hendrix and Stevie Ray Vaughan. With a hotshot band backing him, he has jammed with Slash of Guns N' Roses and has even had Mick Jagger visit FM Station to see him play. How many Los Angeles bands can claim that?

So why are they still unsigned? Mirikitani believes that his race may have something to do with it. "I do believe that the fact that I'm Asian may have hindered me. Being an Asian and being the frontman, I'm definitely breaking ground as far as the United States is concerned. I understand that these A&R people and the people in business have families to feed and their own careers to think about, and that's just life. I feel that I have to continue to be as good as I can and to always play the best shows that I can, until someone 'gets it' and decides to take a chance."

"It reminds me of when my dad used to say to me 'go out there and rake the leaves' and I would say, 'Well dad, I just raked them yesterday,' and he would reply, 'Go rake them again, and go clean your closet, too.' I would ask him why, because no one would see it. He said, 'You know, son, we're in a neighborhood where we're the only Asian family so people are going to be looking for a reason to say something bad about you, so you've got to do the best you can at all times. You have to prove that you're just as good, if not better than, anybody else.' I feel that's the philosophy I've taken. I just think it's a matter of time. When somebody does take the chance on this band, that person will make money,



because it is a business, too. I'm very aware of that."

The recent riots in Los Angeles have left everyone hypersensitive over race relations, and with people going out of their way to avoid offending minorities, the very name "B.B. Chung King and the Screaming Buddah Heads" may be a liability. Asked if he would sign a record contract if the condition was he had to change the name of the band, Mirikitani says, somewhat surprisingly, that the name is of little importance to him.

"It's been brought up. I've heard from doing the 'trying to get a record deal shuffle' that some people have said that, with the name, it's hard to categorize the band. At the same time, I've heard A&R people say, 'Man, what a great fuckin' name. The things we could do with marketing that.' To be honest, the name is not important. What's important is the music. What the name did for us in this town is get us a lot of attention because it was so unusual. The name change would not be a big deal to me because people in Iowa don't know who B.B. Chung King is. When the record comes out, it's a new band. The only people we have to let know are in L.A."

Being unsigned means you have to use every bit of ammunition at your disposal, which includes doing things such as sending out publicity photos of yourself with the likes of Slash and Mick Jagger. Mirikitani doesn't want to use the word "credibility" to describe what it means to be seen with people like that. "Validity" would be a better word. "I appreciate it when they do it, I believe that it can only help me, because I don't know these people. I think, and I'm hoping, that it's their

genuine like of the music, and I'm hoping that it will do something to help me out."

The battle to get a record contract is usually long and drawn out, and it can take its toll emotionally. Mirikitani says he sometimes gets impatient—but not depressed—because he believes that if you truly enjoy what you are doing, then the money will follow. Besides, he says, to tour, to play, to write songs, that's his goal in life. That's what he loves. The money comes secondary.

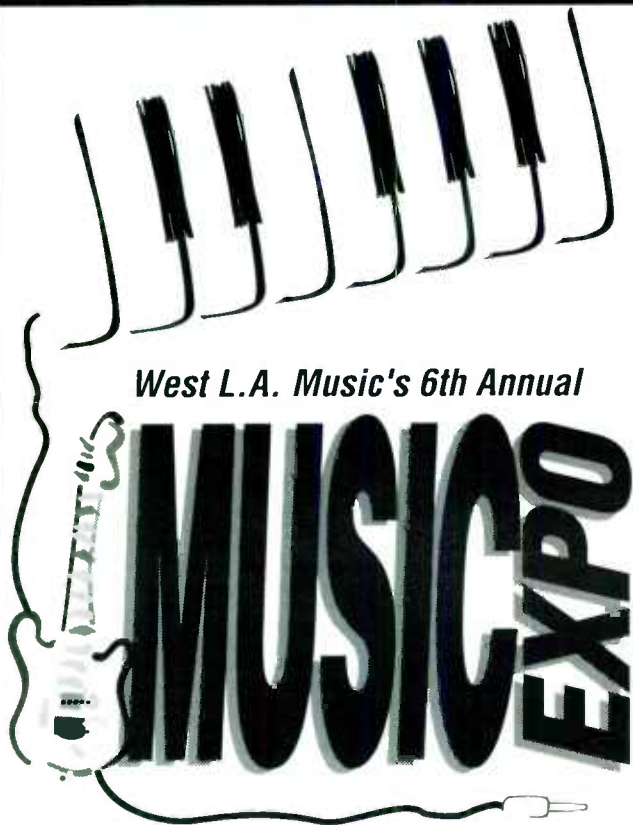
So how close is he to being signed? "It's a tough question. I guess I can say I'm as far away as when I started, but at the same time, I'm as close as I ever was," he laughs. "Bottom line, I haven't signed a contract, so it's the same as when I started. But I've been on the schmooze road; they've taken me to lunch, they've asked me questions, I've been in their offices for two to three hours. And you think, well, this looks like it might be it, and then that's basically it. I've gotten a lot of interesting comments, and I've a firm belief that at the moment the band is ready. The band couldn't be more ready. I wouldn't say we're bored of playing L.A. clubs right now, but I can tell you, the attitude of the band is that we're ready. We're ready to make a record and we're ready to tour. We're all prepared for that."

"There's a lot of people out there, and they change. Their positions change from week to week; it's like a big chess game. It's just a matter of time before someone gets it, understands it, and once they do that, we'll all be doing business together."

For more info on the band, contact Chris Fletcher at (818) 909-9662.

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Peter Anderson

2 Die 4

Label: Morgan Creek
Manager/Contact: Mick Newton/Atomic Records
Address: 32 Neal St., Convent Garden, England
Phone: 011-4471-240-0616
Booking: ICM
Legal Rep: N/A
Band members: Andy Shaw, Nick Kenny, Simon Kenny, Diz.
Type of music: Hard rock
Date signed: 1991
A&R Rep: Matthew Aberle

By Richard Rosenthal

The only thing most Americans know about musical geography in England is that the Beatles came from Liverpool and everyone else came from London. Mention the city of Oxford, and the first thing that comes to mind is the world famous university there. The four youngsters in 2 Die 4 are out to change that.

Even before their debut album was released, 2 Die 4 was already making an impact with their innovative video to the song "You Got What It Takes," which shows the band bungee jumping. Not just plain old ordinary bungee jumping, although they do that too, but scenes of guitarist Nick Kenny jumping off with his guitar in hand, in mid-solo, followed by drummer Diz seated at his kit as the entire rig is dropped over the edge.

But back to Oxford. Brothers Nick and Simon Kenny played in Oxford bands together since childhood, eventually bringing drummer Diz on board. To find the right vocalist, they ran a classified ad and found Andy Shaw, who was from Liverpool living in London working a day job at a

Ford motors plant. They started gigging in Oxford, and were something of an oddity there. Although there is a music scene in Oxford, rock is kind of a bastard child.

Shaw explains: "It's quite dance-oriented. There's a rock scene, but it's quite underground, really. In the same way that the Sunset Strip's burnt out on rock bands in Los Angeles, the scene back home is burnt out on dance bands. In the past ten years, English rock bands have really taken a back seat, but I think now there's a vibe about rock bands. People are getting into real musicians, real players, as opposed to DJ's."

The band was signed by Morgan Creek Records, and although they had offers from bigger names, they liked the attitude and philosophy of Morgan Creek. "There aren't a hell of a lot of people working at Morgan Creek, so the ratio between bands and people at the label is really good for us as an artist. The reason that we signed with them is that they're really on our wavelength, totally behind the band. When we were discussing things with different companies, Morgan Creek seemed to best understand what we were trying to say, and didn't want to control anything."

Brought to Los Angeles to record the album, the band spent ten weeks in the City of Angels working with producer E.T. Thorngren. In addition to the usual instrumentation, 2 Die 4 makes liberal use of sampled sounds provided by the unofficial "fifth member" of the band, keyboard player Charlie Francis, who also shares co-production credits with Thorngren.

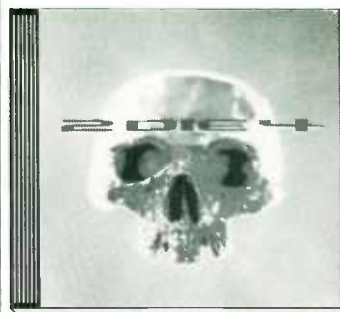
Sampling is frowned upon by some as plagiarism, but Simon

Kenny explains that they use sampling in a different way. "We use our sampler as an instrument. We're not miming to any pre-recorded guitars or anything. It's just noises; samples from films, very short little things. A lot of them we did ourselves. We would set an idea for a voice, let's say, and we would record a voice to get a sound that we wanted."

After being holed up in the studio for ten weeks, at twelve hours a day, the album was completed. Well...maybe not twelve hours a day every day for the entire ten weeks, but the band didn't get to do much sightseeing, which is why they were enjoying themselves on this promotional tour of America. "It feels great to be back here," says Shaw. "The album went great, so our experiences of America have been really good. Unfortunately, this is just a promotional tour, so we won't get a chance to play live this time. We've been gigging in England, so we're very much a gigging band, but because of money and things it's hard." The concert situation in England is much like it is here, with new bands having a hard time finding tours. "Promoters are putting two or three big bands on the same bill, and it's hard for bands like us to get on a support slot. It's really pushing new bands out of the frame."

With the exuberance of youth at their side, they refuse to let that bother them. With a self-confidence bordering on cockiness, Simon Kenny says, "We just had tunnel vision from day one, of making it. We never thought about anything else."

"Being young is one thing, but it's not the whole selling point. We are young, but we're not just a young rock band, we're a fucking good rock band." MC



2 Die 4

2 Die 4
Morgan Creek

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producers:** E.T. Thorngren and Charlie Francis

□ **Top Cuts:** "You Got What It Takes," "No Bars At The Zoo."

□ **Material:** What's served up on 2 Die 4's debut disc sounds like they've been listening to Queen and Styx. 2 Die 4 goes for the huge wall of sound, dominated by the extensive use of thick vocal harmonies. The top cut from the record, "You Got What It Takes," is a perfect example. The line "floating on air" sounds like it is being sung by a hundred voices, truly invoking the feeling of the words. Though the sound may be grand, the material is uneven. "You Got What It Takes" is one of those songs you sing in your head all day. So is "Green With Envy"—but it's the kind of silly song with a weird hook that drives you crazy because you wish you could stop singing it.

□ **Musicianship:** They may be young in age, but the four lads that make up this band are no slouches musically. This record is primarily a group effort so there is not much grandstanding by any individual, but their talent is still apparent. An interesting aspect to the music is the use of sampling to add bits of voices and other odd sounds into the mix, which was done by co-producer and keyboardist Charlie Francis.

□ **Production:** Thorngren and Francis certainly did a job on this record. Every song comes in two sizes as far as the sound is concerned: large and larger. Why use one vocal track when you can put three or four together? Vocalist Andy Shaw is quoted in their bio as saying the album "captures the band's powerful sound, which is what you'd get if you came to see us." There's no denying the power, but everything's done so grandiose that at times it seems a little sterile.

□ **Summary:** Though there are flaws, on the whole, 2 Die 4 is a young band with promise. Their first album may not blow everyone away, but it will get them thinking. Given the nature of this album, it would be curious to compare their live sound to the record. With everything here funky/raped/Seattle'd out, it's also interesting to see what's happening on the other side of the Atlantic Ocean. —Richard Rosenthal

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- ▶ **The Roots of Rock and Roll: Evenings with Billy Vera and Friends, Billy Vera**, songwriter, musician, music historian, and radio host
- ▶ **Record Production, John Boylan**, producer and songwriter; his producing credits include Linda Ronstadt, Little River Band, and the soundtrack for *The Simpsons*
- ▶ **The Basic Dynamics of Domestic and International Music Publishing: Law and Business, Martin Cohen, JD**; former president, Association of Independent Music Publishers

- ▶ **Understanding the Contracts of the Music Industry, Jonathan Haft and Jeffrey Taylor Light**, entertainment attorneys

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Phil Sousann

You've probably heard by now that the *Nymphs* have fired their hell bent for feathers lead singer, Inger Lorre. Now, the group has disbanded as well. The firing occurred during the middle of the Peter Murphy tour when Lorre pulled her trademark tardiness and hit the stage twenty minutes late. When Lorre finally came on, the band, who had been jamming without her, left the stage. It looks like everyone has finally tired of Lorre's antics, which, aside from the usual fighting, lateness and attitude problems, included urinating on Geffen A&R man Tom Zutaut's desk and performing fellatio on her boyfriend onstage at the *Marquee* in Orange County. Being a graduate of the *W. Axl Rose* school for bad boys ain't such a bad thing when you have the album sales to back it up, but the *Nymphs* didn't. Lorre is currently residing with her parents in New Jersey.

A lot of local bands have released discs this summer, among them are *Piper*, the *Uninvited*, *Samba Hell* and *Tomi Kita*.

Spanky's nightclub in Riverside has really picked up the pace with some hot bookings that have turned the club into the Inland Empire's answer to the *Whisky*.

Rich Bartle has moved his *Jet Set* evening away from *Spice* to Thursday's at the *FM Station*.

Wednesday nights are translating to a real hot time in the Valley, with *FM Station's Fireman's Ball* and the *Palomino's Jani Lane's Secret Policeman's Ball* going head to head for your consumer dollars, and bringing in some of the area's best talent at the lowest prices.

By the time you read this, the *Coconut Teaszer* will be nine years old. It's hard enough to keep a club open these days, and the *Teaszer* is doing it with their own in-house booking. The stage at the *Teaszer* has played host to a number of big bands over the years, including *Guns N' Roses*, *Alice in Chains* and *Body Count*. In addition, the *Teaszer* has been instrumental in helping many area bands get inked, including *Kik Tracee*, *I Love You*, *E.G Daily*, the *Poorboys*, *Rhino Bucket* and *Flies on Fire*. Hats off to Len Fagan and the rest at the *Teaszer*, and here's wishing you nine more!

Former *Dear Mr. President/Bang Bang* frontman *Julian Raymond* has emerged as a performer (he's restricted himself to production lately) with the *Babylon Minstrels* on *Hollywood Records*. The acoustic trio contains all the depth and poignancy that *Raymond* has come to be known for, along with the musical skills of accomplished classical musician *Bennet Salvay* and his fellow television music composer *Snuffy Walden*, known for his work on *thirtysomething* and *The Wonder Years*. Look for some local club dates in the future.

There's quite a few formerly signed local musicians getting back in the saddle again: *Phil Sousann*, who's worked with *Jimmy Page*, *Billy Idol* and *Ozzy Osbourne*, has joined forces with ex-*Enuff Z'Nuff* drummer *Vikki Foxx* and fellow *Idol* musician *Steve Stevens* for the new *Vince Neil* project on *Warner Bros.*; *Malice* is dealing out ex-members like cards—guitarist *Jay Reynolds* has teamed up with ex-*Megadeth* drummer *Chuck Behler* to form *War Party*, while *Mick Zane* (the other *Malice* guitarist) and bassist *Mark Behn* are wowing 'em locally with *Monster* and a red hot demo produced by *Geoff Workman*. You can contact *Monster* at (818) 985-2730.



Tom Farrell

Julian Raymond

WESTERN BEAT

By Billy Block



Billy Block

"Mild" Eddie Dunbar

The *Boy Howdy Band's Benefit* for *Hugh Wright* was a huge success. Hundreds of well-wishers from the Hollywood scene and the Orange County dance crowd gathered to help a friend in need. Bands like the *Doo-Wah Riders*, *Purple Sky*, *Western Union*, *Zydeco Party*, *Karen Tobin* and *Chris Gaffney* pitched in their talents to help raise over \$7,500 dollars for *Hugh's* medical care. *Chameleon Recording* artist *Lucinda Williams* made a special appearance with *Lorne Rail* on bass. *Curb Records* donated some very nice gifts for auction as did *Dwight Yoakam*. The event was organized by *Stephanie Steele* and hosted by *KZLA's Barbara Barri* and *Ronnie Mack*.

Congrats to newlyweds *Ron and Lynn Fin*. *Ron* has been writing tunes for several projects and has a cut on a new *Mike Post* produced record.

Karen Tobin's new single, "Picture Of Your Daddy," is getting airplay in Texas and Oklahoma. Call *KZLA* and request this fine lady's new song.

Dwight Yoakam is putting the finishing touches on his next *Reprise* CD. *Pete Anderson* is producing with *Dusty Wakeman* at the board.

Southern Cow Music, a new L.A. country music publishing company headed by *Steve Bloch* and *Phil Swann*, is supervising demos at *Dave Pearlman's Rotund Rascal Studios*. On the sessions are former *Rodney Crowell/Rosanne Cash* bassist *Jim Hanson*, keyboardist *Skip Edwards* and vocalists *Teresa James*, *Eddie Cunningham* and singer-songwriter *Bill Todd*. *Southern Cow* has enlisted *Makin' Music's*

Chris Dodson as a songplugger in Nashville.

The *Zydeco Party* can be seen on national television as the *USA* cable network will air reruns of *The Late Mr. Pete Show*, Monday through Thursday nights, at midnight throughout August.

Eddie Dunbar is currently recording with *Jerry Fuller*. *Dunbar* is poised and ready for his big break. *Eddie* has also been very busy singing on many demo sessions. If you haven't heard this boy sing, hold on.

Songwriter *Lisa Drew* returned from her trip to Nashville where she attended the *NSAI* songwriters expo. *Lisa* met with well-known writer *Fred Knobloch* and will do some co-writing with the successful *Mr. K*.

The *Rhinestone Homeboys* are might big fun on Tuesday nights at *Texas Loosey's* in the South Bay. These guys write some great stuff and are a little loony. *Homeboy Mel Harker* is signed to *Bob-A Lew Music* and will be worth some major buckage real soon.

Check out *Ellen Bloom* and "Juke" *Logan's* new radio show, *Friday Night Blues Review*, on *KPCC*, 89.3 FM from 8:00 to 10:00 pm. You'll hear classic blues, rockabilly, zydeco and R&B from two folks who know what the blues is all about.

Two great new venues in San Pedro: *Sacred Grounds*, a very hip and extremely friendly new coffee house specializing in acoustic music at 6th and Mesa, and the *Warner Theater*, one block west of *Sacred Grounds*. The *Warner* is newly renovated, sounds great for concerts and is just gorgeous.

Brooks and Dunn knocked out the *Knotts Berry* crowds with their energetic "Boot Scoot Boogie" thang. These boys are serious.

Our buddy *Will Ray* hits the road with *Carlene Carter* for several weeks. Apparently, *Carlene* was asking her *Oujia* board for the home phone number of a great guitar player and *Will's* popped up. He's also in the *Donnelly Directory*. Go get 'em *Will*.



Billy Block

"Wild" Will Ray



JAZZ

By Scott Yanow



Vanessa Rubin

very fast "I'm Getting Sentimental Over You"), but the strong rhythm section (led by pianist **Bruce Barth**) inspired the horns to consistently take stirring solos.

Also impressive was vocalist **Vanessa Rubin**, who performed for a week at the Cinegrill. Rubin displayed a mature style that hinted at Sarah Vaughan and Dinah Washington, scatting with creativity, swinging in a relaxed fashion and sounding at her best on expressive ballads. True, her set was a bit overlong and her heavy voice could use some lightening up, but Rubin has great potential for the future.

Burbank's picturesque **Starlight Bowl** has been rarely utilized in recent years. A concert by **Jack Sheldon's** big band was the only jazz event scheduled this year (!) and was more impressive for the setting than for the music. A colorful trumpeter and a frequently hilarious if tasteless comedian, Sheldon was very restrained during this date (since the audience was primarily comprised of older people and families), choosing to sing dull versions of warhorses such as "Over The Rainbow," "New York, New York," "Georgia" and "Mack The Knife." Why did he feel that he had to play down to his audience?

Sheldon will undoubtedly be in much better form during L.A.'s **Classic Jazz Festival**, a truly fun marathon that takes place Sept. 4-7 at the **Marriott** and the **Hilton** near the airport. Featuring traditional and mainstream jazz on eight stages at once, this highly enjoyable festival is not to be missed. Call (310) 521-6893 for further info.

Upcoming: **McCoy Tyner** (Aug. 18-23) and **John Scofield** (Aug. 25-30) at **Catalina's** (213-466-2210), **Eric Marienthal** (Aug. 1819) and **Justo Almarino** (Aug. 23) at **Le Cafe** (818-986-2662) and free Saturday afternoon concerts hosted by **Pedrinii Music** (818-289-0241).



Terence Blanchard

URBAN CONTEMPORARY

By Wayne Edwards



O'Jays

projected release date have been announced. Apologies for the last minute notice, but we let you know as soon as we know.

JVC Jazz returns on Sunday, Aug. 23 at the **Hollywood Bowl**. Featured performers this year include **Herbie Hancock**, **Wayne Shorter**, **Ron Carter**, **Wallace Roney** and **Tony Williams**, in a tribute to **Miles Davis**. Also appearing will be **Chick Corea & Friends** (**Steve Gadd**, **Eddie Gomez**, **Bob Berg**), **Bela Fleck** and the **Flecktones** and L.A.'s own sax wizard **Gerald Albright**.

In the mood for some serious oldies? Put **Johnny Otis' Family Music Festival** on your calendar. Also on Aug. 23, the date, held in San Dimas at **Frank G. Bonelli Regional County Park** (next to Raging Waters), will feature, among others, the **Coasters**, **Don Julian & the Larks**, **The Midneters**, **Rosie & the Originals**, **Don & Dewey**, the **Penguins**, **Richard Perry** and, of course, **Johnny Otis**. Look for more guests to be added by showtime. Further info, call 213-268-9302.

Anaheim's **Celebrity Theatre** has some nice offerings, including **Chaka Khan** and **Najee** (Sept. 27), **Smokey Robinson** (Oct. 4) and **Bill Cosby** (Oct. 24). The **Universal Amphitheatre** counters with **Ray Charles** (Sept. 19) and the **Wiltern Theatre** serves up **Joan Armatrading** (Sept. 11).

In case you're wondering, NO!, I'm not ignoring the more youth-oriented shows. Shamefully, there are virtually none to speak of. Perhaps spokespersons for both the Greek and the Universal Amphitheatre would be so kind as to write in and explain the obvious omission. Enquiring minds want to know!

The **Strand** offers a ray of hope with **Club Nouveau** (Aug. 14), **Tracie Spencer** (Aug. 19), **Joe Public** (Sept. 2) and **Marky Mark & the Funky Bunch** (Sept. 13). The Redondo Beach niterly also offers the aforementioned **Tribute To Miles Davis** (Aug. 26), **Joe Williams** (Sept. 11), the **Styllstics** (Sept. 12) and **Carl Anderson** (Sept. 18). **MC**

It should be mandatory for every young performer and wannabe performer to study the veterans every now and then. The **O'Jays** and **Whispers'** recent concert at the **Universal Amphitheatre** provided a textbook case on how to get a crowd and hold them. Both acts, celebrating more years in showbiz than many of their contemporaries have been alive, show no signs of wear and tear and look like they can keep doing this forever.

Talk about a fall from grace... Two guys who won't be doing this forever are **Rob and Fab**, a.k.a. disgraced lipsynchers **Milli Vanilli**. The dynamic duo has reportedly been in Los Angeles putting the finishing touches on an album for **Taj Records** on which they really sing. Seems, however, that, as in the past, to sing or not to sing may once again prove to be Rob and Fab's Achilles' heel. **Taj**, a tiny label that would seemingly benefit from simply having a **Milli Vanilli**, scandal and all, has held up the release. No explanation and no



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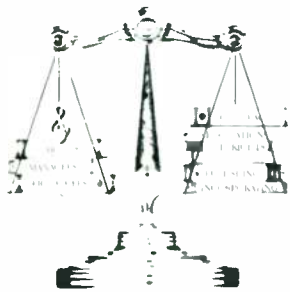


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CLUB REVIEWS

Debbie Davies

The Mint
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Tom Chiappetta: (203) 853-0886 or (203) 854-9595

□ **The Players:** Debbie Davies, lead guitar, vocals; Dave Melton, rhythm guitar, lead slide guitar; Alan Girano, bass; Ricky Eckstein, drums.

□ **Material:** Singer/songwriter/guitarist Debbie Davies' material is much influenced by the rocking Texas blues style of Billy Gibbons, Stevie Ray Vaughan and Albert Collins. The bouncy "Picture This" is reminiscent of this Texas connection. Some of Davies' material, such as "24-Hour Fool," reflects the Chicago blues sound which so heavily dominated the work of seminal British guitar players such as John Mayall and Eric Clapton. In addition to performing her own original material, Davies covered Freddie King's "Side-tracked," as well as Elmore James' "The Sky Is Cryin'."

□ **Musicianship:** First of all, Davies boasts impressive credentials. She's worked with legendary artists John Mayall, Albert Collins and Robert Cray. Being around such luminaries has paid off as evidenced by the high quality of this show. Davies cranked out forceful guitar licks on her brown and black Stratocaster. Her fierce solos were not only flashy, but also earthy. Her emotional burnished vocals, recalled the ambiance of the smoke-filled, whiskey soaked dives where the blues was originally covered 50 years ago. Melton added not only his slide guitar licks to the evening's performance, but also contributed a solid rhythm whenever Davies launched into one of her wailing blues leads. Girano, who at times played stand-up electric bass as well as the six-string bass, combined with southpaw drummer



Steve Corbova

Debbie Davies: A cut above.

Eckstein to lay down a solid bottom for Davies and Melton to play over.

□ **Performance:** Davies engaged in much between song banter with the audience in a way which seemed sincere and unpretentious. Her stage persona was very down-to-earth. Having performed in arenas, Davies seemed just as at ease playing for club-goers in this much smaller set-

ting.

□ **Summary:** Debbie Davies is a cut above the average guitarist one normally sees performing around town. Her songwriting abilities are solid as well. But her obvious strong suit is her personal interpretation of traditional blues formats and techniques. Beyond the novelty of seeing a white woman playing the blues, Davies exhibited an elevated level of pure manual dexterity and physical ability that at times puts her in the hallowed halls of guitar playing virtuosity with the likes of such male counterparts Eric Clapton and Stevie Ray Vaughan. —Harriet Kaplan



Jeff Levitt

MLWTTKK: Tabloid rockers.

My Life With The Thrill Kill Kult

The Palace
Hollywood

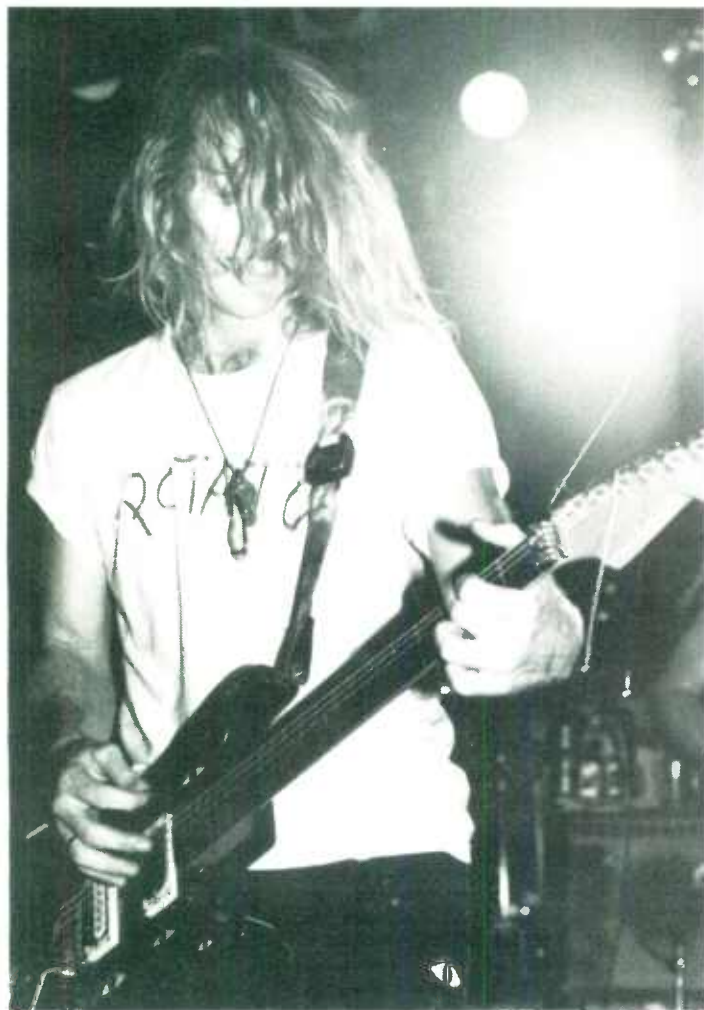
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Lucinda Fleurant, Interscope Records: (310) 208-6547

□ **The Players:** Groovie Mann, lead vocals; Buzz McCoy, keyboards, vocals; Jacky Blacque, vocals, go-go butt; Levi Levi, bass; Secret Dame, vocals; Kitty Kildare, vocals; Trash Kavity, guitar; Adam, drums.

□ **Material:** Coined by the band themselves as "tabloid-rock," My Life With The Thrill Kill Kult blazed

CLUB REVIEWS



Toni C. Hohlday

Altered State: Excellent material and playing.

through tracks off their most recent release, *Sexplosion!*, and showcased some new and old tracks as well. Most of the tunes seemed to be in the vein of such industrial grunge/techno offerings that came out of the grebo scene, which surfaced during the mid-Eighties in Britain—the same scene that spawned such acts as Pop Will Eat Itself and Gaye Bikers On Acid. Crowd favorites were obviously the hyperspeed glam/trash/disco-gone-mobile single “Sex On Wheelz,” and the hard-core dance fave “Kooler Than Jesus.” “Devil Bunnies” was one of the songs that featured the backup singing of the Bomb Gang Girlz. Unfortunately, TKK tends to suffer in the area of variety. Some of the songs sounded like nothing but standard fillers, and some were hard to differentiate between.

□ **Musicianship:** While the band relies more on visual expertise than musical expertise, TKK is nevertheless competent. Their music consists of an onslaught of technology—from samples to synths to sequencers. Guitarist Trash Kavity uses mass effects to produce everything from fuzz guitar to wah-wah and reverb, and singer Groovie Mann’s whining roar of a voice suits the music, if nothing else. Drummer

Adam just basically pounded out the standard 4/4 beats with rare moments of intensity, while the Bomb Gang Girlz grooved and sang backup. Again this band opts for the visually spectacular, with average musical focus.

□ **Performance:** My Life With The Thrill Kill Kult is a visual feast, an orgy of sight, shock and if you like, a decent sound. TKK revels in debauchery—our sins are their pleasures. Live, TKK can’t do anything wrong. In a time when bands tend to have very little, if any, stage presence, TKK is an exception. The band took the stage looking like they just stepped out of the Pleasure Chest. In S&M attire, the band lived up to the buzz that has circulated concerning their sensory overload of psycho-sleaze antics. And the audience was ready after enduring five hours of mediocre rave, techno and house acts. It’s just too bad that the band’s material isn’t stronger.

□ **Summary:** It’s easy to dismiss this band as just another novelty act with a gimmick. Their songs could attest to that. But what one forgets, is that their live show is valid art. It may be prurient, but who cares. For My Life With The Thrill Kill Kult, sex is anything but a dirty word.

—Stacy Osbaum

Altered State

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Toni Allen: (805) 652-0891
□ **The Players:** Gregory Markel, lead vocals; Curtis Mathewson, guitars; Chip Moreland, drums; Paul Edwards, bass.

□ **Material:** Altered State’s writing is alternative in flavor and was most reminiscent of bands like U2, R.E.M. and Simple Minds—only with a bit more power and energy. Due to Curtis Mathewson’s “Edge-like” approach to the guitar, at times their material came a little too close to U2 land. This was most evident in “Reunion,” a song which, although lyrically interesting, almost mirrored U2’s *Achtung Baby*. Still, in this ten-song set plus encore, there were quite a number of tunes that were very strong. Most notable were “As Strong As I Am,” an uptempo anthem, and a humorous parody, “Where’s Harrison Ford.” All in all, there was enough quality material in their set to hold my interest as well as that of the enthusiastic Roxy crowd.

□ **Musicianship:** Perhaps the most impressive aspect of Altered State is their incredible blend of quality musicians. Frontman Gregory Markel is extremely skilled and generated an engaging atmosphere with an emotional and passionate delivery. The newest member of the group, bassist Paul Edwards, was the most sensational I’ve seen in some time and locked in ideally with their man on skins, Chip Moreland. Combine these talents with the textural guitaranship of Curtis Mathewson, and it makes for an extremely polished and professional unit.

□ **Performance:** Markel and Edwards are the focus here. Through a truly charismatic performance, both succeed in creating the energy and communication that effectively entertained the fans. In that respect, the whole outfit looked like they really enjoyed what they were doing, and thus, pulled a similar response from the audience. At one point during the show, though, two dancers appeared onstage and attempted to give a theatrical twist to the set by frolicking about the stage. While those in attendance didn’t seem to mind, I found it rather extraneous because it didn’t seem to complement or even relate to the flavor of the band or song that they appeared on. This complaint aside, the band was exceptionally entertaining.

□ **Summary:** In the sea of alternative product out there, Altered State warrants attention due to their interesting material and top-notch musicianship. While there is still some room for this band to grow, they are definitely on the right track to break through to international success. However, for this eventuality to come to fruition, they will need to move away from obvious influences such as U2 and develop their much more interesting individual style. Nevertheless, look for Altered State to attain big things in the time to come.

—J.R. Speights



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CLUB REVIEWS

Tiny Lights

The Hofbrau

Fullerton

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Dr. Dream Records: (714) 997-9387

□ **The Players:** Donna Croughn, vocals, violin; John Hamilton, guitar, vocals; Dave Dreiwitz, bass, trumpet, vocals; Andy Demos, drums, saxophone; Catherine Bent, cello; Lois Dilivio, violin, vocals.

□ **Material:** Even though their name may not be familiar to you, Hoboken, New Jersey-based Tiny Lights have been putting out albums for quite some time now, including their latest LP, *Stop The Sun, I Want To Go Home*. It's hard to put a finger on exactly what genre of music this band's material falls into. Which is exactly why I find them so intriguing. Their sound has a strong alternative edge to it, and I would guess they get most of their airplay on college radio.

However, I could see them crossing-over to your more progressive pop stations as well. It didn't surprise me when I read that they had recently opened a number of shows for Poi Dog Pondering—another hard to classify, delight to listen to band. Some of Tiny Lights' tunes have an underlying funkiness to them while others incorporate elements of rock or classical or jazz music in them. Since they use a variety of orchestral instruments including violin, cello and saxophone, it gives their tunes lots of textures and interesting flavors. I was particularly impressed with "Before You Go"—a slower tune with these gorgeous lullaby-like sax lines as well as their melodic and memorable quasi-ballad entitled "I Believe In You."

□ **Musicianship:** Definitely a top-notch bunch here. They don't ap-



X's: Playing it hard and heavy.



Tiny Lights: Weaving a musical tapestry.

pear all that old, but they play with precision and clarity and just enough spontaneity to keep you guessing. Croughn doesn't have an overly distinctive voice, however, she gets a lot of help from guitarist John Hamilton in the harmony department. □ **Performance:** The Hofbrau isn't exactly what I'd call conducive to the rock & roll experience. It's this German restaurant with no real stage to speak of, a relatively lousy sound system and no special stage lighting. But at least, they have a small dance floor and brew their own beer, which is cheap and excellent. Even with all these drawbacks, Tiny Lights' show was enjoyable. There was plenty going on to keep the old eyeballs stimulated considering there were six musicians playing a bunch of non-typical instruments simultaneously. However, I just wish vocalist/violinist Croughn would've been a tad more animated.

□ **Summary:** Tiny Lights performed a bunch of strong tunes and they all were excellent musicians, which more than made up for their lack of sparkle onstage. I'd say there's something mighty special going on here! —Pat Lewis

X's For Eyes

The Central

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Matt Harris: (213) 851-9687

□ **The Players:** Matt Harris, lead vocals, guitars; Craig Jensen, lead & rhythm guitars, backing vocals; John Seffker, bass, backing vocals; Tony Podesta, drums, percussion.

□ **Material:** X's For Eyes is named for what happens to cartoon characters when they get clouted in the face with, let's say, a baseball bat. This band's name is appropriate, because even though they've only

been playing together a year or so, the hard 'n heavy rock this band puts forth is enough to club you into total submission, and still have you begging for more. These four young guys capture the energy, the anger, that sheer on-the-edge feel that marks all great rock & rollers, with well-structured songs and a lively, unpredictable stage show.

□ **Musicianship:** The key to X's For Eyes isn't so much what they play, as much as *how* they play it; each member concentrates on maintaining the intensity without overshadowing his comrades onstage. The result of such teamwork is a solid set with good timing and talented musical performances, especially Seffker's bass work, which serves to anchor the songs. At one moment, X's For Eyes is fast and furious, with everyone in the room spurring adrenaline from every bodily orifice—then a slow groove kicks in, grounding us all and making for an "E Ticket" ride. X's For Eyes makes it fun to indulge in hard rock again.

□ **Performance:** Lead singer Harris was probably a troubled teen, and it's best to stay clear of him during performance, lest he pounce on you unmercifully. There's lots of hair thrashing going about, which in itself is nothing new, except X's For Eyes creates the turbulence that makes even those without hair want to mosh uncontrollably. Harris does need to work on making the lyrics clearer, as I couldn't understand any of them. With a band that works so hard to make it known they have something to say, it shouldn't be so tough to figure out what that is!

□ **Summary:** I dig this band's music, and it appears they have all the basic elements of a successful musical future within easy reach. All they need is more experience, a bit of fine tuning and someone to help package and represent them in order to hit that baseball out of the park almost every time.

—James Tuverson



CLUB REVIEWS



Toni C. Holiday

Outlandos D'Sol: Below average.

Outlandos D'Sol

Coconut Teaszer
West Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Ellen, Rock Waves: (818) 762-9348

□ **The Players:** Scarlet Rowe, lead vocals, guitar; Paul Reeves, guitar, vocals; Kirk Alley, bass; Shawn Duncan, drums; Tracey Williams, back-up/dual vocals; Jefe Smash, saxophone; Scott Warren keyboards.

□ **Material:** The so-called "heavy ghetto groove" generated by this band sounds like a mix of funk and R&B, with touches of soul, and it varies from song to song. The funky R&B tune "Lonesome Fool" and the soulful "Fly" with its heavy backup vocals are examples of this. Lyrically, there is an odd combination of Christian jargon and typical romantic/sexual themes, especially for such tunes as "Wild Irish Rose" and "Lil' Bit O' Luck." Overall, the songs lack originality and catchy hooks.

□ **Musicianship:** Rowe, Reeves, and Alley are adequate musicians, but nothing out of the ordinary. Duncan's performance was more impressive. Rowe's mild-mannered vocals didn't carry the tunes well, but

backup singer Williams did when she was employed. Her strong, clear, highly pleasurable voice projected too well, in fact, and she stood out too obviously from the whole band.

□ **Performance:** The relatively sedate manner with which Outlandos D'Sol performed caused their show to seem more like a rehearsal than a live gig. Although Reeves, Alley and Row appeared to be having a good time, they put little passion or drive into their efforts. A little better effort was put out by Duncan, whose live beat carried the tunes. Rowe's weak vocals didn't help the songs or the show. His repeated mention of "brothers and sisters," "Lord," "the Good Book" and "salvation," etc., made his scruffy, irreverent appearance and street language seem out of place. At least Williams' gospel/soul voice was in line with Rowe's holy banter. Although she was off to one side of the stage, her good looks, sparkling fringed bras and impressive voice took the limelight away from her fellow band members who were at center stage! Despite the fact that Williams voice was the only high point in the show, her secondary intermittent vocals and her own lack of energy prevented her from being the band's salvation. That blasé attitude was contagious as most of the audience soon walked away.

□ **Summary:** This is an average funk/R&B/Motown band with a below average performance and songs laden with religious jargon. Outlandos D'Sol needs less spiritual innuendo and more true soul. The band also needs Williams to do many more subdued leads, and it needs to match her power and presence.

—Diana Miller

Motorpsycho

The Cathouse
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Hollywood Records: (818) 560-5670.

□ **The Players:** Larry Hernandez, guitar, lead vocals; Brett Multz, bass; Dave Krockner, lead guitar; Mike Cusick, drums.

□ **Material:** Motorpsycho owes a big musical debt to the forefathers who have thrashed it up before them, like the Ramones, Black Flag and Motörhead. Thankfully, they pull it off with enough brute force and casual arrogance to make it memorable. Numbers like "Scarred For Life" and "Some Kind Of Friend" come off rougher, more feral onstage than on their recording. Talk about intensity—it's enough to make you wanna beat somebody up (whether they deserve it or not).

□ **Musicianship:** These dudes are so tight, it's as if they're automated (I guess that's what happens when you've been on the road so long your dog can't remember you). Hernandez has a nuclear set of lungs, but Multz can hold his own, too.

□ **Performance:** Just your average prison riot kind of energy coming off stage, with one notable exception: Krockner. He sat on the drum riser, hunched over his guitar and never looked at the audience (don't do us any favors by at least trying to be entertaining, God forbid). Except for the fact that he supplies a few fairly heated solos, you could "axe" Krockner from the stage and nobody would ever be the wiser.

□ **Summary:** Cutting edge? Nope. Innovative? Nope. A solid band that will probably crunch out material for a long time and have some fans? Yep.

—Sam Dunn

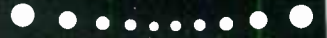


Toni C. Holiday

Motorpsycho: Solid and tight.

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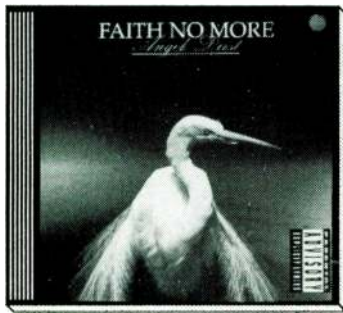
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DISC REVIEWS



Faith No More
Angel Dust
Slash/Reprise

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Matt Wallace and Faith No More
 □ **Top Cuts:** "Midlife Crisis," "RV," "Midnight Cowboy."
 □ **Summary:** After hearing this, you'll have faith no more that hard rock has anything new to offer. Its music breaks the sound barrier for no good reason and its lyrics meander without making much sense, leaving you with a disc that'll clear out a party in a hurry. Lead vocalist Mike Patton's screechy, tinny vocals try to be like Bowie or Joe Jackson, but end up making Sammy Hagar sound like Johnny Mathis. The only saving grace is the instrumental cover of "Midnight Cowboy." Maybe you have to be on angel dust to enjoy it.
 —**Chas Whackington**



Elton John
The One
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

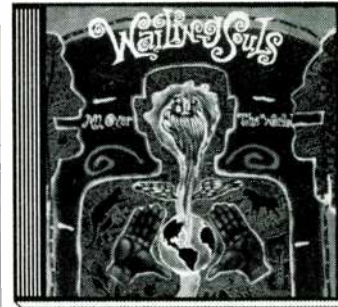
□ **Producer:** Chris Thomas
 □ **Top Cuts:** "Whitewash County," "Runaway Train," "Emily."
 □ **Summary:** Just when we thought pop music was going to the dogs, Captain Fantastic returns to save the day! Just like an old pal who you can't get enough of, EJ keeps on delivering the magic, as well as those killer emotional ballads. Intriguing abstractions by lyricist Bernie Taupin and EJ's multi-faceted melodic inventions, coupled with some great piano plucking, make for the duo's deepest, most delectable platter since 1983's *Too Low For Zero*. Eric Clapton makes a memorable cameo on "Runaway Train." Here's hoping the engine keeps chugging.
 —**Jonathan Widran**



Glenn Frey
Strange Weather
MCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

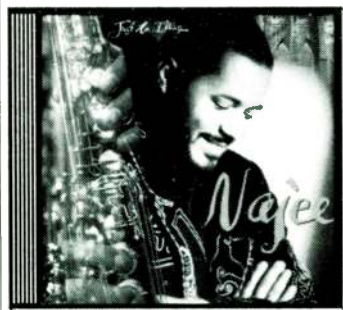
□ **Producer:** Elliot Scheiner and Glenn Frey
 □ **Top Cuts:** "Love in The 21st Century," "He Took Advantage."
 □ **Summary:** Frey can't quite match his *Miami Vices* solo heyday, but there are enough biting social commentaries, bluesy and soulful rhythms and laid back Eagles-esque winners to keep the weather from getting too strange. The platter gets off to a sleepy, easy listening start (with two pointless instrumentals), but the sassiness of the Heart Attack Horns helps Frey soar once the wind starts blowing. It's not "Desperado," and isn't as deep as Don Henley's solo stuff, but Frey still throws some solid punches.
 —**Nicole DeYoung**



Wailing Souls
All Over The World
Chaos Recordings

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Richard Feldman
 □ **Top Cuts:** "All Over The World," "If I Were You," "Sweet Black Angel."
 □ **Summary:** Reggae pioneers Wailing Souls—Winston "Pipe" Matthews and Lloyd "Bread" McDonald—have recorded a fine collection of new numbers (the title track and "If I Were You") and well-chosen covers (a splendid version of Jagger/Richards' "Sweet Black Angel") which bodes well for Columbia's new label offshoot, Chaos Recordings. Shades of classic reggae and the duo's trademark Trench Town harmonies are married with solid dance grooves, making this one of the most satisfying modern reggae collections in years.
 —**Keith Bearen**



Najee
Just An Illusion
EMI

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Breezy," "I Adore Mi Amor," "Burn It Up."
 □ **Summary:** Najee started out as a somewhat bland R&B soprano sax counterpart to Kenny G, but has emerged over the course of four albums as a distinctive, soulful multi-instrumental force. Here, he splits time on flute and all three saxes, to pleasing effect. His most realized collection to date, this illusion features silky slick ballads, strong vocal selections, solid improvisations and an all-star backup cast, including George Duke, Freddie Jackson, Will Downing, Caron Wheeler and Jeffrey Osborne. As semi-instrumental urban beat, this one's a can't miss.
 —**Wanda Edenetti**



Lixx Array
Reality Playground
AAD

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

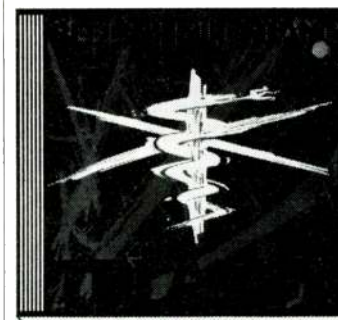
□ **Producer:** Jon Alexander Graves
 □ **Top Cuts:** "Table For Two."
 □ **Summary:** A good local effort from the Sunset Strip hair-swinging, high-energy pop metallers. The songwriting is energetic, by-the-numbers rock that goes slightly above average, with tunes that are a bit catchy and definitely high caliber for a local band. Lixx Array isn't trying to redefine rock, just keep up the action. The musicianship is something the band should be proud of, with the glaring exception of vocalist Rusty Dades, who really turns in a dreadful performance. Nevertheless, *Reality Playground* could prove an effective springboard to bigger and better things for Lixx Array.
 —**Tom Farrell**



Aversion
Aversion
Restless

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Tim Bomba
 □ **Top Cuts:** "Let It Go," "Down This Way," "Don't Wait On Me."
 □ **Summary:** Aggressive and emotional speed metal (with the emphasis on speed) from this SoCal quartet. Definitely influenced by mid-period Metallica but definitely charting a course of their own by virtue of their furiously exhilarating assault. Guitarist Dash pummels away with brutal, piledriver riffing while vocalist Christian Fuhrer rages on with lyrics that capture perfectly the frustration and despair of a youth nation gone mad. Dark, venomous gloom-groove thrash captured perfectly by the skilled Tim Bomba's progressive production empathy.
 —**John Lappen**



Ben Schultz Band
Trilobyte
TVT

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ben Schultz
 □ **Top Cuts:** "Lestat."
 □ **Summary:** Most guitar-oriented albums tend to fail, with the very few exceptions coming from performers like Steve Vai and Joe Satriani who have managed to take their playing to new dimensions. Not Ben Schultz. While his riffs are certainly good, they've been done before, and I'd be amazed to find anyone who could enthusiastically sit through all fourteen tracks of this disc. The songs are weak, which makes the playing secondary. Not even the excellent bass playing of Tim Bogart (or guest drumming by Greg Bissonette) could save Schultz's rock ramblings and below-average songwriting.
 —**Tom Farrell**

MUSICIANS

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LOS ANGELES COUNTY

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

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

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

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

DISCAFE BOHEM

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

FAME OF HOLLYWOOD

6633 Hollywood Blvd., Hollywood, Ca 90028
Contact: Steve Gamer (213) 877-1937 X 444
Type of Music: Original rock, pop & classic rock.
Club Capacity: 150
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: No
Auction: Call for information or send tape to Steve Gamer, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.
Pay: Negotiable

FOUR STAR THEATRE

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

FROG'S

16714 Hawthorn Blvd., Torrance, CA 90504
Contact: Bob or Rod (310) 371-2245
Type of Music: Hard rock/Alternative
Club Capacity: 250
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Auction: Send package to E.E.G., P.O. Box 7581, Torrance, CA 90504
Pay: Negotiable.

LA VEE 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.
Auction: Just come down on Tuesdays & see Billy Mitchell.

NATURAL FUDGE CAFE

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

NOMADS

11784 W. Pico Blvd., Los Angeles, Ca. 90064
Type of Music: Original, all styles
Club Capacity: 245
Stage Capacity: 10-15
P.A. Yes
Lighting: Yes
Auctions: Send demo to: Nomads, 520 Washington, Ste #348, M.D.R. Ca. 90292.
No calls please.
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
Auction: Send tape & photo to above address.
Pay: Negotiable.

THE ROYAL OAK

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

SPEAK NO EVIL

5610 W. Sunset Blvd., Hollywood, CA 90028
Contact: Dayle or Billy, (213) 859-5800.
Type of Music: Best of alternative rock & roll.
Club Capacity: 1000
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Auction: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028.
Pay: Negotiable.

TROUBADOUR

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

THE WATERS CLUB

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

ORANGE COUNTY

BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB

14241 Euclid Street #C 101
Garden Grove, CA 92624
Contact: Dorian Cummings (310) 598-7844
Music Type: All styles, mostly original material
CLUB CAPACITY: 575
Stage Capacity: 6-10
PA: Yes
Lighting: Yes

Piano: No
AUDITION: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, Ca 90808
Pay: Negotiable.

SUNSET BEACH CLUB

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

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad—mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be cancelled.

MAJOR PROMOTER/P.R. Firm seeks dependable interns. No pay, but an excellent start in music business. Must have writing skills and music background. Laurie or Yolanda, (213) 468-9625.

WARNER RECORDING artists: Radio Active Cats, seek female, promotions/media professional. Send bio/photo to: Mike Graves, 10153/1/2 Riverside Dr. #381, N. Hollywood CA. 91602.

INTERN WANTED for Encino music attorney/personal manager. Needed for two afternoons per week. Must love to read. Typing and car a must. (818) 784-5559.

MUSIC VIDEO seeks interns and reps. Development/Publicity depts. Clients: Madonna, Beach Boys. Send resume to: R.G. Rambo 421 N. Rodeo Dr. #15247 Beverly Hills, CA. 90210.

MUSIC PUBLIC relations firm with roster of high profile clients seeking unpaid, responsible intern. Must be organized and good on phones. Macintosh knowledge preferable. Call Jeanette 9:30-6:30, (213) 874-5943.

INTERN WANTED, bright and energetic for children's record label. College credit. Resume to: Sales/Intern, 5554 Calhoun Ave; Van Nuys, CA. 91401.

RECORDING ENGINEER and driver/assistant needed for studio in Long Beach. Full time. (310)

427-6295.

INTERN NEEDED to assist in alternative/metal marketing dept. for major distribution co. Great opportunity to work the "coolest" music out there. Call Russell, (818) 972-5729.

P.R./MGMT/V. prod. co. Learn all the facets of business. Some experience pref. but not nec. No pay. Work your own hours for college credit or experience. Please call (818) 905-5511.

PR/PUBLICITY assist./intern. New music P.R. firm looking for aspiring publicist to ease into future paying position. Media experience desired. Flexible hours. Jim, (213) 962-8045.

PROMO. INTERN, responsible person looking to learn and build experience in industry, for growing promo/mgt. co. Leads to paying position. Jay, (213) 962-8045.

OUR PRO PLAYERS GET CALLS! SEE NEXT PAGE

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		SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25		Wednesday, Aug 19, 12 Noon		ROCK	POP	R&B	JAZZ	COUNTRY											
NAME	PHONE	QUALIFICATIONS					COMMENT					ROCK	POP	R&B	JAZZ	COUNTRY										
ROBERT ANTHONY AVILES - Violinist	(714) 963-9133	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 yrs. electric violin & 12 yrs. keys in a wide range of musical styles including studio session work, live performance and national TV exposure. Sound track and jingle experience. 4 yrs. of private theory, composition and improvisational education. Shared stage w/ Kansas, Night Ranger, and Joe Walsh. Read music.					Give your project a dimensional and original edge. Friendly, professional and creative. Let's discuss your ideas. Music styles also include new age, classical, Techno, Metal, Rap. Very versatile.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>					
ACE BAKER - Keyboards/Producer	(213) 960-7694	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Veteran of sessions, national and world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall Show, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Gary Richrath of REO Speedwagon. Writing and prod w/many platinum, grammy winning writers					I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series. Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>					
STEVE BLOM - Guitarist/Vocalist	(818) 246-3593	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faut School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatloua, Jamie Glaser.					Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack programming, jingles, casuals and Top 40 gigs.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>					
KEVIN BORROWMAN - Vocalist/Eng.	(818) 753-9695	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 1/2+ octave range, many voices; 1/2" 8 trk w/256 channel SMPTE sequencer, S-550, 2 PM16's, 32 pads, Marshalls, P.A., lots of outboard.					Looking for unique, artistic, well written music blended with a great very long hair look. Mid to late 20's.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>					
PATRICIA "SELAN" COLBERT - Vocalist	(818) 769-2612	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Vocalist, flautist, 4 1/2 octave vocal range, soprano.					Former recording artist for Polygram label; vocal arranger and background vocalist for several labels and producers.					Currently seeking serious situations; also looking for manager and new label deal.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STAN COTEY - Guitarist/Producer	(818) 988-9246	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Acoustic and electric, six and twelve string guitars, PPG Wave, Wave Station, D50, full guitar and keyboard racks.					Guitarist with Giraffe, guitarist/keyboards with Fiona (Geffen), session player with major label credits, producer/engineer for ten years.					Long hair image, pro attitude, in tune, on time, very creative, great sounds, easy to work with, TV/Video experience, references.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JAMES DICKSON - Bassist	(213) 876-4424	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Yamaha 5 string, Gideon 4 string, 800 watt stereo power w/ Bi amp cabinet.					Schooling percussionist- strong meter and pocket, read charts, mid range backing vocals, good ear, strong management skills and arrangements, studio and road experience.					Pro image, pro attitude, on time- in tune- easy to work with- team leader. Pro situation ready to go only.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JEFF FALCONE - Drummer	(310) 316-0546	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Drums on rack, w/ electronics and MIDI trigger kit.					15 years of professional experience; USC graduate; have worked extensively in Los Angeles, Las Vegas and Dallas; Numerous Album, TV, Film, jingle and video credits.					Professional musician w/ professional attitude- can read anything- always on time and looks great on stage.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.					10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.					Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and-106, Yamaha SY-22 and-99, Roland JD-800, Fender bass and guitar.					Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.					Fully equipped studio, hip-hop, house, rap, gospel exper.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEH - Producer	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Fostex16-trk w/full SMPTE lock-up to video, 40 ch mxr w/MIDI muting, DAT mxdown, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Atari comp.					Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist, LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.					MIDI and studio consultation, Woodwinds, Keyboards, arranging, composing, Complete demo and master production. No spec deals, pro situations only.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
NANCY GAIAN - Vocalist	(310) 390-8725	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 1/2 octave vocal range. Lead or back-up. Sight read. Powerful, versatile, e.g. A.Wilson, Sinead, M.Carey, P.Cline, Raitt, Enya, Madonna, etc.					Currently the lead in "The Third Day" Rock Opera. Solo performances nationwide, Indonesia (royal command) & Cuba. 2 solo albums. TV and improv. credits. Lead singer in rock bands. Studio work in NY, CA, IL. Keyboards, percussion. Lyricist, dancer.					"Nancy Gaian...stands out as a gifted singer..." Eric Roth, Village View. Soaring highs, dynamic lows, passion and depth. Creative and incredibly versatile. Grungy, clean or operatic.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PAUL GOLDBERG - Drummer	(818) 902-0998	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recording qual Gretsch drums, "studio ready" w/R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).					Phila. Music Academy grad w/9M in Perc. transcribes for Modern Drummer, perf w/ Bill Medley, Maurice Hines, Bob Cranshaw, Jamie Glaser, Bob Shepard, Andrew Woolfolk, Grant Geissman, Bill Hannon, Brian Bromberg, Lee Jackson, TV & film: Roseanne Barr, Wise Guys, Let's Talk, Good Morning America.					Gretsch/Vic Firth artist. "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist. Inspiring instruction, any pro situation!					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
AARON GROSS - Percussionist	(213) 965-7939	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Congas, timbales, bongos, djembes, dumbdecks...all standard perc as well as Latin, African, Middle Eastern and other exotics					Berklee College of Music, Dick Grove. Read music, 10 years professional experience east and west coasts and abroad, on the road and in the studio.					World Beat player, any pro situation					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion, Drums	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Percussion and drum-set. Acoustic Drums-shakers, -bells and -whistles. Full M.I.D.I. gear.					Original music projects in the pop & dance field. National & international touring, Television performance credits, Soundtrack percussion, Music production, Drums and percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.					Good ears, good hands, and a pro attitude. Available for lessons.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ANTHONY KING - Bassist	(818) 782-9205	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Four and five string Custom Music Man Stingray basses w/ D-tuner, SWR amplification, tenor vocal range.					20 years experience on bass, specialize in fill-ins, live performance, studio, demo and rehearsal, played and recorded w/ local and national acts, very reasonable rates.					Client satisfaction my #1 priority. Huge wardrobe, excellent stage presence, very aware, no drugs, no alcohol, no smoking. ALWAYS ON TIME.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
AL LOHMAN - Drums, Percussion	(818) 700-1348	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	All acoustic drums, all percussion. Equipment includes: Yamaha, Ludwig, D-drum electronics, L.P. & Remo.					B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional exp w/ Larry Cansler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble and others. Live TV including: Evening Shade, Designing Women, Seinfeld					Gets it right the first time. Read music, tapes available upon request.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CHRIS McCARVILL - Bassist	(213) 969-0694	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Modified 4-string electric, Acoustic 400w head/cabinet. Strong lead/backcup midrange vocals					Studied w/ Tim Bogert and John Alderete. Lots of live and recording experience. Pro sound, gear, image and attitude.					From Van Halen to Wilson Phillips to Dead Kennedys, total groove, 3 finger player, slap, tap, fretless, bass smashing and more.					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DINO MONOXELOS - Bassist	(213) 969-8110	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	5 string Alembic, BSX Upright, 2 BC Rich Eagles, 2 Ampeg SVT stacks					Recorded and toured New England in various original projects, studied w/Tim Bogert, Jim Lancelotti and Gary Willis.					Wide range of styles, easy to work with, and will work reasonably cheap!!					<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Name _____ Phone (____) _____

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

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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

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NAME	PHONE	SESSIONS TOURING	CLUB WORK	PRODUCTION TV/MOVIES	ROCK	POP	R&B	JAZZ	COUNTRY
DALE SCHALOW - Keybd/Producer Keyboards, samplers, drum machines (huge sound library). Atari & Macintosh computers w/MIDI sequencing & dig. recording. Pro 24 trk studio	(310) 652-0378	✓	✓	✓	✓	✓	✓	✓	✓
NED SELFE - Guitarist Sierra S-12 Universal, ZB Cust D-10 strg pedal steel guitars, ZB Cust db10 string pedal steel, IVL Steeldrider MIDI converter, acoustic & electric guitar.	(415) 641-6207	✓	✓	✓	✓	✓	✓	✓	✓
JIM STUBBLEFIELD - Guitarist Electric and acoustic guitars, Mesa Boogie amplification, MIDI effects rack, wah-wah, E-bow, modern and vintage sounds.	(818) 445-3747	✓	✓	✓	✓	✓	✓	✓	✓
THEO SYSOEV - Drummer LUDWIG acoustic drums w/R.I.M.S. system on rack, very visual kit. DrumKAT MIDI controller, Roland R8M for studio or live.	(619) 456-2521	✓	✓	✓	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓	✓	✓	✓	✓	✓	✓	✓
RUDY WEST - Vocalist/Songwriter Voice, lead and backup, 3 1/2- 4 octave range, clean, soulful or nasty, ala Tate, Mercury, Dokken. Lyrics ala Jrney, Def Leppard, Grt White, Whitesnk	(213) 878-2533	✓	✓	✓	✓	✓	✓	✓	✓

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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.

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- 1978 Marshall 50 wtl head, JMP series, model 2204, Master Volume model, \$325. 818-382-2819
- 2 avail Marshall 4x12 cab cs's, \$325. Will not separate. 213-504-0564
- 2 EV 1512 ER PA spkrs. 15". 2 months old, hardly used, have invoice to prove age. \$999 for both. Mike, 818-999-5715
- ADA MP1 tube pre amp, rck mntbl, xint cond, \$300 obo. 818-444-8196
- AMP 400 wtl bs amp, all bolts & whistles. \$375 obo. 818-445-2294
- Aria 16 mixing brd, \$600 obo. QSC 1700 pwr amp, \$750 obo. Kahler Human Clock, \$300 obo. Sunn Coliseum 800 pwr amp, \$400 obo, 714-895-1996
- Hofler T2 rck mnt tube preamp, \$200, 818-763-8669
- Leslie 147 amp, the amp only, not cab or spkrs. \$100. 818-763-7043
- Marshall 87 combo amp, model #5010. Like new. \$300. Jennifer, 818-508-4765
- Marshall JCM 900 50 wtl 1x12 combo. Xint cond, \$700 obo. Michael, 213-739-0466
- Marshall JCM800 50 wtl modified head, \$500 obo. Matt, 818-981-7891
- Marshall JCM800 100 wtl head, \$400 obo. Mike, 818-981-0745
- Mesa Boogie Mark IV combo, fully loaded. EQ, reverb, Simulclass, etc. EV spkr, xint cond, \$1250. 818-609-0746
- Old funky tube practice amp by Melody. Probably from 60's or 70's. \$45. 818-780-4347
- Peavey CS800 pwr amp, xint cond, \$400. Peavey PA Mark III series, bass, mid & horn cabs, xint cond, \$500. Kent, 818-786-4847
- Peavey PA system, XR700, 7 chnl mixer & 2 18" Kustom cabs w/mtch in/punch out. xint cond, \$1500 obo. Maclovica, 310-373-3963

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- Peavey Studio Pro 60, xint cond, \$225. Bill, 310-286-7049
- Peavey XR700 7 chnl mixer, 2 18" Kustom cabs w/mid & high horns. Xint cond, \$1500 obo. 310-373-3963
- Roland M160 16 chnl mixer, brnd new cond, 4 fx sends & 4 stereo fx returns. Can be used as either plus 4 or minus 10, 4 rck spc rck mnt. \$425. 213-650-0175
- Roland M160 mixer. 16 chnls, 4 fx sends, stereo out. Grt for keys, sub mixer or PA. 4 rck spc. New \$1000, sacrifice, \$390. Mark, 213-732-6199
- Roland PA200 8 chnl mixer, stereo digital reverb plus 2 Yorkville cabs. Must sell. \$995. Vince, 213-850-8802
- Seymour Duncan 100 wtl convertible w/12" spkr, all tube, 2 chnls, grt inc. Includes ft swtch & rck mnt kit. \$400 obo. Ken Soderlund, 714-249-2470
- Seymour Duncan bs cabs. 2 1x15" cabs, 1 2x10" cab. Xint cond, very punchy & warm tone. \$650 firm. Frank, 213-934-9411
- Soldano SLO 100, loaded, custom color w/matching 2-12 cab, 6 months old, \$2800. Dino, 818-241-7496
- Wald 1202 mixing brd, \$400. Amphion 130 wtl pwr amp, w/side monitors, \$100. Misc straight stands & cables, \$20. 310-970-1952
- Tapco 6000 Pro Series mixer, 6chnl, hi & low ends, \$100. 818-353-1109
- Wtd, Marshall 50 wtl JMP head. Must have Master Volume, small logo, 4 inputs & toggle swtch. 818-841-4761

3. TAPE RECORDERS

- Fostex 450 mixer & Fostex 808 trk recdr, patch bay & patch chords included. Xint cond, \$1700 obo. Darryl, 310-422-2129
- Tascam 24 trk recdr, 1" tape format, DBX noise reduction, used 40 hours, includes stand, wiring harnesses, reels & mts. Cost \$13,000, sell \$7995. Jimmy, 818-892-6563
- Tascam 234 4 rck rck mnt cassette deck, DBX, 2 auto locate points, remote punch out. xint cond w/mtl, \$350 obo. 818-382-2819

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- Tascam 244 4 trk for sale. Mint cond, less than 10 hrs use. Also comes w/avail ATA light cs. \$600 obo for all. 818-753-8218
- Teac A3440 4 trk r/r. Brnd new heads. Remote control. \$750. 310-312-1874
- Teac A3440 4 r/r r/t r. Nds heads, w/model 2 mixer & meter bridge, \$400 for all. Russ, 310-970-1952

4. MUSIC ACCESSORIES

- 2 Yamaha gult spkr cabs, 240 wts ea, \$150. Alexis HR16B dbm mach, \$200. Cliff, 818-934-1871
- Alexis HR16 dbm mach, xint cond w/box & warranty, \$265. 310-312-1874
- Alvarez elec violin. Silver burst color, perf cond. Cs included, \$400 obo. Tracy, 714-963-0115
- Boss DD2 digital delay, \$100. DCD FX10 pre amp, \$35 obo. DOD FX50 overdrive, \$40 obo. 213-667-0798
- Boss RX-100 reverb box, larger unit AC pwr'd, real string reverb sounds. Can pan from chnl to chnl. Many different reverb sounds avail \$100 obo. 818-382-7925
- D50 editor/librarian by MusicSoft for Atari ST. New in box, \$35. Chris, 818-989-0840
- Digitdesign Sound Tools system, compl, still under warranty. xint cond w/rig mnt. \$1500. 818-382-2819
- Fender bs cs. rare, left handed, circa '62-65. \$250 or swap for 50 weed cs. 818-902-1084
- Fender Bullet pu harness, white pick guard, 2 Fender hmbckng pu's w/coil tap switches. All wiring, knobs, swtch comp. \$50. 818-988-8860
- Lighting gear. 8 color changes, color scrolls, all control boxes plus cabling, 12 chnl disk plus flight cs's, 7 Par 64 cans plus extras, \$2000 obo. Stan, 213-396-1454
- Reverb unit, Realistic, real swampy, like new w/pwr suovlt, \$35. 818-780-4347

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*Rocktron Hush IICS noise reductn unit, xint cond, \$200. 818-840-9131
*Roland MC300 micro compsr seqnrcr w/built in disk drive. Paid \$685 3/2, \$450 obo. Paul, 818-368-1315
*Roland MP103 Midi converter, new, just \$50. Voice Crystal Midi merger. 2 ins, 1 out, new, just \$50. Rick, 310-421-6892
*Roland R5 drum machine, \$495. Must sell. Vince, 213-850-8802
*Samson Stage 22 VHF wireless system. \$200. 310-373-3963
*Simmons Porta Kit, similar to Roland Octapad but w/12 pads. 8 external inputs, xint cond w/mln. \$295 obo. 213-368-4678
*Strat pick guard, black w/white edging. Bmd new, never used. \$10. Jack, 213-969-0205
*Vintage tube Echoplex, as used by Steve Stevens & others. \$300 obo. Rick, 818-760-3004
*Yamaha progmmbl drm mach, model RX120, new cond w/ff pedl. \$95 obo. Eric, 818-445-2294
*Yamaha QY10 seqnrcr w/sounds & drm mach plus Roland kybrd contrl. \$250. Robert, hm, 310-659-9428; wrk 213-464-1100
*Yamaha SPX90 fx unit, \$300 obo. Paul, 818-845-6465
*Yamaha SPX90 multi fx unit. Incredl range of sounds, industry standard. \$325 obo. 310-289-4532
*Zest distortion overdrive as used by Neil Young. Old but mint cond, \$100. Derek, 818-763-7043

5. GUITARS

*12 string Ovalion Ultra, \$350. Seth, 310-436-7427
*1973 Tele Thin Line, restored, refinished, new frets, beautiful gut, \$700. Jack, 213-969-0205
*1978 Schecter solid rosewood Strat w/cs, \$500. Kent, 818-786-4847
*1991 Les Paul custom, 3 p.u.'s, black beauty, mint cond, \$950. 818-782-3890
*74 Fender Thin Line Tele w/F-hole, collectors choice, \$1250. Rick distortion, \$60. Boss, 9 band EQ, \$50. Glenn, 310-473-4803

*Adamas from Ovalion, elec/acous guit, plus cs, xint cond, \$100. 818-845-5841
*Charvel ba, \$350 obo. Mike, 818-981-0745
*Custom Performance 3 p/u Steinberger type as seen in Missing Persons video w/locking trem, g/g bag, stand, strap w/locks, \$425. Michael, 213-968-4638
*Fender 1967 Precision bs reissue, cream white w/maple neck, jazz & P-bos p.u.'s w/wired cs. \$600, xint cond. 818-887-7440
*Fender P-Bass sunburst, rosewood neck, beautiful shape, all orig w/cs, \$500. '67 Mustang bass, orig candy apple red w/matching head. Mint cond, w/cs, \$500 obo. 818-382-7925
*Fender Squire Strat II, red, new in box, \$159 obo. J.R., 310-864-7567
*Fender Strat, Eric Clapton signature model, 1989. Electric green metal flake. Mint cond, incredl range of sounds possible. Active Elec. \$750 obo. 310-289-4532
*Fender USA Strat, neck on Kramer Strat body w/F. Rose, JB p.u.'s & Charvel HSC, \$300. 818-763-8669
*Gibson guitar w/cs, \$1600 obo. '64 Gibson EB2 Deluxe w/cs, \$1000 obo. Hohner fretless bs, \$900 obo. Guild Bluebird w/cs, \$1300 obo. 714-895-1996
*Hammer custom 5 string bs, worth over \$4000. Will sell for \$650 obo. Matt, 213-207-2923
*Heartfield, 2 months old, only 316 made. DiMarzio p.u.'s, reverse headstock, pearl white finish, new F. Rose trem. \$650 obo. Marcus, 818-762-8932
*Jackson Soloist, black w/F. Rose trem, HSC, asking \$500. 310-838-0798
*Kramer American Pacer, F. Rose trem, hot pink w/blue mirror pick guard. Perf cond. Cs included. \$500 obo. Tracy, 714-963-0115
*Kramer bs, Active EMG Precision & Jazz p.u.'s, xint cond, g/g bag, sacrifice, \$185. Peavey T40 ls, white, maple neck, nice, HSC, \$185. 818-902-1084
*Kramer Striker, single hmbckng, trem, HSC, \$160. Aria Pro II Z Deluxe, 2 hmbckngs, \$135. Aria Les Paul copy, 2 hmbckngs, Kahler, \$115. 818-780-4347
*Martin D35, 1975 model, 3 pc rosewood back, really beautiful cond. Invisible Martin p/u installed. Beautiful sounding w/orig body cs, \$1100. 213-667-0798
*Modulus Graphite 5 string elec bs w/EMG p.u.'s. Never

used, in storage only. \$1200 obo. 310-445-1167
*Flare elec Ovalion guit. All wood. Solid body, gd cond, w/cs, must sell, \$300. Conrad, 213-255-7562
*Strat style guit, Warmuth neck, rosewood fingerbrd, orig chrom F. Rose. Shaler tuners, Seymour JB p/u, extended cutaway, \$350. Rob, 818-955-8622
*Very old Oscar Schmidt auto harp, \$85. 818-988-8860

6. KEYBOARDS

*Ensoniq Mirage sampling kybrd, grt cond, \$450. 213-876-4814
*Korg Wavestation EX, 4 months old, xint cond w/cs & 7 card sound library. \$1700. John, 818-840-9131
*Roland D20 multi imbrl kybrd, multi trk seqnrcr, built in disk drive w/2 cards, external progmmr & all mlns. Xint cond, \$795 obo. 818-609-0746
*Roland D20 synth, multi trk seqnrcr, multi imbrl, including Roland TG10 progmmr, cs, expanded mlns. Like new, barely used, \$935. 818-902-1084
*Roland RD2505, on brd voices, Midi contrlr, weighted action, includes HSC, \$875. 818-353-3109
*Synergy, full Midi w/all function mlns, \$1500 obo. Sync Man Midi Plus, \$200 obo. Midi DJ seqnrcr, \$150 obo. 714-895-1996

8. PERCUSSION

*2 Sound percussn boom stnds, brnd new, never used, quality item. \$100/ea. Jack, 213-969-0205
*6 pc Pearl pwr tom drm kit, TM7, black, w/2 djian cymbals & hvy duty hrdrw included. \$400. Michael, 818-513-1294
*CP timbals for sale, 14" & 15", also set of Rotocms 10" & 12", \$150/each. Christopher, 310-318-9890
*DRX-1 Pro Pearl elec 5 pc drm set. Cymbals & hrdrw included. Sounds xint, must sell, \$1000 obo. 818-912-0092
*Tama Octobans, set of 4 hi w/2 stnds. \$180. Jeff, 818-986-8233
*Zildjian cymbals for sale. 13" KV hi hat, \$130; 16" A custom crash, \$130; 14" mini China K, \$130. All cymbals brnd new, obo. Greg, 818-752-9999

9. GUITARISTS AVAILABLE

*2 guit sk estab funk rock band. We have exp, equip & trmpo. Inflt L. Colour, Kings X & Pearl Jam. Rick, 714-996-3978; Rob, 310-947-5267

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-Guit aka org, cmrci rock act w/rd bluesy edge. I've xint equip, chops, alt, pro turng & studio exp & short hr. Jeff, 818-980-8307

-Guit team avail to J/F groove orientd rock band. Grt gear, tunes, demos, tmspo, Infil VH, Testa, AC/DC, Joe, 818-362-3653; John, 818-719-9297

-Guit w/image & equip sks a bluesy HR, altmrv, punk, glam, pop band. 714-645-5105

-Guit w/pro touring & studio exp sks org, cmrci rock act w/ hrd, bluesy edge. I have xint equip, chops, att & short hr. Jeff, 818-980-8307

-Guit xtraordinare, X-Christine, Killing Floor, sks well connected HR band. Also avail for paying wrk. Marshall, Pauls, Teles, Tmspo, demo. Jay, 510-689-9422

-Guit, 24, avail for HR, straight HR band for XYZ, Warrant, Shotgun Messiah. Only 200% dedicd people w/wld sns of humor. No flakes or drugs. 714-962-5242

-Guit, 25, 10 yrs exp, no ego, no image problem, just dedictn & musicianship. Skg voc. Infil Extreme, Mr Big, VH, Beatles, Mario, 818-333-5162

-Guit, 25, grooving, HR, rhythm, id, sks band to join or people to form band. Infil Extreme, Jane's, Pepper, etc. 818-563-1103

-Guit, 25, pro exp & pro gear, sks estab hvy rock band. Infil Ozzy, Lynch, VH. PIs, only srs projs. No flakes. Willie, 213-850-6579

-Guit, 32, sks pro rock band w/abl connex, gigs. Has vintage equip, tint, exp. 70's bluesy Infil, Page, Clapton, Vaughn, others. Ron, 310-399-3877

-Guit, aggrsv rock & bluesplyr, 20 yrs pro exp, sks pro tour or recrdng. Sean, 805-682-3213

-Guit/sngwrtr. Infil Nirvana, Pearl Jam, Doors, James Brown, Cure, 310-944-0788

-Guit/sngwrtr w/melcd rock tunes. Grt sng structure. Cool, yet mystrcal. Infil include Gilmore, Church, Waterboys, Pearl Jam, Glenn, 310-473-4803

-Guit/voc to J/F cmrci R&B band. Infil Queen, Boston & Beatles. Steve, 714-645-3501

-Hendrix, Chlcasaw Mud Puppies, Link Ray stuff is really hrd to ply. Pip Johnson should show me how. Slow hard. 818-352-9728

-HR guit avail for band proj. Lng hr, 2 stacks, VH, Aero, Kings X, Skids, L Colour. 818-609-0746

-Hvy guit w/ing hr in late 20's, Strat thru Marshall, sks to J/F 70's type HR band. Infil Zep, AC/DC, Humble Pie. 310-288-3545

-In your face guit w/lks, sngs & xtreme dedictn sks cmrci metal band. If you've got the band, then I've got the hands. Justin, 818-989-0170

-Intelligent team plyr, pro image, equip crunch sound, sks guit, cmrci rock band w/same ala Dan Reed Netwkr, Bad English, Richard, 818-716-9659

-LR guit lkg for band. I ply in styles O'Ryche, Dokken, Satriani. Have equip. PIs, no drugs. Brett, 213-662-7106

-LR guit skg to J/F hvy, altmrv, groove orientd band. Infil S.Pumpkins, Pantera to anything else. Chris, 213-969-1930

-Ld guit w/image sks band. Infil Dolls, Dogs, Hanoi, O'Boys, Soc Dist. Has pro equip. Chris, 714-645-5105

-Ld guit, 24, sks tasty rock proj. San Fern Val area. Infil Rhodes, Lynch, 818-353-7075

-Ld plyr avail for rfil orientd HR band. Team plyr, pro sit a must. Got the lks, hooks & image, Darren, 818-760-1489

-Not a hero, but if you want solid rhythm, melcd lks. Stral/ Mesa Boogie tone, pro exp, att & image, let's make it happen. Chris, 818-989-0840

-Old dog guit w/vocs sks band &/or musicians to form one. Marshall equip'd, hr & tmspo. Our music or theirs. P.Stone, 818-240-0274

-Outstanding blues/rock guit ala Taylor, Clapton, sks to J/F classic rock, cover or blues band. Dan, 818-881-2891

-Pedal steel guit. Wally, 213-257-8841

-Pro cntry rock id guit avail for F/T road wrk. Pro & exp. David, 702-438-8798

-Pro guit, plys R&B funk, blues. Very soulf style. Can ply anything that grooves. Stage, studio exp. Mark, 818-710-1292

-Pro id guit sks band sit. No BS, just damgd. Xintlk, sound & chops/wifs. Rock, metal, etc. Tom, 213-874-8314

-Pro id guit w/aggrsv, Euro, HR/HM style avail for pro band. Infil M.Shenker, G.Moore, Brian, 818-762-5445

-Pro Strat man, plys w/feeling & soul. No gimmicks, just raw tint, R&B, boogie rock, funk. If it grooves, I ply it. 818-710-1292

-Pro, multi tintd guit, flash voc, sks pro sit, gigs & recrdng projs. All styles plyd w/authority. Leo, 213-668-2608

-Qual id guit from Boston, vocs, equip, sngwrtr, tmspo, lkg for pro HR band. Infil Mr. Big, Kings X, Skids. Brad, 213-876-1955

-R&R guit/voc/sngwrtr. Allman, Tate, Richards, Page, Taylor. For band w/roots in southem soil. Ld, slide, tunings. Vintage gear. 310-376-2081

-Red hot fiddle, elec violin, avail. SOA equip, chops & vox. Straight Jacket, 818-359-7838

-Rhythm guit plyr avail. Into AC/DC, Stones, Aero w/ some soul. Jeff, 310-559-5969

-Skg straight ahead rock band. Infil VH, Zep, Tesla. Have xint equip, tmspo, image, etc. Tape, photo avail. 310-838-0798

-Top notch blues guit plyr lkg to J/F wrkg blues band. Mark, 213-876-3772

-Very tintd id guit, id voc team avail to J/F band in vein of Pantera to King Diamond. Pager #310-970-3682

-X-CBS recrdng artist, bluesy guit/sngwrtr, avail for pro sit, 26, image, feel, chops, vocs, pros only. Jason, 818-990-6831

9. GUITARISTS WANTED

-101% dedictd guit wtd to form band. Infil Stones, Faces, blues, etc. No ego manac guit heroes. Must have young, skinny, white boy image. 213-896-8100

-2 saxy voc ssk keyboardist or guit to form trio & wrk csis doing orig, T40, jazz, blues, cntry. Srs minded individuals only. Liza, 310-457-8328

-Advanced rock, jazz, fusion plyr wtd. Call only if able to follow complex, odd meter, to comp band w/lockout, gigs & known name. 310-859-2231

-Aggrsv id voc sks guit plyr to collab with. I'm into Lords, Stogees, Dead Boys & Alice Cooper. Mike Hell, 818-783-0185

-Alttrmv band sks unusual guit w/ming sound & approach. Tribal, erie, sacrilgious, aggrsv. Birthday Party, Joy Div, Neubauten. Michael Rozen, 818-508-1294

-Alttrmv college radio band nds someone intrstd in music. Infil Mud Honey, J&M Chain, Fugazi. 818-642-4020

-Alttrmv HR act, LIFE & TIMES, sks creatv, energetic, fem guit. You have clean rhythm tone & accous. We have mgmt & upcmg releases. Anthony, 818-782-9205

-Atrfv. We nd tintd black or white, straight hr, Les Paul

plyng, unlazy, self motivd person. We have grt sngs, mgmt, image, following. 818-545-1232

-Awesome 2nd guit ndd. Rock star image, bking vocs, sngwrting abil, stage presnc & dedictn req'd. Aug 30 show. Infil Dokken, Priest, Skid, O'Ryche. 818-980-6669

-BAD ANGELS sk id guit plyrs for audtin. Infil Aero, Guns & old Bad Co. Larry, 310-692-0119

-Beck, Gilmore, innovatv guit soloist w/bckgrnd vocs for progrsv rock band. Rush, difficult sngs for melcd axeman. Commtd pros. No fusion or metal. 4-9 pm. 818-763-5318

-Best blues, funk, altmrv, rock band sks young, creatv LR R/guit for dedictd sit. Frank, 818-993-3120

-Bible believing Christian metal ministry band sks 2nd guit. Infil O'Ryche, Metallica, Recon. We have 24 hr lockout rhtls, tunes. Believers only, pls. Jayme, 818-567-6438

-Blues Infil rock guit wtd w/sngwrting abil. Pro att, equip & tmspo a must. 213-871-8821

-Christian Id guit for altmrv rock band. Pro, att & equip a must. Wnting to make a difference. Tracy, 805-259-5587

-Creatv guit w/broad Infil wtd by fem sng/sngwrtr to form org bluesy, moody R&R band. Must be open minded, drug free, srs & commd. Terrl, 310-399-6105

-Crunchy, tasty 2nd guit for fast rising altmrv act ala Replacements, Material Issue, Ramones, Birdland, Husker Du, Srs labi intrst. LA rehrls. Danny, 714-841-0309

-Dangerous rock, pro band, specifically sks 2nd rhythm axeman. Able to wrk w/pro att & committment to make music a pro career. 310-854-0291

-Do you understand J.Page's creatv soul? Hendrix & Gilmore understood gd sngwrting. Must know modes & have gd ear. Tony, 213-957-1343

-Edged edgd sng/sngwrtr sks guit/sngwrtr to collab on sngs & form band. Infil Curve, U2, INXS & Cure. 213-851-4891

-Exp guit plyr ndd for estab HR act ala Alice/Chains. Must be dependbl, have gd equip & straight black or dark hr. No curly Sues. 213-957-9072

-Exp voc/lyricst nds guit who writes music for collab. Progrsv blues style. W/rgt toward band perf/mnc w/theatrci flair ala Gabriel, Bowie, Lennox. Michael, 213-656-2230

-Fearless & ready. Real poet w/voc sks guit god/goddes for wrting, recrdng, perf/mng. Patti/Mecca Normal, Kerouac, Babes in Toyland. Liz, 213-913-9032

-Fem guit/voc ndd by srs fem dmmr lkg to start fem HR band. Srs only. Jennifer, 213-871-2722

-Fem id guit wtd to help compl all fem HR/metal band. Must be srs & have stylish image. Sandra, 310-478-3265

-Guit & dmmr sk rhythm, 70's style, open tunings, slide guit ala Richards, Stratlin, Robinson w/soul & creatvity. Infil Crowes, Stones, Faces. Pager #818-543-9561

-Guit & dmmr sks 2nd guit for orig & T40 shows recrdng act. Must be avail to go on the road for 6 months or more. This is a paying gig. 213-739-4083

-Guit & voc team ndd to compl pro sit rock act. Days. 714-361-5515; nites. 714-754-6915

-Guit ndd for estab, orig/T40 band. Must funk as well as rock w/big tone. Some vocs. We have PA, studio & gigs. Albert, 818-755-0572

-Guit ndd for org, ground up, no pressure, all fem, all black rock band. Singing helpfl. Infil Hendrix, Zep, Kings X, Galactic Cowboys. Tracee, 213-461-0803

-Guit plyr wtd. Dark, altmrv proj. Singr w/maj labi intrs. Pros only. 818-569-5627

-Guit plyr/id voc for immed paying cover gig, DANGER MOUTH. We nd jnk chops for groove rock, pro gear & gd lks. No wimos. Jac, 818-352-9021

-Guit souf mt by sngwrting duo for elec, accous, coffee shop versions of altmrv/pop/mtrf. Mark, 714-525-8328; Jannette, 213-256-1146

-Guit wtd by career minded voc w/writing partner to form band. Creatv input highly appreciated. Infil Raitt, Genesis, Henley, Amy Grant, Vanina, 818-793-5054

-Guit wtd by dmmr & fem sngtr to finish al Faces, Stones, hrd edgd cntry band. Ndd are slide & string bender plyrs who also sing bckup. 818-765-5546

-Guit wtd by dmmr to form real HR band ala Stones, Crowes, Faces, T-Rex. Billy, 805-498-4711

-Guit wtd in sng/sngwrtr forming band. Infil S'Garden, Temple of Dog, Andre, 818-761-0269

-Guit wtd for 3 pc band. Infil 4 AD, punk & gothic. 18-22. Genekr, 805-526-7595

-Guit wtd for all orig band. We have demo out, contacts & mgmt & we just nd the right guit. Call for more info. 213-861-0629

-Guit wtd for funky, bluesy HR band w/fem sngtr. 213-851-4316

-Guit wtd for giant plan to change the world w/guits & machines. 9's Nails, Jesus Jones, U2, Clash. Tintd visionaries only. 213-893-2861

-Guit wtd for HM band, ages 18-24. Infil Cult, GNR, Skid, Trnspo, dedictn, equip a must. Gus, 818-962-1824

-Guit wtd for pro minded, orig band w/some covers. Infil U2, INXS, Police. 714-544-3181

-Guit wtd for pro proj. Infil C.Trick, Leppard, Mr Big. Bckgmd vocs for harmonies an absolute requirement. Lng hr image, age 20-28, dedictn. 818-797-9936

-Guit wtd by STEEL PROPHET. Strong theory & harmony bckgmd. Progrsv metal. Old Trouble, Queen, Sabbath, Rush. Some thrash infil. Image, tmspo, gear. Steve, 818-994-4134

-Guit wtd for T40 act. Lisa, 818-996-0415

-Guit wtd into Body Count, rfil DMC. Beastie Boys. Versatility, crunch req'd. PIs w/ rcdng. 310-402-2261

-Guit, accous/elec. ndd for recrdng & gigging band. Sincere & eclectic. Infil from Tom Waits & Nick Cave to P.Furrs & U2. 818-994-9325

-Guit/voc/writr sought by multi instrmntlist/writr for collab toward possible band proj. Intelligent rock ala Toy Matinee, Mr Mister, Slesly Dan, 818-998-7106

-Hey! Are you ready for the 21st century? Vox a must for this proj, id & rhythm. Atwater, Glendale area. Top qual, pls. Crash, 310-374-0413

-Hrd wrk, energetic guit. Style of music, pop w/rock edge. Shows band. Must sing. Tara, 310-859-1067

-I'm a voc extraordinary. I'm lkg to collab w/guit/writr. Intrstd in doing some pop/rock sngs, something that is sellable, gd wrting, composition. 213-732-8013

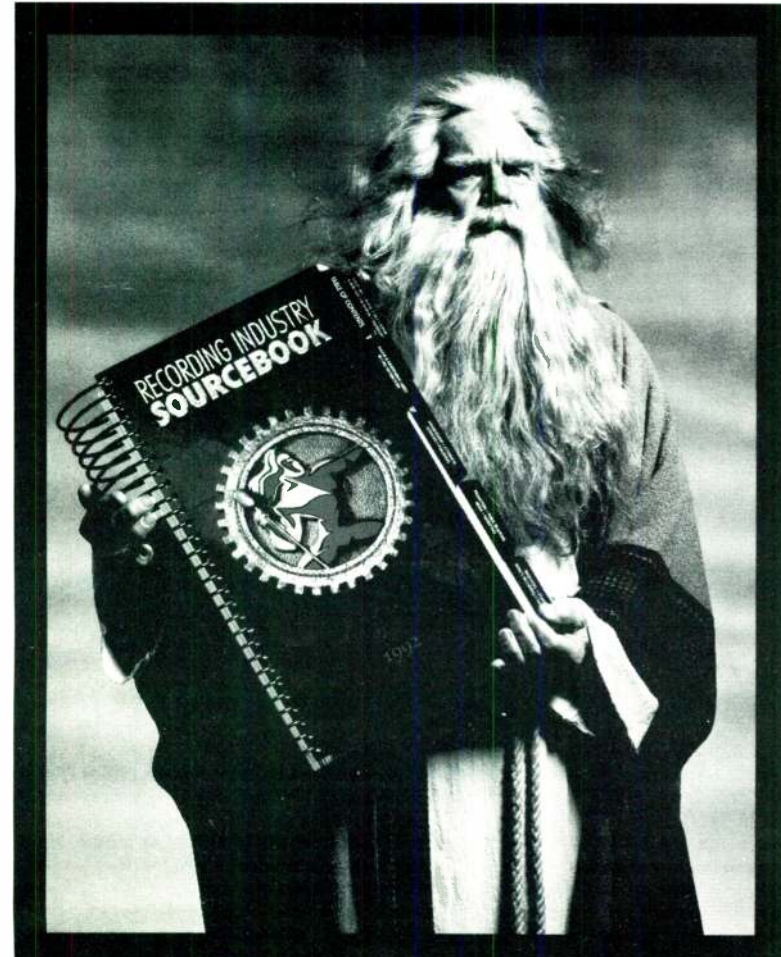
-I'm in nd of a guit plyr who can read & sing bckup. Must have pro att & must be able to ply. All orig w/jazz emphasis. John, 714-734-8926

-If Eddie VH was kfg for rhythm guit, you'd ply what he told you to, rght? Pro band sks same w/same att. Chris, 818-67-0103

-Innovatv open minded guit wtd for band w/blues, altmrv, funk Infil. Creatv ideas, gd att & tmspo a must. Call anytime, iv msg. 714-572-2370

-Jazz guit for progrsv, outside ear ndd for progrsv jazz/lunk combo. Must have grt knowledge of chords. Scollold, Fazzell inl pref'd. 213-913-0192

-K/A cntry id/picker ndd by PEARL. Pro only, labi intrst. Annie. 213-665-4307; Laura, 213-664-0980



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•Ld guit w/gothic inclinations for theatrical gloom band. Infl Christian Death, Joy Div, Floyd, Sisters. Greg, 818-990-7343
•Ld guit wtd ala Ronnie Woods, Mick Taylor, by genuine Keith Richards style open tuning, rhythm guit/sngwr. Nite, 818-705-0875
•Ld guit wtd by hvy, groovy, pwrfl band. Progrsv dmr & vocrguit plyr. Haver rags & tape. Infl Metallica, Megadeth. Testament. 818-760-7338
•Ld guit wtd by sng/sngwr, rhythm guit & dmr to join band. Plxies, Edge, Richards. Concrete Blonde, Replacements. Susan, 213-460-2532
•Ld guit wtd for 2 guit band ala Stones. Crowes. 213-856-5868
•Ld guit wtd for 2 guit sit. Stonesy vibe. Lots of snags. Pref vintage gear. Bogart, 213-882-6271
•Ld guit wtd to shows, recrd & tour w/atrtm rock band w/ hvy latr instr. Infl Waterboys, Cracker. Cult. Pros only. Jeff, 310-378-8047
•Lkg for lamencoc guit plyr for band. Under mgmt. Hit matrl avail. 310-301-6585
•Mediam, low slng, swampy, grungy w/at, agrs/rn, pwr. Recrd for something different. Hvy, grooving, funky & bluesy. Let's mix it up. Kk Tracee, Dan Reed. Ray, 310-396-5466
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•Music, R&R wtd. HR band sks 2nd guit plyr. Pros only. Sharp lk w/vrsnl, progrsv, hrd R&B infl. Patrick, 213-467-6161 x 324; 213-463-3220
•New org! band, modern rock w/demos, sks dedictd guit to join band for live/shows's. Passion a must. No HR/HM. Mike, 213-654-5333
•Pgae mts Hendrix sks Gilmore mts psychdc. You must absolutely have it all or don't call. Tony, 213-957-1343
•POOL HALL RICHARD Sks ld guit ala Woods, Taylor, Perry. 213-462-7465
•Pro guit wtd by sng/guit to form sngwrng proj along lines of Seal, Crowded Hs, Cocteau & Sundays. Lv msp. 213-256-0340
•Pro guit wtd for bluesrock based boogie band. Vocs pref'd. Mike, after 6, 818-892-4016
•Rhythm guit for estab, cmrcd HR metal band. Lks, financd independence & tint. 213-960-1072
•Rhythm guit plyr wtd, Open tunes, 5 string, slide, Blues, R&R grp. Cool & ready. 818-785-0471
•Rhythm guit wtd for orig, southern rock grp. Must sing well & ply pro & be avail to travel. No att's. 805-581-4861
•Singing ld guit wtd for exact duplicate 60's cover band. Euro tours, gd money, paid rehrsls. Beatles, Beach Boys, Stones, Doors, Hendrix, etc. Must sing gd harmony. 310-545-3374
•Sng/rfrntmn sks creatv, sng orientd guit to co-write agrsv HR. 818-782-5815

•Sng/rgrnt wtd to compl grunge metal unit. Must have reliable trmosp & equip. We have internat CD & video credits, contacts, studio/club exp. Justin or Pat, 714-629-8470
•Skg creatv guit to compl 5 pc band for groove orientd, hvy music. Hvy, not metal. Tony, 213-874-0839; Joel, 213-469-8221
•SPIDER JUNKIES, NY based, skg guit, Hvy, melic, punk infl. Srs, dedictd, hrd wrkg musics only. No time wasters or clowns. Dave, 212-536-5065
•THE LONG NECKS skg guit. Strong rhythm & clean tone a must. Stones, Skynyrd, Satellites. Dave, 213-874-6843; Luke, 818-550-6921
•Vers!l guit wtd by wrkg band. Slide guit, open tunings. Multinstrmntist!e mandolin, banjo a+. Pro att a must. 213-962-1704
•World class guit/voc wtd by San Diego based orig HR grp for studio/soundtrk proj. Male, lng hr, rock image, exp mandatory. 714-676-9530
•Young & tintd soull guit plyr ndd for soul, funk band w/ mgmt. Matty, 213-660-7732

10. BASSISTS AVAILABLE

•14 yrs exp on stage & studio. Bst w/voc, personality & lks sks qual rock act for permanent sit. Pros only. Joseph, 714-488-0709
•18 yrs exp/bstld voc sks hotel, niteclubs, studio wrk & tour wrk. Styles: Jamie Jamerson, Larry Graham, Clark, Lewis Johnson, Can travel. 213-871-8055 x 505
•20 y/o bst lkg for srs, hvy rock band. Has alt, dedictd, equip. Style along lines of Skids, Paniera, Testament. 818-506-5460
•23 y/o bst, just relocatd to W Cst, lkg for HR band. I have exp, lks, equip, dedictd. Michael, 818-340-0760
•A bst/sng/rwrtr sks pwr pop band, in nd of matrl & ld vocs. Pros only. Jeff, 310-312-1874
•Bs soloist, new LP w/recrdng co, maj touring exp, lkg for overseas sng, 1 niter, fill ins, recrdng sits, all styles. 213-682-6380
•Bs/drm team sks new proj. Anything & everything. Fork it over. Das, 818-848-5558
•Bst & voc avail to J/F blues orientd rock proj. Pro att a must. 213-871-8821
•Bst avail for agrsv band w/mentio. Infl Alice/Chains, Jane's, Rush, Naughty By Nature. No HM. Chris, 818-954-9935
•Bst lkg for wrkg T40 band. Some orig OK, Gd chops, image, exp. Anthing from HR to pop. 714-680-6608
•Bst skg metal band in vein of Love/Hate, Skids, AC/DC. Have pro equip, chops & image. Chris, 213-876-7172
•Bst that dls on keys sks fem fronted grp that has sound similar to Swing Out Sisters Get In Touch album. Lance, 818-703-8049
•Bst w/maj labl recrdng 7 touring exp sks pro hrd R&R band. Chris, 213-876-1458
•Bst w/vocs avail for fill ins, sessions, wrkg band. All styles. Graham, 818-901-9797

•Bst, plyr all styles, pretz jazz or R&B. Read notes of chord symbols, have recrdng & live exp. Pros only. 619-294-8723
•Bst/drmr team from Detroit avail for cool, makeup, bondage, motorcycle junkie band. Infl Ramones, Danzig, Messiah, Zodiac. 213-878-0853
•Bstld voc avail for wrkg covers or T40 band. All styles, rock, R&B, dance. Strong voc, also dls on keybrd & seqncg & guit. Mark, 213-653-8157
•Bstld voc lkg for 2 guit sit. Lng hr image, grt att, gear, trmosp & exp. Wade, 818-973-1462
•Bst voc skg T40 cats, session wrk, pref KROO style. Hrd wrkg, dedictd, 4 oct voc range, quick study, organized. Woody, 818-700-1951
•Destroying the American dream. Bst avail. Lks, chops, gear, vocs. Love/Hate, Tango, Infectious. Jesse, 310-392-3294
•Do you nd a bs plyr in a hurry? Fill ins, live performc, studio, demos my specialty. Very reasonable rates. Anthony, 818-782-9205
•Free bst! Pro bst wtd ply on your demo for free. Call for details. Phil, 213-876-2726
•Gd plyr, wrkg, vocs, equip, lkg for pro team, modern rock/pop, OC/S/C, Phil, 714-768-1775
•Latin style bst lkg for Latin jazz or salsa grp. Musics must groove & make people dance. I can read. Paul, 213-268-7902
•Lkg for R&R cover band in Valley. 818-988-6214
•Male bst & lem keybdst team sk members to J/F tastf, progrsv, rock grp, Infl Rush, ELP, Q Ryche, Sabbath. 818-785-8069
•Pro bs plyr & dmr avail to join band or be joined by grt guit, voc, grt edup, pro abil, gd image. 310-594-8176
•Pro bst & plyr team avail to form the next grt cmrcd metal band! Infl Whitesnake, Dokken, Lynch Mob. No flakes. J.R., 818-864-7587
•Pro bst avail. All styles. Top notch equip. Wrkg sits only. J.D., 213-860-9769
•Rhythm section skg estab, cmrcd rock band. Tired of unmovitd cliches? Must have the music & determination to make it. Journey, hrd line. 818-998-7755
•Sealion plyr, slap daddy, many styles. 818-843-3777
•Young, agrsv bst lkg to J/F HR, melic rock proj. Infl varied. Must have pro lint, image, equip & att. Vik, 310-908-7923

10. BASSISTS WANTED

•#1 absolutely vicious lineup, superstar qual, in yer face, steamin' lika 'locamotive, singin' lika 'a bird, smilin' lika 'Casanova, slicka' then a mud slide. Tim, 213-464-5594
•#1 bad bs plyr ndd for orig rock grp. Pros only. Gear & lks a must. Michael, 818-994-8113
•#1 bs plyr ndd. Band infl are Foreigner, Scorpis & early Ledzard. We have lockout studio & PA, etc. Rob, 818-955-8622
•#1 bs. 28-35, for ldoi, Simple Minds type band. Gig on 8/27. Retrlr room. No drugs. Fast study. Robert, 213-874-7966

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- B3 plyr wtd. Dark, altmvt prof. Singr w/maj labl intrs. Pro only. 818-569-527
- B3 plyr wtd. Orig rock trio carrying the torch of real R&R in Hendrix, Cream, Elvis & Zep. Tom, 818-994-8113
- B3 plyr. Cru, Kiss, Harol. Have tape, songs, shows, labl intrs, contacts & image. Scott Allen, 213-876-5837
- Bst & dmr ndd to compli recording prof. Jeff, 818-995-6484
- Bst for aggress, hi energy, dance/rock band. Must dbl on keyboard. Missing Persons, Jane Child, Dead/Alive. Sngwrng & equip necessary. Rob, 213-876-2294
- Bst ndd for orig, group/nd, no pressure, alt fem, all black rock band. Singing help. Infil Hendrix. Zep, Kings X, Galactic Cowboys. Tracee, 213-461-0803
- Bst ndd for the balls out, big rock band of all time. Nd we say more! Infil. anything cool. 310-306-0270
- Bst w/Larry Graham style of plying for rock & soul band. 213-876-8087; 213-876-9898
- Bst wtd by blues based pwr trio to ply clubs or whatever. Eric or Chris, 213-876-9569
- Bst wtd by dmr to form real HR band ala Stones, Crowes, Faces, T-Rex. Billy, 805-498-4711
- Bst wtd by id voc. Id guit team to J/F band in vein of Pantera to King Diamond. Pager #310-970-3682
- Bst wtd by mekc, modern rock band w/pwrll, almpsrhc sound & grngs. 1st album nearly compl'd. Must have pro equip. car. Steve, 818-609-7107
- Bst wtd by voc, rhythm guit & dmr. Vocs a must. Solid, steady groove w/abil to explode on desire. Susan, 213-460-2538
- Bst wtd for all orig proj. Specializing in orig tunes. Call for more info. We've got mgmt, demo out & were lkig for the right person. 213-661-0629
- Bst wtd for all orig, accessible band out of Whittier area. Joe, 213-887-0090
- Bst wtd for altmvt, pop, rock trio w/labl intrst & demo deal. Dave, 310-208-4518
- Bst wtd for colorful, theatrc, alter-native band. Energy & imagination, experimnt, fem voc. 818-222-2483
- Bst wtd for estab HR band w/music atly & labl intrst. Frank, 818-708-0386
- Bst wtd for newly formed creat, poetic rock band w/ blues edge. Trippy, reliable w/ans of humor req'd. Everyone in 20's. Fem fronted. Jules, 818-763-3181
- Bst wtd for orig band. Infil Beatles. Velvets, Talking Heads, Pixies. Steve, 213-467-8679
- Bst wtd for sng orientd, altmvt band. U2. REM. Roger, 213-937-1714
- Bst wtd for T40 act. Lisa, 818-996-0415
- Bst wtd into Body Count, Run DMC, Beastie Boys, w/ crunch. Pls in msg. 310-965-6404
- Bst wtd for grnt plan to change the world w/guits & machines. 9' Nails, Jesus Jones, U2, Clash. Tlntid visionaries only. 213-893-2861
- Bst wtd. Infil Jacco Pastorius, Tony Levin, Bootsy Collins, for band infil by Hendrix, Miles Davis. Upcmg recrdng opportunity. 213-256-1411
- Bst wtd. Styles, jazz, blues, ragtime. R&B, R&R, soul, gospel. Infil James Jamerson, Willie Dixon, McCartney. Image not importnt. Afil, feeling, desire is. Tommo, 818-355-4608
- Bst wtd. We have lockout in Studio City & PA. Our Infil are early Leppard, Foreigner, Scorpis. Scott, 213-874-9444
- Bst/voc wtd for orig, altmvt band mixing 60's British rock w/American roots infil. Mike, 818-771-0656
- Christian bs plyr wtd for HM band. Commitd only. Ministry minded. Robert, after 6 pm, 818-287-4460
- Crntry rock duo lkig for pro bst. Must be mature, etc. John or Leslie, 213-969-4760
- Cool bst wtd for Hllywd rock act. Giggng. Infil C.Trick, Enuff, Dead Boys, Tesla. With spec deal. 213-657-4843

- Creatv, solid, uniq, hvy groove bs plyr ndd. Kevin, 213-467-3375
- Cross between Sixx, Billy Sheehan & Steve Harris. Boogie gear. Tmpso. Band has pro gear, shows, studio, mgmt. 213-928-2912
- Exp bs plyr wtd. Estab HR act. Must have straight dark or black hr. Exp necessary, vocs a +. 213-957-9072
- Fem bs plyr ndd. Gd lks, gd att, team plyr. Infil bands in vein of Tango. Must wnt if all. 818-503-7571
- Fem bs plyr wtd by all fem cmrcl rock band. Gd equip, image & abtl a must. Lng Bch rehrsl. 310-594-6176
- Fem bst w/voc for theatrc gloom band. Infil Christian Death, Joy Div, Floyd, Sisters. Greg, 818-990-7343
- Fem bst wtd for fem metal band. Must be dedictd & have gd image. Stephanie 818-702-6770
- Funk/rock bst wtd. Infil James Brown, Rutus w/African, Latin lthr. We have mgmt & labl intrst. Aahren, 310-202-9032
- Gothic pop Euro/American band sbs bs plyr. Gigs, labl intrst. Lour. 310-208-3772
- Groove, soul, R&B. Bs plyr ndd to start right away for blues/rock band. Stones, Crowes, Satellites. 310-215-0349
- Guit & dmr sk bs plyr to form xperimntl, verstl, funk infil HR band. Bo, 310-472-4624
- Guit & dmr sk bst for recrdng shows act. Must be avail to do T40 & ongs. Also avail to org on road for 6 months or longer. 213-739-4083
- Guit plyr/sngwrtr/vocs formng band. Lkig for bs & dms. Vocs a +. Infil Havelinas, Big Star & Dream Syndicate. 213-467-6433
- Guit plyr/sngwrtr/vocs lkg for bs & dms to form band. Vocs a +. Infil include Havelinas, Big Star, Dream Sydicate. 213-467-6433
- Guit/singr, distinct sngwrtr & world traveler. In early 20s, sbs bst to form band. Infil from Doors to Nirvana. Let's jam, Chris, 310-478-1779
- Headlinng cmrcl HR band has shows booked til end of year. Infil Journey, Giant, Whitesnake. Don, 805-527-8356
- Hey! Are you ready for the 21st century? Vox a + for this proj. Idv or harmony. Atwater, Glendale area. Top qual, pls. Bern, 818-246-9671
- Hrd drivng E Cst band relocated to LA sbs bs plyr w/ image to be next big thing. 818-989-0170
- Hrd wrkg, enrgic bs plyr, style of music, pop w/rock edge. Shows band. Must sing. 310-859-1067
- Hvy folk wtrr sbs skilled bst for intense, non cmrcl proj. Rick, 310-371-1794
- Hvy LA based rock band sbs bst. Infil Tango, Sabbath. Must be dedictd, black or blonde hr. Randy, 818-842-3448; Windsor, 213-227-6783
- Hvy, groovy, agrvrs bs plyr wtd by dmr & ld voc/guit plyr. Have sngs & are finishing demo. Commitd, prof, dedictd. Steve, 818-760-7338
- Hvy, rocking blues bst wtd. Infil J.P.Jones, Tommy Shannon, Billy Cox. Srs & dedictd only. 818-980-2904
- Incredibl bs plyr, male, wtd. Upcmg showcns for maj co's, recrdng. Music styles mixed between Heart, Q'Ryche, Dio. 100% dedicdn. 818-994-5101
- Innovativ bst wtd for agrvrs rock proj. Classicl sound w/ some progrvs changes. Anyf, 310-836-3868
- Inventive bst ala McCartney, J.P.Jones, forestab, accou/elec, voc orientd band. Must have reliable tmpso & equip. Pro att a must. 213-962-1704
- J.P.Jones type expression w/abil to slap would be nice. 30 is too old, 20 is too young. You must have it all. Tony, 213-957-1343

- J.P.Jones, where are you? Flea, not intrst. Psychdc, vintage, progrvs, gd ear, grt att. Tlntd pro only. Tony, 213-957-1343
- JIM RICHARDSON & THE RULE sk bs plyr w/decent image, pro att, pro equip & exp. No losers, pls. 714-632-5709
- Killer, funky, bluesy R&R bst ndd for band going to the top. We have tons of tunes & lockout rehrsl spc. Jonathan, 818-609-0867
- Lkg for bs plyr for cmrcl rock band. Infil Brian Adams, George Michael, R.Marx, Michael, 310-373-8339
- Mature & creatv bst wtd for estab. So Bay origis. Motels mt Crowded Hs at Zep's place. Mule, 310-542-5141
- Pro bst wtd by estab HR band, headlinng LA club circuit. Young, flashy, lng hr image. Bking vocs a +. 213-850-1502; 818-567-7330
- Pro bst wtd for blues/rock based boogie band. Vocs pref'd. Mike, after 6, 818-892-4016
- Pro alt w/maj mgmt sbs bs plyr. Must have lks, chops, att & strong bckng vocs. AC/DC mrs VH. Connell, 310-398-6927
- Rhythm & blues. Band nns an exp bs plyr for gigs & recrdng. Vocs a +. Jay, 310-396-5553
- Sabbath mta Rush type bst wtd to form band. Must have tmpso. Srs only. Jay, 818-881-6362
- Skg creatv bs plyr to compli 5 pc band for groove orientd, hvy music. Hvy, not metal. Tony, 213-874-0839; Joel, 213-469-8281
- So Bay rock band sbs permanent bst w/infil, image, success orientd. We have grt matrl, free rehrsl & contacts in industry. Srs only. 310-328-9446
- Solid stand up bs plyr for 40's, 50's rhythm & blues trio. Must fit era. We have access to rehrsl spc & A/V studio. Aligator shoes a must. 213-957-0256
- SOUL MACHINE is lkg for bs plyr into S'Garden, Zep, Black Flag. Must be own entity. 310-202-7253
- Srs bs plyr ndd for orig blues based HR band. 310-374-3526
- Tomorrow's Child former guit now auding visionary, altmvt bst to start legendary band. Must be sngwrtr. Infil Jane's, U2, Doors. Rick 818-801-9842
- Versatl, open minded rock bst w/funky edge wtd immed for orig band. Don, 213-386-7063
- Voc/guit sbs bs plyr into S'Garden, Doors, Metallica for HR band w/altmvt inlts. 310-473-5752
- We are a bluesy big sound, rock. Infil Animals, Rascals, Hendrix, Doors. Lkg for cool bs plyr. Sam, 310-869-0449
- We're lkg for Jojo Zamillo. Call us, 310-306-0270
- Wrkg Orange Co T40 writing to break into origis ls lkg for bs plyr. All styles. Dedictd, srs, pro only. Joe, 714-891-0868
- Wrkg pro pop, blues, rock band sbs bst. We do origis & covers. Weekend paying gigs, showcns start in Sept. Vocs very helpfl. David, 213-682-1845

- Gaye, Isleys, SOA equip. Avail for all occasions. Can travel. 213-871-8055 x 505
- Keyboardist that dpls on bs guit sbs fem fronted grp that has sounds similar to Swing Out Sisters Gt in Touch album. 818-703-8049
- Keyboardist w/whse equip, pro gear, sbs pro proj. Midl, seqcng, progrmmr. Avail for sng demos & recrdng sits. Any style. 213-662-6380
- Keyboardist/wtrr w/studio avail for recrdng sessions. Pop, rock, R&B & funk. Reasonable. Ian, 213-851-1503
- Multi keyboardist, Bernie Worell type but all styles, top gear, chops, xlnt voc, for paid live, studio, tour sits. Have demo studio. Lv msg. Dan, 818-409-9767
- Organ, piano plyr avail for gigs, pro sit. Blues, R&B, Nick, 310-420-7217
- Skg band into texture, space, groove, dynamics & melody. Infil Cure, Lush, Siouxsie, Cocteau, 9' Nails. Ken, 818-352-9728
- World class rock keyboardist, 26 y/o, ala Jovi, Europe, relocating to Hllywd for orig proj/wgmt. Have lng image & pro chops. 702-221-9038

11. KEYBOARDISTS WANTED

- Altmtv band w/maj labl intrst sbs strong keybrd plyr w/ image & gd equip. Mark, 213-462-8618
- B3 monster sought to compli unj band set to recrd debut in Oct. Pro only. Infil Santana, Traffic. 818-348-7349
- C&W southern rock fem voc sbs pro who can dbl on rhythm/guit for overseas/US tours. Expenses paid. Some equip provided. 818-989-5571
- Cmrcl rock band w/labl intrst nds dedictd team plyr. No. Agos, T10 sngs, Bad Co, Crowes & Journey. Roger, 805-286-3616
- Exp voc/lyricst nds keyboardist who writes music for collab. Progrvs blues style. Wrkg toward band perfrmnc w/rithe altl flair ala Gabriel, Bowie, Lennox, Michael, 213-656-2230
- Fem multi keyboardist ndd for estab, orig, T40 band, R&B, funk, rock & blues. Some vocs. We have PA, studio & gigs. Albert, 818-765-0572
- Genesis cover band lkg for Tony Banks. Lkg to put on big show. Let's do it for fun. Shaun, 818-980-0540
- Greg Allman, Billy Preston type wtd by R&R, southern, gospel, soul, R&B blues band. 310-470-7167
- Guit & fem singr are skg lem keybrd plyr who does bckng voc for orig, cmrcl pop/rock & T40 band forming in N Hllywd w/wom rehrsl place. Kaysa Romi H, 818-752-2146
- Hey! Are you ready for the 21st century? Vox a + for this proj. Atwater, Glendale area. Top qual, pls. Sampler! Bern, 818-246-9671
- Incredibl keyboardist, male, wtd for upcmg showcns for maj co's plus recrdng. Music styles mixed between Heart, Q'Ryche, Dio. 100% dedicdn. 818-994-5101
- Keyboardist for orig band. Not HR or metal. Style of Floyd, Cars, Wave. Must have gear. No alcohol, drugs, image not ndd. 213-258-9483
- Keyboardist or rhythm/guit wtd for orig, southern rock infil grp. Must be pro, grt att & avail to travel. 805-581-4861
- Keyboardist wtd by career minded voc w/writing partner to form band. Creatv input highly appreciated. Infil Raitt, Genesis, Henley, Amy Grant, Vanha, 818-793-5054
- Keyboardist wtd by cmrcl rock band, CRY TOUGH. Infil Journey, Jovi, Prince. Must be young, eager & srs. No free rides. Cody, 818-895-1089
- Keyboardist wtd for agrvrs, hi energy, dance/rock band. Missing Persons, Jane Child, Dead/Alive. Must have equip, sngwrng & seqcng abtl. Rob, 213-876-2294

11. KEYBOARDISTS AVAILABLE

- Fem keyboardist & male bst team sk members to J/F tastl, progrvs, rock, infil Rush, ELP, Q'Ryche, Sabbath. 818-765-8069
- Fem keyboardist, R&B, jazz, T40, pop, standards & more. Pro & exp. Bckgrnd vocs, some ld vocs, read, studio exp also. Sks paid wrkg sil. 818-784-2740
- Keyboardist avail for recrdng & perfrmncs. Brian, 310-316-1951
- Keyboardist avail for wrkg, weekend sit or sub wrk. John, 818-309-4319
- Keyboardist skg paid wrk, 18 yrs exp, ld voc, styles Marvin

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• **Keybdst wtd** for progrsv jazz band. Infl Steely Dan, Brand X, Dixie Dregs. Must be srs & deditcd. Jake, 818-348-6058
• **Keybdst wtd**, male or fem, for recrdng & live shows. Infl Concrete, Tribe, Floyd, Pretenders, spaghetti westerns. David, 818-505-1523
• **Keybdst wtd**, pref w/sampling abil. Into Body Count, Run DMC, Beastie Boys w/crunch. Pls lv msg. 310-865-8404
• **Keybdst**, ages 21-25, ncd for early 80's intense band. Deditcd, gd alt & image essential. 818-952-7239
• **Keybdst/programr wtd** by all orig, progrsv pop/rock grp. Srs pros only. Sounds better chbps. Bckgrnd vocs a must. 818-998-7106
• **Keybdst/voc** for T40 band, csIs. Reading abil, all styles. 213-307-4835
• **Keybrd plyr wtd** for all orig, atrmtv band. Many styles. Joe, 213-897-0090
• **Keybrd plyr wtd** for eclectic modern retro proj. Near Griffith Park. No kids, pls. Bern, 818-246-9671
• **Keybrd plyr wtd** for recrdng & showcs band. Hungry pros only. T40 sound. Alex, 213-653-7221
• **Keybrd plyr wtd**, male or fem, by estab band w/mgmt. Textual & melcd to grungy & weird. Marly, 818-505-1551
• **Now orig band**, modern rock w/demos, sks deditcd keybdst to pin band for live/showcs's Passion a must. No HR/HM. Mike, 213-554-5333
• **Piano plyr wtd** for proj w/majatty. Infl Cougar, Seger, O'boys. Jake, 818-996-4215
• **Pro keybdst wtd** by singr/guit to form sngwrng proj along lines of Seal, Crowded Hs, Cocleau & Sundays. Lv msg. 213-256-0340
• **Rhythm & blues piano plyr**. Memphis, Chicago, New Orleans. For gigs & recrdng. Srs only. Jay, 310-396-5553
• **Singr forming bckup band**. Sks top notch blues/rock keybrd plyr. Have Intrvl from Chrysalis & RCA rec. James, 818-753-4056

• **Studio callber keybdst/wrtr** sought by multi instrmntist/wrtr for collab toward future proj. Intelligent rock ala Toy Matinee, Mr Mister, Steely Dan. 818-998-7106
• **TOKYO BURLESQUE** sks male or fem keybrd plyr for recrdng & showcs. Bking vocs & other instrmnts a +. Nancy, 818-760-7901
• **World class multi keybdst wtd** by San Diego based orig HR grp for studio/soundtrk proj. Male, lng hr, rock image, exp mandatory. 714-676-9530

12. VOCALISTS AVAILABLE

• **#1 exp ld voc**, J/F mainstream, melcd, radio friendly HR. Brother signed maj labl. Have lks, big hooks. Zep, Aero, VH, Crowes, Tommy, 310-836-3713
• **23 y/o male voc** ready to make it happen w/right combination. Intense, emotional voc w/vibrat & ultimate range. A lot like Jeff Tate sound. Jeff, 213-708-2401
• **25 y/o bluesy, soull** frontmnl ala Jagger, Robinson, Marriott, Rogers, Asbury, sks rity band w/brilliant hooks, tasty melodies. No flakes, funk, flannel. Mark, 213-461-9157
• **6'1" blonde frontmnl w/rage & agrsn**. Star quality vox & image. Sks band wait & hi motivation. 818-782-5815
• **Bckgrnd singrs of death** for live gigs or sessions. Hire 1, 2, 3 B/A fem vocs w/gd lks, grt voc's. Taton, 213-871-6916
• **BS/ld voc lkg** for 2 qul sit. Lng hr image, grt alt, gear, trnsp & exp. Wade, 818-573-1452
• **Exp fem voc avail** for recrdng sessions, demo wrk & csIs. Versil, reliable, reasonable. R&B, pop, rock, soul, country. Also sks T40 band. Carlene, 213-254-4669
• **Exp male bckgrnd voc**, R&B, gospel, pop, avail for recrdng session, demos, showcs's, performcs. Totally pro, paid only. El Garner, 310-978-0695
• **Exp voc/lyncst**. If you're lkg for a controllabile & unpredictable psychocath, call me. 818-242-3906

• **Fem pop singr/sks sngwrts**. Have demo deal. Sendtape, bio to Melanie, 8424-A Santa Monica Blvd, Box 572, W Hollywood CA 90069
• **Fem voc avail** for C&W cntry rock bckups. Some lds. Grt mgmt skills. Pros only. Touring or wrkg band only. Infl B, Raitt, L, Ronstadt, Emmy Lou Harris, 818-899-5571
• **Fem voc avail** for recrdng & demos. Lds & bckgrnds. Pro sits only. Robin, 818-788-2940
• **Fem voc avail** for session or live gigs. Paid sits only. Pro. 310-326-0601
• **Fem voc avail** for sessions & demo wrk & showcs's, lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
• **Fem voc** for sessions, demos, lds, bckups, dance music. DePeche, Mariah Carey, Berlin, Madonna, 213-466-5581
• **Fem voc skg** Santa Monica area band w/50's beat, C&W odies, willing to learn your matrl. Jewell, 310-390-6851
• **Fem voc sks** existing band to recrd & perform jazz standrs such as Rogers & Heart. Susan, 714-778-1538
• **Fem voc sks** versil, dynamic & melcd rock unit. Stage & recrdng exp. 310-538-5816
• **Fem voc**, range, pwr, exp, lks, presnc. Sks wrk, live gigs, recrdng sessions, jngles. Lds, vocs or bckups. Reasonable, reliable & efficient. Jackie, 818-840-8920
• **Frontmnl/guit ripper** avail. Soull tenor singr w/jng style. Wild onstage, killer singrs, into collab, lks. Pearl Jam, Who, Nirvana, Stones, Aero, 213-969-2445
• **Grt fem voc lkg** for srs musions. Guit, drmr, keybdst, sngwrtr. Infl by Raitt, Nicks, Heart, Benatar. Have connex, ready to rock. 213-851-6021
• **Handsome young R&B soul singr/lyncst**, fantastic 3 oct vox, grt dancer, wrts to make Jam, Lewis, Prince style music. Pros only. Michael, 310-285-7956
• **I'm a voc extraordinaire**. I'm lkg to collab w/pianist or guit for flavorful gd wrting, meaning gd composition. No metal, r, gl glam, no garbage. 213-732-8013
• **Ld voc**, altrnrv, recently came to LA from Seattle. Into

grunge. Infl by Pearl Jam, Smash the Brights & others. Theo, 818-679-3557
• **Ld voc/guit/lyncst**, R&R image, British, outstndng trained 4 oct rock vocs, pro touring, studio. Srs inquiries only. 818-753-6638
• **Male bckgrnd voc**, tenor. Lewis, 213-969-9228
• **Male HR** voc w/albium credits & much touring exp sks intense band w/strong groove & drive. 213-876-7839
• **Male pop singr** avail for demos, jngles & session wrk. Exp, infl, most styles covered. When you nd a real singr, call me. Steve, 213-876-3703
• **Male voc** avail. Ld voc, R&B, male, also keybrd plyr, skg paid wrk. Specialty funk, blues, R&B, T40. Sks hotel, tours, studio wrk. All occasions. Can travel. 213-871-8055 x 505
• **Male voc**, formerly w/Polydor Germany, lkg for synrh plyr who is into Euro pop. Sean, 213-850-7505
• **Orig performr/thinker**, into Love Bone, Zep & U2, lkg for orig band. Gabriel, 818-885-7264
• **Pro fem voc**, R&B, pop, rock, touring, versil vox w/gd range. Skg estab band w/orig matrl for club gigs, labl instr. Lisa, 213-469-3312
• **Pro frontmnl singr**, style HR, sleazy blues orientd, sks band w/mgmt & labl or pending labl. Infl AC/DC, Aero, Cinderella, Dante, 708-303-5936
• **Pro voc** avail for proj image, chops, moves & exp. Infl Gillian, Patti, Coverdale, anything w/emotion. No garage or weekender types. David, 310-630-2934
• **Rapper, hrd core**, social, intellectual, political, metaphysical, lkg for partners &/or proj &/or band. Very connected. 213-874-9445
• **Sassy redhead** lem lkg to vent via blues, rock, soul. Infl Aretha, Stones, Blondie, Tony Bennett, Clash, Dawn, 213-469-4479
• **Singr** avail to J/F band into Alice Cooper, Sliv Bators & Stooges. Very agrsv. Mike Heil, 818-763-0185

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- Singer avail. Infil Ruff, Sandy McCartney. Lks & dedictn a must. 818-752-2598
- Singer forming band not done before. Old Cooper, Aero, Sabbath, GNR, old Priest. Own sngs must do, don't call. 213-957-2397
- Singer lkg for rock band that has the att of a punk band. I'm not a punk rocker, I'm just sick of rock & rollers. Jonathan, 818-705-2486
- Singer w/some keybrd skills sks to J/F band w/R&B, gospel, blues, pop, funk combination or at least 3 of them. Have demo w/music composed by singer. 818-886-6967
- Singer/wrtr w/studio & stage exp to J/F new wave or alt/rock band. David, 310-564-6364
- Strong, clear tone voc ala Steve Walsh, Micky Thomas, Tommy Shaw. Have sngs, hr, lks. Skg cmrcl HR band. D. Yarkoes, Extreme, Journey. Jonathan, 818-609-9334
- Tenor singer/wrtr avail. Lots of road & recording exp. Infil Robinson, Cooke, Ruffin, Elmer Armstrong, 310-599-4402
- Very lntd ld voc. Id guit team avail to J/F band in vein of Pantera to King Diamond. Pager #310-970-3682
- Voc & bs pvr avail to J/F blues oriented rock proj. We have matri. 213-871-8821
- Voc avail to audition for HR band. Infil Joplin, Tesla, Crue. Voc training, Sabine Inst. Have demo, kng, lng blonde curly hr, blue eyes. Eric, 310-978-2983
- Voc avail. Infil Geneis, Journey, Queen, Aero. 310-395-0298
- Voc, X-Control, skg signed or near signed act. Grt lk. Vocs AC/DC to Zep. You won't be disappointed. Demo. Jay, 510-689-9422
- Voc/frmtrn w/lks, hooks, pwr, range & soul. Skg K/A proj in vein of Alice/Chains, Skids, Rait, old VH. Pro srs only, pls. Phil, 310-512-6090
- Voc/lyricst lkg for guit or band. Funk, rhythm & roll. Joe, 213-469-9838
- World class voc for signed act or HR band w/financi bknng. Will relocate. Have passport. Can do all styles. 302-287-3730
- World class voc w/maj album & tour credits ala Mickey Thomas, Lou Graham, Steve Perry, sks rock act w/mgmt & recrd deal. 310-323-4787
- Young R&R singer sks R&R band w/cool image. I have grt unly vox & improv abil. 213-466-3524

- 2 fem bckup singers sought by burning, groove rock band. Pwr range & soul importnt. Teams & lds singers encouraged. Call for info. Michael, 818-712-9594
- Aggrv, confident, dyed in the wool HR singer wld by orig, medic, exp hrd rocking band. Are you exp? Tim, 818-367-4353
- Aggrv, exp metal band sks exp. pro caliber frontmvr singer. Dedicn a must. Wes, 213-561-6003
- All orig HR band sks pr minded voc w/strong range, gd stage presnc, writing skills & dedictn. Call for more info. 714-707-5245; 714-631-1107
- All mtrv college radio band nds someone intrsd in music. Infil Mud Honey, J&M Chain, Fugazi. 818-842-4020
- Anyone can be a voc. We nd a singer. Rock band sks versl male singer. Career minded. Infil too many to list. J.B., 714-599-4030
- Are there any gd vocs left in the rock vein w/out an act? Pls call, we nd you. Days, 714-361-5515; nites, 714-754-6915
- Artistic, unliq, creatv voc nnd for lyrical, modern band. Have studio. 818-752-0568
- Attn, voc wtd. Gd image. No laz, dreaming idiots, pls. PB Floyd, LA Guns. Image. Grt sngs. Don't waste our time. 818-545-1232
- Band w/3 albums wrkg on 4th nds male voc to compl spectacular album. Must be pro, image importnt. 818-594-0389
- Bckgrnd vocs, 2, male & fem, ndd by new adult contmp/rv dance duo for live perfrmcs. Must sing all ranges & move well. Mir B, 818-783-8184
- Estab pro rock band w/mgmt plus skg unliq voc/lyricst w/ image & stage presnc to compl this deadly lineup. Michael, 818-999-5715
- Exotic time voc for dark, rock, soul, jazz fusion hybrid. Srs & spiritual only. Jim, 818-761-4375
- Exp pro fem bckgrnd voc wtd by estab, progrsv, pop/rock grp for live showc's. Pro slt w/ht time commitmt. 818-559-3355
- Fem bckgrnd voc nnd for cmrcl rock act w/labi intrst. Some pay for shows. Roger, 805-266-3616
- Fem singer for world beat style sound. Sade, Basia, Estafan, etc. Currently wrkg 2-3 nites. Call for more details. Andy, 818-981-0899
- Fem singer, R&B, soul. Must have exp. Pros only for prodcn & recrdno deal. 213-876-2850

- Fem voc wtd by fem metal band. Must have gd range, pwr & image. Stephanie, 818-702-6770
- Fem voc wtd for pop/R&B dance proj. Recrd labl intrst. Kyle, 310-829-4193
- Fem voc, infil Tina Marie, Jane Child, wtd for funk rock proj. Sexy image a must, unde, 25. Hendrix, Parliament, 1990 era Prince, Christopher, 310-372-3208
- Fem voc, maj labl wrtr, nnds beautifl fem under 30. Strong, soull vocs, srs dance abll ala Fly Girls to compl hip hop grp. 818-990-0946
- FIST HAMMER FREEDOM sks soull, hrd hitting voc. Faith image. Vision of future. Dayo, 213-469-3070; Mike, 310-868-7117
- Frontm wtd, 21-30, ala Idol, Gilmore, Bono, Morrison, Asbury. Cool, spaciou rock. Call machine to hear sng samples. 818-786-4267
- Frontm/voc, gd voc range, rhythm guit a +, demo a +, orig HR wrkg band, stage presnc absolutely, team plyr, ages 25-33. 818-969-0843
- Funky voc wtd for funk band to lead as frontm. Infil James Brown, P-Funk, Sly Stone, hip hop. Must have charisma. Age 18-26. 818-398-0412
- Guit & dirr sk voc for HR band w/studio in Vernon, 24 hr access. Also must be avail to go on road & do T40 & orig, shows type recrdng act. 213-739-4083
- Guit lkg for exp voc to trade singing lessons for guit lessons. I'm into rock & the blues. Lng Bch area. 310-428-0179
- Guit/sngwrtr sks male voc. 20-27, to compl cutting edge, melic HR band. 16 trk, only very srs nd call. Doug, 213-466-6761
- Guit/sngwrtr sks strong voc w/lnt & motivation. Infil include Floyd, Morrison, Church, Pearl Jam. Glenn, 310-473-4803
- HAIL MARY sks frontm for aggrsv, altmtr, 90's band. Fearless individual. No Hillyd dreamers. Cary, 714-960-1459

- Hey! Are you ready for the 21st century? Instrmt a + for this proj. Alwater, Glendale area. Top qual, pls. Crash, 310-374-0413
- HM Paul Rogers wtd for well estab, pro band driven to success in HR arenas. Product deal, very strong sngs. Mark, 818-509-9948; 213-624-1551
- HR band from E Cal relocated to LA sks voc/frontm to be next big thing. 818-989-0170
- Joe Cocker, Ray Charles, Steve Marriott, Robert Plant, R. Stewart. Get the picture? Call now. 310-470-7167
- LA thrash, speed metal band sks ld voc. Chuck Billy, Tom Mariah style. Must be srs & very dedict. Infil Slayer, Sepultura. Prng, 213-389-8948
- Latin style male w/soull voc & HR image wtd to compl Latin rock band set to recrd album in Oct. Infil Santana, Earth Wind & Fire. 818-348-7349
- Ld singer wtd ala old Stewart, Tyler, Jagger w/sngwrng abll & image. Then this band can get back to what it does best. R&R, 213-856-5682
- Lkg for 2nd tenor/baritone singer. Ready to wrk now. Must be willing to travel & be ready to make money. 213-962-2765
- Male ld voc/frontm nnd to compl HR band. Range & creativity a must. Infil YNT, Hagar, VH, Marc or Shawn, 818-705-9407
- Male voc wtd for eclectic modern retro proj. Ld & harmony. Near Griffith Park. No kids, pls. Bern, 818-246-9671
- Melic rock band w/killer sngs, gigs, rehrrl spc, sks ld singer w/ht tenor range. Infil Queen, Leppard, Rainbow, White Lion, Mike, 818-340-6947
- Nd ld male voc/guit wtd for rock band for touring & recrdng. Pro image, lks, att. Demo & photo. Pro only. Ray, 213-850-8552
- NORTH SIDE TERRORISTS sks WC Fields type image for ld voc in thrash metal band. No joke! Cyrus, 818-788-4466
- POOL HALL RICHARD sks frontm ala Stewart, Jagger, Tyler. Snowing abll a must. Bill, 213-462-7485

12. VOCALISTS WANTED

- #1 & dangerous, passionate ld voc/lyricst wtd for hrd, altmtr band w/mgmt, srs labl intrst. Pearl Jam, Nirvana, Jane's, 9'. Raspy/clean. Exp. Dan, 310-285-8642
- 1 singer nnd. Auditing young beauty. Nd beautifl model type singers for recrdng. Gary, 213-650-2326

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NEXT DEADLINE: WED., AUGUST 19, 12 NOON

•Pro voc wtd for cmrdl metal band. Intl Whitesnake, Lynch Mob, Dokken. Must have xint range. Tint a must, image impoirt. No flakes. J.R., 310-864-7587

•Publishing/writer/musician/singer/sks same for partnership. Cmrdl rock, pop. Heads, REM, Beatles. Pros only. Must be able to problem solve. 310-312-1874

•Rapper/voc wtd for new studio proj. Psychdic, funk hvy band. John. 213-463-0972

•Robinson, Jagger, Allman, SRV. Are you a black man trapped in a white boy's body? Guit & dmr sk soull singr/sngwrtr. Pager #818-543-9561

•Sngbr being sought by band into soull, psychdic style. No tng hr LA Slnp type singrs nd apply. Must have real vox. Qual individual. Imspo & job. Jay. 213-696-0205

•Sngrr ndd for the balls out, big rock band of all time. Nd we say more! Intl, anything cool. 310-306-0270

•Sngrr w/R&B, funk, gospel, blues, pop styles wtd. Band has 2 keybdst, dmr, guit plyr & horns. Bs plyr ndd as well. 818-886-6967

•Sngrr wtd by band w/orig hits. Please send video, pic to 4148 Whittsett #203, Studio City CA 91404

•Slnky, sexy black male frontm, unhibited w/energy & soul for something hvy, bluesy, grooving & funky. Intl Kik Tracee. Dan Reed, Little Caesar, Electric Boys, Ramones. Get it? Ray. 310-396-5466

•Southern rock style voc ndd to create band w/guit. Cowboy biker image. Marshall, eves. 310-445-8627

•Star qual voc ala Gillian, Coverdale, wtd for world class, melc, metal band w/sngs, bckng, deal pending, ready to recrd masters. Ron. 714-636-0528

•Strong, harmonically clear, clean, upper register voc le John Anderson. Steve Perry. 213-876-4070; 213-469-6666

•THE BRIDGE, hi harmony rock band ala Journey mts VH., sks killer frontm. This is the one. Jim. 213-851-8554

•THE LONG NECKS sk singr. Allman Bros. Stones. Skynyrd. Jay. 310-289-0538; Luke. 213-850-6921

•THE SIX GUNS, formerly the Cockney Mexicans, sks male voc for hrd driving, punk rock sound. Ron. 818-338-7284

•The time is now, the stage is waiting. HR band that's gd & different sks qualified frontm. Team wrk, lint a must. Andy. 818-359-9635

•Tomorrow's Child former guit now auditing visionary, altrmv frontm to start legendary band. Must be sngwrtr. Intl. Jane's. U2, Doors. Rick. 818-901-3842

•Verstl male voc wtd for sngwrtr studio proj. Crash. 310-374-0413

•Visionary street poet/frontm sought by known, unig altrmv guit to form legendary band. Must be sngwrtr. Intl. Farrell, Bone. 818-901-3842

•Voc for unig, hi energy rock band bordering on punk. Range & character a must. Writes welcome. No Skid types. Randy. 818-786-9073

•Voc wtd by dmr to real R&R band ala Stones, Crowes, Faces, T-Rex, etc. Billy. 805-498-4711

•Voc wtd for all orig band. We have mgmt, contacts & demo out right now. Call for more info. 213-661-0629

•Voc wtd for balls out, biggest rock band of all time. Intl, anything cool. 310-306-0270

•Voc wtd for band w/gigs. Bruce. 213-463-1559

•Voc wtd for HRproj w/mgmt. Nd pwr, gd image & att. 818-444-8196

•Voc wtd for melc, progrsv rock band in NY. Grt stage presnc, very wide range ndd. Will relocate. Intl Q'Ryche, Rush, Triumph, Kansas, Fates. 718-380-0812

•Voc wtd to J/F guit team to form groove orientd rock band. Grt gear, tunes, demo. Imspo. Intl VH, Tesla, AC/DC, Joe. 818-362-3853; John. 818-719-9297

•Voc wtd. Pwrfl, melc, unig, diverse, friendly, funny, partying, soull, tripped out, crazy, energetic frontm wtd. Jimmy. 213-962-4510

•Voc/frontm wtd for melc rock band w/orig sound & awesome sngs. Dedicat & strong vocs a must. Garth or Kevin. 310-923-8074

•Voc/guit wtd by keybdst to form duo or trio. Send demo to PO Box 91-1137, LA CA 90091

•We call upon the goddess of destruction to flesh out the

death machine for tribal rage, middle eastern band. Margaret or Gina. 818-401-3795; 818-982-2585

•World class voc/frontm wtd by San Diego based orig HR grp for studio/soundtrk proj. Exp, range, lng hr, rock image mandatory. 714-676-9630

•Wtd, male voc wstyle similar to Prince, Keith Sweat, Keith Washington. Must be fit, sexy, for video proj. 818-940-3499 x 456

•X-CBS guit sks pro HR/blues voc to form band. Must have grt R&R image & exp. Rogers, Marriot, Stewart, Jason. 818-990-6631

13. DRUMMERS AVAILABLE

•Are there any truly unique rock bands out there where sngs are the priority? Dmr still waiting. Avail for recrdng, touring, video. 213-968-2588

•1 together dmr. Lks, dbl bs. Tama kit, Imspo, die hard att, exp, seasoned pro. Will relocate for estab band. Ministry, B-Boys, Zappa, G.B.H. Brad. 714-776-8640

•714 area code dmr lkg for other 714's. Mature, pro minded individuals only. Influcude Supertramp, Level 42, jazz lovers who ply rock. Cuff. 714-579-1099

•A pro dmr avail for recrdng & touring. Paid sits only. Maj credits, compl accous & elec gear. No metal. Not a singer. Tom. 818-980-4882

•A real hvy rock dmr who plys Bonham feel is lkg for hvy rock band. No flakes, no image. 213-654-2825

•A1 pro rock dbl bs dmr formerly w/Rakha, sks proj that is ready to go. Huge kit w/cage. Blade. 818-909-9242

•Abundant, creatv grooves, pwrfl, exciting style, dramatic dbl bs showm, maj releases, videos, world tour exp. Proj possessing ltbl & bckng only. Ran. 213-962-0802

•Avail fem dmr to join already formed band. Dedicat, hrd wrk, energetic & fun. Lkg for the same. No HM or HR. No all girl bands. No BS. Kristen. 213-878-5581

•Creatv & srs dmr lkg for orig, altrmv band. English Intl. 213-881-9411

•Dmr/bs team sks newproj. Can ply anything & everything. 818-784-4112

•Dmr avail for band emphasizing vocs, piano & Hammond organ sound. Petty, Marshall Crenshaw, House Martins. Chr. 310-915-9691

•Dmr avail w/chops, style, lkg for recrdng, plyng, C&W band w/mgmt. David. 310-549-1370

•Dmr lkg for orig band. Intl INXS, Crowes. For Orange Co area. 714-963-2159

•Dmr skg wks. 25 yrs exp. Skg pro band w/srs att. Greg Davis. 213-376-8074

•Dmr sks csls/wedding band, all styles. Sings, reads, brushes. David. 310-549-1370

•Dmr w/20 yrs exp skg grrps w/inflnc bckng & mgmt for touring & recrdng. Also estab artists w/positive trk recrd. Lv msg. 310-868-7337

•Dmr, pro, sks wrkg band. Jim. 310-318-2210

•Dmr/bst team from Detroit avail for cool, makeup, bondage, motorcycle junkie band. Intl Ramones, Danzig, Messiah, Zodiac. 213-878-0853

•Exp pro sks wrkg slt. Demos, tours, club dates, csls. Gd reatmr, many yrs exp. All styles. Paid sits only. Intl-783-9166

•Fem dmr in LA. Pro league, tour, studio. Big groove & sound. Moon, Baker, Rockentfield, Lars. Let's wrk. Frans. 310-391-7990

•Fem dmr w/gd solid meter & time avail now to start all fem HR band. Srs only. Jennitr. 213-871-2722

•Fem dmr w/Intl image, equip, Imspo & no excuses avail for HR/HM band. 310-594-6176

•Hrd hitting NY dmr. 8 yrs road exp w/Tierrny, No Notice.

Warren Zevon. Pro gear, pro att, rock to metal. Hllwd area. Rich. 213-876-0818

•HR hitting, energetic dmr avail for pro slt. Have pro gear, att, exp, image. Sks estab band w/bckng, mgmt or ltbl. Mike. 310-318-1661

•Pro dmr for cntry or pop gigs. Clubs, tour or studio. Maj ltbl credits. Accous & Mldi gear. No HR. Pro sits only. Theo. 819-458-2521

•Pro dmr lkg for jazz/fusion grp. Can read very well. Young & hungry. Jeff. 818-986-8233

•Pro dmr skg wrkg gigs. Xint equip. Very dependbl, verstl. Sal. 818-548-9376

•Pro dmr sks band w/inflnc bckng & ltbl intrst only. Some music likes. Primus, Hendrix. Call for more info. Randy. 714-579-1117

•Pro dmr w/intellec sks viable proj or internatl tour. 818-831-9599

•Pro dmr, 29, solid plyr, hungry, deditd. Sks HR band w/ mgmt & bckng or deal. Yes, I'm from Texas. Travel no problem. Jack. 818-781-1937

•Pro dmr. Berklee College of Music & Mt grad, killer chops, very gd time, grt equip & att. Sks orig or cover estab band. Yan. 213-467-7064

•Pro dmr, xint meter & trk recrd avail for recrdng & paying sits. Avail to travel. Robert. 818-792-8954

•Pro dmr, wpos performr, 18 pc custom kit. Image, recrd credits, recent demo & video. Sks HR/HM band w/maj mgmt or deal. Pete. 213-464-2677

•Pro E&S dmr w/trk recrd avail for showcs's, demos, T40, csls, etc. I sing lkl & bckngd & ply all styles & read. Paul Goldberg. 818-902-0999

•R&B, jazz, rock, funk, new jack swing, grt att, team plyr, have Imspo. Cheron Moore. 213-462-1286

•Rhythm section skg estab, cmrdl rock band. Tired of unmoitvd keholes? Must have the music & determination to make it. Journey, hrd line. 818-998-7755

•Stammung, hvy, hrd driving, cmrdl rock band. Have image, sngs & pro gear. 818-989-0170

•Spiritual, multi percussnt w/jazz, bluesy world beat rhythms I'm not. But Paul Russell knows I ply a mean tambourine. Hugen. 818-352-9728

•40 dmr, any wks exp. Subbing OK, Ld & bckup vocs. Pierre. 310-425-8999

13. DRUMMERS WANTED

•#1 dmr ndd. Band Intl are Foreigner, Scorpis & early Ledzard. We have lockout studio & PA, etc. Rob. 818-958-8622

•101% deditd dmr wtd to form band. Must have simple, solid style. Intl Stones, Faces, etc. Must have simple, skinny, white boy image. 213-696-6100

•pc band wtd hr studio sks tall, skinny, tattooed dmr. Intl Love Bone, Jane's. 213-654-6928

•4 pc band w/studio sks tattooed, hrd hitting, solid groove monster. No uglies. Intl GNR, Love Bone. 213-461-9149

•Acous/elec dmr for orig band. Nol HR or metal. Copeland, Bonamys mix. Gd kit. No hi hat. No drugs, alcohol. Image not ndd. 213-258-9483

•Accous/Mldi dmr wtd to join new band w/exp musicians. Intl Bowie, Floyd, Robert Fripp. Judy. 310-275-4133

•Accous/Mldi dmr wtd to join new band w/exp musicians. No drugs. Intl Bowie, Floyd, Robert Fripp. Judy. 310-275-4133

•Adequate is not gd enough. Strong meter, young. Intl Prince, old soul. Matty. 213-660-7732

•Aggrsv dmr wtd for groove orientd HR band. Maj demo compltd. T. Bozzio, Alex VH. No egos or time wasters. Kester. 818-968-5138

•Aggrsv wld man pro dmr wtd for hrd R&R band. Uniq soull & radical intensity. Hllwd studio, Zep, Nirvana, Aero, Who, Jane's. 213-969-2445

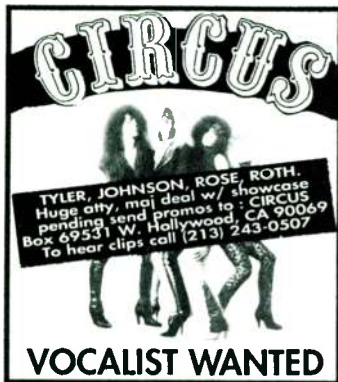
•Aggrsv, pro dmr wtd for groove, hvy rock band w/labl intrst, mgmt, R&R, funk, lks, brains, vox & sns of humor! 602-431-0892

•Aggrsv, progrsv, flashy dmr sks pro voc orientd rock band. Intl TNT, Queen, MSG, Europe, Scorpis. Killer image & set. Kevin. 213-258-2518

•Altrmv band sks dmr w/grt timing & pwr for moody, hard edged pop ala Throwing Muses, Siouxsie, Curve, Grt comex, no flakes. 818-783-8911

•Altrmv band w/sngs in film soundtrk & compilation CD, upcmrg gigs, sks altrmv dmr. Must like fish. 213-654-9793

•Altrmv dmr wtd by rock band w/mgmt & recrdng deal. Intl Echo, Velvet Undergrnd, Beatles. James. 310-289-4561



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• **Altiriv fem band** w/tons of potential skg aggress, moody dmr. Infr. Jane's, Jesus/Mary Chain, Cure, Male or fem, must be srs & dedictd. **J.A.M.**, 213-460-4870
• **Altiriv HR act, LIFE & TIMES**, sks creatv, energetic dmr. You have dbl bs & lots of cymbals. We have mgmt & upcmg releases. **Anthony**, 818-782-9205
• **Altiriv rock band** lkg for dmr. Infr. Replacemnts, lgyg. Neil Young, Costello, Ryan, 213-469-4376
• **Any dmr willing to start altiriv band** from ground floor? I have snrgs, guit, vox. You have personality, equip, trnspo. Take a listen. **Clayton**, 310-559-0594
• **Avante garde, stand up dmr/percussnt nrd** for industrial rock. **Mara FM proj.** Flizz, 310-450-5298
• **Blues dmr wtd.** **Frant Christina**, Chris Lusoan style, by blues trio. **RHYTHM LORDS**, 310-987-1050
• **Christian dmr wtd for HM band.** Commtid only. Ministry minded. **Robert**, after 6 pm, 818-287-4446
• **Crtry rock duo** lkg for prod mtr. **John or Leslie**, 213-969-4760
• **Creatv post punk dmr nrd** by band into Ministry, Bauhaus, Joy Div, Sabbath, early Alice Cooper. **Pro, pls.** **Rick**, 213-461-9592; **Todd**, 818-249-3928
• **Cross between Lary Mullen & Lenny White** for rock, soul, fusion hybrid. **Jim**, 818-761-4375
• **Cult, S' Garden, Crowes, Circuits of Pwr.** Pro equip, ait, image & dedictd. Have prodcr & mgmt. Must have bio, pic & tape. 818-752-1970
• **Diligent, perseverence band** sks estab dmr w/same who is ready to comit. **Purple to Cult**, Jane's, LA based. **Paul**, 800-244-9269
• **Do you love Journey, Toto?** Age 20-25, vocs, image, skill & gear. **Pls.** srs only, no BS. **Alex**, 818-994-0456
• **DMR Into Body Cont.** Run DMC, Beastie Boys w/ crnch. **Pls** by msg. **310-400-2261**
• **DMR nrd for orig.** ground up, no pressure, all fem, all black rock band. Singing help. **Infr Hendrix, Zep, Kings X, Galactic Cowboys.** **Tracee**, 213-481-0803
• **Dmr nrd for sng oriendd band.** **Infr Pretenders, Beatles.** **Ply simple yet hrd.** **Tim**, 213-874-6768
• **Dmr nrd immed for R&R band.** Must lkg cool & ply well w/ single bs only. **Pls.** 213-466-3524
• **Dmr w/sitamina, meter & pwr** for uniq, hi energy rock band. **Randy**, 818-786-8073
• **Dmr who can funk & swing & hip hop** nrd for progrsv, jazz/funk combo. **Dennis Chambers, Marvin Smith** int pref'd. **213-913-0192**
• **Dmr wtd by bst to jam & form band.** Simple & staid. **Infr G'n Crue.** **Rehs** 5 nites/week. No flakes or posers. **213-465-3001**
• **Dmr wtd by bst to jam & form raw & vicious band.** **Crue, Guns, etc.** Have tunes. **Hillyrd rehrsl.** PA. No idiot posers or flakes. **213-465-3001**
• **Dmr wtd by career minded voc w/writing partner** to form band. **Creatv input** highly appreciated. **Infr Raitt, Genesis, Henley, Amy Grant, Vanha**, 818-793-6054
• **Dmr wtd by cmrd rock band.** **CRY TROUGH.** **Infr Journey, Jovi, Prince.** Must be young, eager & srs. No free rides. **Cody**, 818-895-1089
• **Dmr wtd by melidc, moderm rock band w/pwrfl atmospirc sound & grt snrgs.** 1st album nearly finished. Must have pro equip, car, Steve, 818-793-6054
• **Dmr wtd by 1st adult contmp/dance duo** for live performcs. **Must sing** gd. **Mr B.** 818-783-8184
• **Dmr wtd for altiriv, pop, rock trio w/labrl intrst & demo deal.** **Dave**, 310-208-4516
• **Dmr wtd for band.** **Infr Henley, Sting, REM, Rehrs** 1 nite/week, gig 1 or 2 times/month. Must be pro, gd listner, strong plyr. **Tom**, 310-394-4890
• **Dmr wtd for colorfl, theatrl, alter-native band.** **Energy & imagination, experiment, fem voc.** 818-222-2463
• **Dmr wtd for fem fronted, altiriv pop band.** **Infr Pretenders, Kravitz, Beatles.** Pro only. 213-469-2553
• **Dmr wtd for giant plan** to change the world w/guirts & machines. 9' Nails, Jesus Jones, U2, Clash. **Tmfd visionaries** only. **213-893-2861**
• **Dmr wtd for hi energy, HR, blues int'l pwr trio.** **Steve**, 310-644-4553
• **Dmr wtd for next gr cmrd metal band.** **Infr Lynch Mob, Dokken, Whitesnake.** Must have pro chops. **Image importt, tint** a must. **No flakes.** **J.R.**, 310-864-7567
• **Dmr wtd for orig, altiriv rock band.** Must be 21 or over. **Keith Moon** int'l style acceptable. **213-739-8599**
• **Dmr wtd for peace & vegetabile rights.** **Altiriv Pasadena based band** int'l by REM, Echo, Hitchcock, James. Come to our garden haven. **David**, 818-584-3873
• **Dmr wtd for pro proj.** **Infr C.Trick, Leppard, Mr Big.** Bckgmd vocs for harmonies an absolute requirement. **Lng hr image, age 20-28, dedictd.** 818-797-9936

• **Dmr wtd for recrdng & shows** band. Hungry pros only. **T40 sound.** **Alex**, 213-653-7221
• **Dmr wtd for the band, DAUGHTER JUDY,** hi energy. **Clem Burke.** **S.Copeland.** **Vick**, 213-655-1741
• **Dmr wtd for uniq, altiriv rock band.** **Infr X, Blondie.** Have mgmt, studio time & lockout. Must be open minded. **213-851-7465**
• **Dmr wtd into Ride, Lush, XTC.** Throwing Muses, Aeroplanes. **213-665-4878**
• **Dmr wtd to comrl orig, altiriv band.** **Wacky yet srs.** **Upcmg pgs.** Be mid-20's, dedictd & hungry w/o limitations. **Clck,** 818-993-1836
• **Dmr wtd to comrl orig, percussiv, hi energy, hi energy, rhythmicly driven Latin rock band.** **Infr Santana, Cal Jader, Willy Bobo, Nuevo Flamenco.** **Dave**, 310-864-4078
• **Dmr wtd.** **Am-25.** Must have feeling, style. **Infr U2, Jane's, Pearl Jam, Charles.** **213-874-4486; 213-876-3034**
• **Dmr wtd.** **Bluesy R&R grp** sks groove specialist. Solid time, no tricks, cool & ready. **310-215-0349**
• **Dmr wtd.** **CLASS NASTY** auditing hrd hitng, loud & pwrfl dmr for cmrd HR proj. **Metcr & insincts** a must. **Have mgmt & recrdng info.** **818-444-8196**
• **Dmr wtd.** **Industrial dance/gothic, explore the bizarre & the unknown.** **Infr Specimen, Dead Can Dance, Skinny Puppy.** **45 Grave.** **Lvs msg.** **310-657-0185**
• **Dmr wtd.** **Orig.** on verge of being signed, 3-4 shows a month, strong snrgs, own studio & rehrsl. **Infr INXS & R&B.** **Srs only.** **Paul**, 213-655-4346
• **Dmr wtd.** **We have lockout in Studio City & PA.** **Our infl** are early Leppard, Foreigner, Scorp. **Scott**, 213-874-9444
• **Dmr, style of Tomy, pwr of Lars, kit of Alex Vh.** **Trnspo.** **Band** has pro gear, shows stud, mgmt. **213-968-3912**
• **Dmr prog mtr/familiar w/R8, SR16, into Ministry, Pixies.** **Srs only.** **Paul**, 213-655-4346
• **Dmr/percussnt wtd for orig folk, blues, rock band.** **Rehrsl spc +.** **Paid performcs.** **Pro only.** **Liane or Sharyn**, 310-659-0662
• **Dmr prog mtr/familiar w/R8, SR16, into Ministry, Pixies.** **213-935-0548**
• **Early rock roots** a must. All orig, showcsng, gigs. **Fortune**, 310-374-3352
• **Express, melidc groove dmr w/xint meter & exp for sng oriendd, pwr pop/rock lro.** **Have demo, lockout, gigs.** **Cuwer City.** **Gary**, 310-474-9929
• **Fem dmr nrd.** **Hrd hitng, grt meter, gd lks, gd ait.** **If you don't lll the above, don't call.** **818-503-7521**
• **Fem voc/sngwtr w/orig, cmrd rock band** sks dmr for gigs & recrdng. **310-973-7212**
• **Genesis cover band** lkg for Chester Thompson. **Lkg to put on a grt show.** **Let's do it for fun.** **Shaun**, 818-980-0540
• **Goddess of thunder, fury.** **Emerge from dark, tribal rat to beat like into lileless skin for angry, lunky, industrial, middle Eastem.** **Amazon tribe.** **Margaret**, 818-401-3795
• **Groove oriendd band w/mgmt nds dmr to resume plyng out.** **Sean**, 818-967-8064
• **Groove, soul, R&R.** **Dmr nrd** to start right away for blues/rock band. **Stones, Crowes, Satellites.** **818-785-0471**
• **Hey! Are you ready for the 21st century?** **Vox a +** for this proj. **let or harmony.** **Alwater, Giendale area.** **Top qual, pls.** **Crash**, 310-374-0413
• **HR/HM dmr wtd for band w/upcmng shows booked.** **Infr O'Ryche, Vh, Scorp.** **Skids.** **Dedictd muscians only.** **No flakes.** **213-851-5521**
• **HR/HM dmr wtd for band w/upcmng shows booked.** **The infl are O'Ryche, Vh, Scorp.** **Skids.** **No flakes, srs plys only.** **213-851-5521**
• **Infr unverse, art, lribal & ethnic rhythms, techno, groove, psychdc, dynamics, emotion.** **Zep, Jane's, Beatles, Planet Drum.** **213-461-5540**
• **Jon Bonham, Ginger Baker, S.Copeland.** **Strong, dynamic**

• **Dmr wtd for R&R, southern, gospel, soul, R&B, blues band.** **310-470-7167**
• **Lkg for dmr for soufl, accous rock band.** **310-472-8851**
• **Metallica mts Aero** after hanging w/VH while listening to Hendrx w/ztp on deck. **Infr guit & bs w/rehrsl sks dmr.** **213-461-7128**
• **MODEL CITIZEN** is lkg for Brazilian percussnt. **We have gigs pendng.** **Infr Sting, Paul Simon, Joni Mitchell, Gabriel, Demetrius.** **213-658-7582**
• **Monster dmr wtd for lastfl, progrsv, rock grp.** **Must have image, chops & gear.** **Infr Rush, ELP, Kansas, O'Ryche, Sabbath.** **818-765-8099**
• **Must be muscily comitted, intensity of Prince, new styles soul w/old style infl.** **Justin**, 213-931-3260
• **New orig band, moderm rock w/demos, sks dedictd dmr to join band for live/showcs's.** **Passion a must.** **No HR/HM.** **Mike**, 213-654-5333
• **Pro dmr being sought by band.** **Soufl, psychdc style singer.** **Must have your act together & qual equip.** **Job, etc.** **Jay**, 213-969-0205
• **Pro dmr for fast rising altiriv act.** **W/srs labl intrst labl Replacemnts.** **Material Issue, Ramones, Birdland, Husker Du, LA rehrsl.** **Denny**, 714-841-0309
• **Pro estab band sks pro estab dmr.** **Infr Cult, U2, Jane's, Purple.** **Must have solid chops, sns of humor, be dependbl, ready to comit.** **LA based.** **Steve**, 714-842-9269
• **Pro pwrhouse cmrd metal dmr wtd to form the next gr cmrd metal band.** **Infr Whitesnake, Dokken, Lynch Mob.** **No flakes.** **J.R.**, 310-864-7567
• **Prosv ensemble infl** by Yes, ELP & Kansas, sks dmr. **28-40.** **Must real & be comfortable w/clck.** **Michael**, 213-258-5233
• **Psychdc groove monster** sought by tripp, psy, grunge band intrst in exploring elements of industrial, hip hop w/ out machines. **Soul, drive, dedictd.** **818-727-0355; 818-762-1490**
• **R&R dmr nrd for band.** **Young & cool image nrd.** **No dbl bs dmr gds, pls.** **Dan**, 818-345-7233
• **Southern rock band nds groove dmr w/strong backbeat for 24 trk recrdng & shows.** **MANASSAS JUNCTION.** **818-981-0278**
• **Tall, skinny, tattooed, cool lkg dmr nrd.** **Must have lng hr.** **Must be able to travel.** **Infr Love Bone, GNR.** **213-461-9149**
• **THE SIX GUNS,** lormerly the Cockney Mexicans, sks dmr for hrd driving, punk rock sound. **Ron**, 818-338-7284
• **Ultra hvy pwr hlfr.** **Bonham, Ward, Weckle, S'Garden, Sam Hayne, Helmut.** **Pro gear.** **Do something real.** **819-521-9552**
• **Verstl groove dmr w/pro gear wtd for pro band.** **Infl include Zep, Peppers, L.Coulor, Vh, Rush.** **Gd ait a must.** **Guenher**, 818-780-7010
• **Verstl, open minded dmr wtd for orig, uniq rock band.** **Don**, 213-366-7063
• **Voc/guit sks dmr into S'Garden, Doors, Metallica for HR band w/labrl hints.** **310-473-5752**
• **Wtd, Skids** lunk dmr/programmr to combine the cool sophistication of jazz & big band style w/colorful urban R&B black style waihiete's loot lunk. **818-886-6967**

14. HORNS AVAILABLE

• **Sax plynr/EWI wtd synth plyr** avail for studio wrk, demos, all styles. Also for horn section arrangements. **Rick**, 818-845-9318

14. HORNS WANTED

• **Horn section, sax, trumpet, trombone plyrs** nrd for **demo, latin rock, salsa, orig proj.** **Tony**, 310-217-7564

15. SPECIALTIES

• **25 yro black fem singr/sngwtr** sks top music connected pop prodcr for 1st promg pkg. **No romance, no BS, just business.** **Tamiko**, 213-751-8429
• **All singrs, grps & sngwtrfs** who wnt to promote their snrgs on cable radio. **Call M.F.** **9-1 pm, Tim**, 818-908-4374
• **Altiriv sngwtr/voc/muscian lkg for prodcr, engineer, studio owner** intrst in recrdng cmrd, semi psychdc rock/pop. **Call for more info.** **Phil**, 310-375-3611
• **Attn rehrsl crs.** **Are you ready for a new internet hit?** **Reggae style, UB40 style remake.** **Contact direct.** **818-904-3499 x 456**
• **Audio engineer avail.** **Ron**, 818-509-1964
• **Auditing muscians** to form rock band w/fem id voc. **Have maj labl infl.** **Send solo demos to FRANKENSPIRE, PO Box 4735, Culver City CA 90230**
• **B'JARCO** nds a booker. **Mark**, 310-568-8788
• **Calling all bands.** **Publist lkg for bands** desiring strong press pkgs. **No pay reqd, just people w/strong goals, committmt & stability.** **310-436-6072**
• **Cellist wtd for recrdng.** **213-876-6660**
• **Crtry rock lem voc sks pro mgmt.** **Currently have single distributed overseas.** **Linn**, 702-438-8799
• **Electric violln, vocs, tenor sax.** **Excite your sound.** **Mark Eppling**, 818-567-0687
• **Engineer avail for live & studio sound.** **Reasonable rates.** **Much exp.** **Pager #213-230-0217**
• **Fem roommate.** **Santa Monica**, 1 bk from beach, pool, parking, laundry, cable TV. **Mature non smoker, dnkr or drugs.** **1st, last & security.** **\$375.** **Guy Marshall**, 310-395-4835
• **Guit, pret id, bs plyr & dmr or keybd plyr & dmr for C&W & blues band.** **818-762-2669**
• **Ind a roommate to share a house.** **\$300/month.** **Parking, rehrsl room in back of house.** **1200 sq ft.** **213-732-8013**
• **Investment of \$1200 wtd for recrdng demo tape** by artist w/hit matrl. **310-375-3611**
• **Investor wtd for uniq recrdng facility** proj. **Fully collateralized loan.** **213-851-2799; 213-851-3556**
• **Male rehrsl artist w/hit snrgs & hit image & maj prodcr nds investor** to help comit album proj. **\$10,000 min req'd.** **213-850-7284**

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for groove-heavy rock band with strong (and real!) label interest, mgmt., etc. Too many influences to list! Aggressive, exp'd w/p/waste & soul, well versed in R&R, funk, etc. Looks, brains, sense of humor a must! Vox ability a definite plus!

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 •Mgmt/ratty sought by singr/sngwrtr w/band ready to showcs. Folk, rock, cntry, pop. Cool & marketbl. Grl snqs & vocs. 818-597-9261
 •Mgmt for estab speed metal band. SKULL KRUSHER. Mgmt or bckng. Musts have credentials, pros only. Call anytime. 818-953-9149
 •New age pop grp forming. Nds guit, bs drms, male or fem, commit to new age thought & hot music. Matthew, 213-654-1294
 •Pro act forming. Sks creatv & responsbl musicians only. R&R ala Journey, Foreigner, Genesis. Rich, 805-581-2429
 •Prodr/arrangr w/Midi studio wtd by singr/sngwrtr lkg to shop demo tape. 310-399-2660
 •Prodrctn coordinator, exp & educated in all areas of


artist & lmt development, representation & road wrk. Credits & referencs. Sks company or sit. 310-288-6100
 •Red hot! ddc, elec violin, avail. SOA equip, chops & vox. Straight Jacket. 818-359-7838
 •Seqncr progmmr lkg for band. Willing to travel. Has album credits, new equip, sampling. 213-662-6380
 •Sngwrtr/programr/perfmr will wrk in exchange for amp repair or studio time. Will entertain, do seqncng, housewrk, yardwrk, car wash, etc. Michael, 213-368-4639
 •Sound engineer sks pro grps. Avail for tour or local dates. 12 yrs exp w/references. Dave, 818-772-0951
 •Sound person wtd for socio/environmentally active new age rock band. 213-876-4814
 •Soundmn, nat'l tour exp. compl tx rck, avail anytime. 619-944-9308
 •Srching for fem musicians. Must ply cntry music. 818-785-7753
 •T40 band sks booking agent. 60's-90's, Motown, pop & rock. Pierre, 310-425-8999
 •The BIGHOUSE nds crew, guit, bs & drm tech. Some pay. Rodney, 818-753-8218
 •University of Sound Arts victims! Anyone who was duped or ripped off by the University of Sound Arts pls contact Tim, 818-398-9540; 213-585-1088
 •Violinist/multi instrmtlst wtd for orig, altmtnv band mixing 60's rock w/blues, lolk, cntry & jazz! Inl Voccs a-. Mike, 818-771-0656
 •Voluntary guit/voc/sngwrtr sks mgr type to help develop career &/or do leg wrk. Will make it big. Radio rock, Mike, 818-764-4070
 •Voc lkg for guit, bst & drmr for music & lyric based band. Music along lines of Jane's, Pearl Jam, Love Bone, Scott Garves, 1321 S 4th St #B, La Crosse WI 54601

•Wtd, booking agent for timely, gigging, classic rock band. 213-463-1840
 •Wtd, Music publrtr or mgr w/knowledge of soundtrk distribn. Intrsd in film making & music prodrtn for film. Steve, 818-904-3499 x 456

16. SONGWRITERS

•A1 trax, orig tunes avail for your demo. R&B, new jack swing, dance, pop, pop/rock, etc. Maurice, 213-662-3642
 •ASCAP sngwrtr sks collab. LA/Nashville exp. now in Las Vegas. 702-438-8798
 •BMI published sngwrtr w/recrd credits sks grt lyrst for collab. Alan, 818-362-5157
 •Compz wtd, pop, dance style, similar to L.A. & Babyface & ballads like Diane Warren. Tom, 310-452-6232
 •Exp voc/lyricst nds sngwrtr who writes music for collab. Progrsv blues style. Wng toward band/perfmr w/theatrcd flair ala Gabriel, Bowie, Lennox, Michael, 213-656-2230
 •Fearless & ready. Real pool w/voc sks guit god/goddes for wring, recrdng, perfming. Patti Mecca Normal, Kerouac, Babes in Toyland, Liz, 213-913-9032
 •Fem rock lyrst lkg for music partner for partnership. Srs & exp a must. Tammy, 310-551-1532
 •Fem sngwrtr/guit lkg for male of the same to collab with. Styles Ethridge, Stevie Nicks, Susan, 310-659-5778
 •Fem sngwrtr/sngwrtr/guit, sks same for collab & wring. Inl Hear, Nicks, Raiti, Hundgren, Hall & Oates. Not pro yet. No lonely men. Madison, 818-247-7307
 •Fem voc/exp music. superb lyrst, pop ballads, soft

rock, maldly gifted, sk commitd, enduring music partnership. Sean, 213-653-8782
 •Guit/voc/wrtr sought by multi instrmtlst/wrtr for collab toward posib band proj. Intellgr rock ala Toy Matinee. Mr Mister, Steely Dan. 818-998-7106
 •Paul Joseph Hanson has cntry & pop demos. Sks publrtr, mgr & grp lkg for alternate matrl. & grps not necessarily self contained. Paul, 818-358-8863
 •Pro/rock/lolk sngwrtr sks representation to help shop tunes to publrtrs/artists. Matrl Inl from George Michaels to Peter Murphy. Chris, 818-989-0840
 •Pro sngwrtr w/outstndng matrl, music & lyrics skg outstndng id voc, unblinded, Amadeus, 213-938-4741
 •Pro sngwrtr/sngwr lkg for mature, versl, creatv music/sngwrtr for collab on proj. Some money. Pam, 310-306-1749
 •Publshd sngwrtr/musicn/sngwrtr sks same for partnership. Cntrl rock, pop, Heads, REM, Beatles. Pros only. Must be able to problem solve. 310-312-1874
 •Rock lyrst & sngwrtr nds for collab on upcmg pop demo recrdng. Pro only. Yan, 213-467-7064
 •Sngwrtr sks prodr, musicn or bands intrst in R&B, lolk, blues, pop, gospel or combination styles. Can provide keybrd support. Have matrl. 818-886-6567
 •Sngwrtr/guit, xtensive catalog, 100 snqs plus varied styles, blues, rock, jazz, uncatagorized. Inl Simon, Henley, other cntry adult wrtrs. Lkg to glg. 310-456-8659
 •Sngwrtr wtd to wrk with fem rapper to write music for keybrds or samples, etc. David, 310-838-1915
 •Sngwrtr/voc sks collab to write Christian snqs that will change the world. Must have xnt melody/arrangemnt idea. Rock, ballad, R&B. 310-398-1459
 •Sngwrtr wtd by fem sngwr, pop/dance style. Have demo dtd. Send tape, bio to Melanie, 8424-A Santa Monica Blvd, Box 572, W Hilywd CA 90069



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