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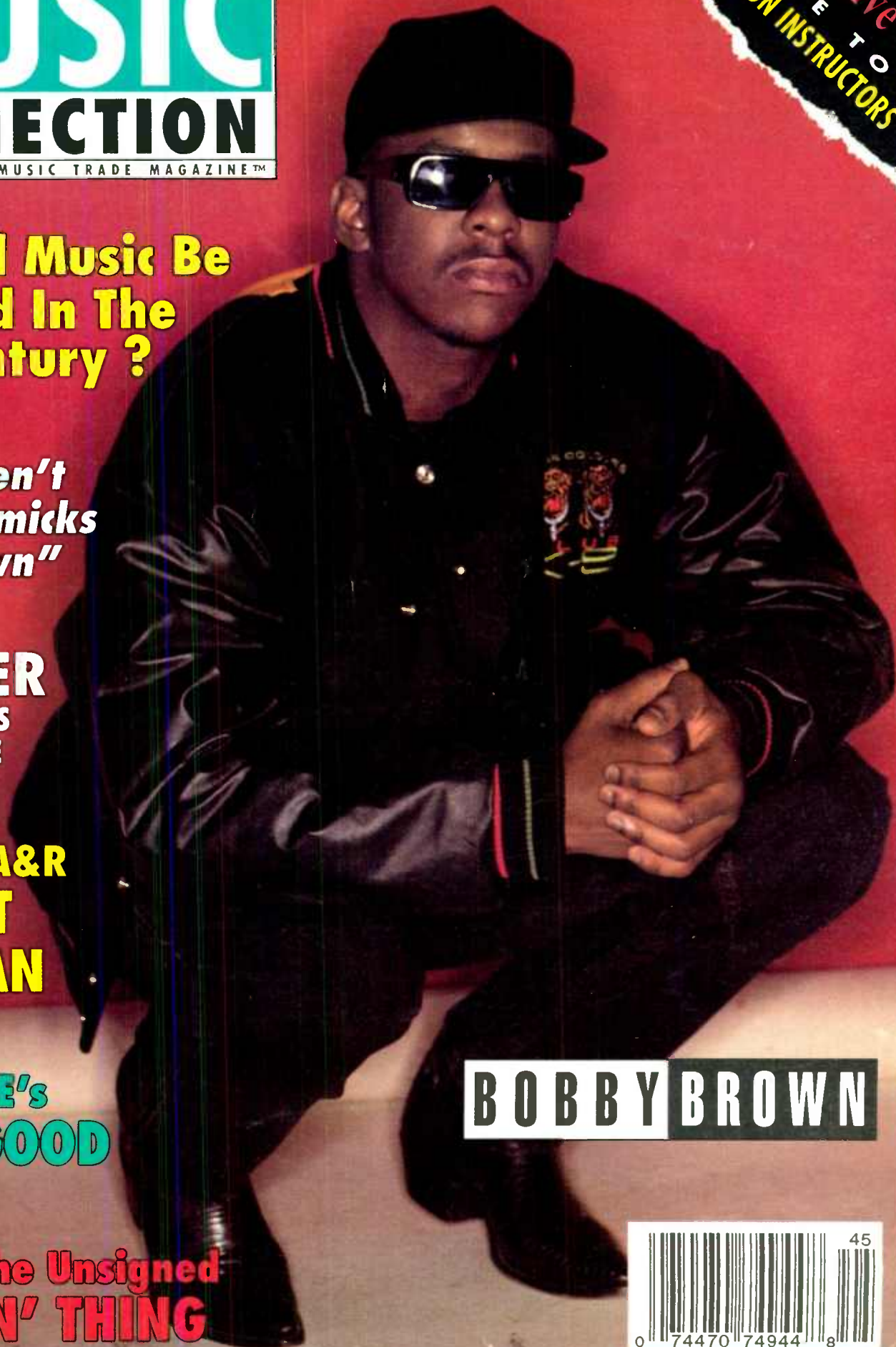
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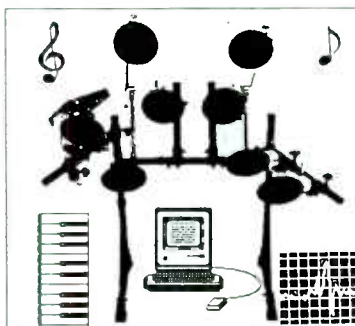
Albert Watson



20 BOBBY BROWN

After his monumental *Don't Be Cruel* album, Whitney Houston's husband returns to the top of both pop and R&B charts with a set that's every bit as likeable as his prior effort. Album includes a great duet with Whitney.

By Wayne Edwards



24 21st CENTURY MUSIC

Music is already part human and part technology. But where will we be going in the 21st Century? Industry producers and session players discuss their ideas regarding music production in the future.

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FEEDBACK

A Vote For Bob

Dear MC:

The "Vote For Bob" article by Tom Kidd in the October 12, 1992 issue (Vol. XVI, #21) of *Music Connection* states that "Robbins' paranoia has kept him from releasing the film's soundtrack." Paranoia is defined as "psychosis characterized by systematized delusions of persecution or grandeur." It is also defined as "a tendency on the part of an individual or group toward excessive or irrational suspiciousness and distrustfulness of others."

Robbins' explanation for not releasing the soundtrack is "taken out of context, it is not kind, it is not productive, it is not positive. It is not going to produce any kind of unity or anything productive or anything positive. It is just going to sow more discord and more dissent and more disunity." This statement does not display paranoia; it simply states the terms as is. Is it so unusual that an artist is willing to take responsibility for the material he exposes to the public? That an artist is not willing to exploit the possibility of making money at another's expense? *Bob Roberts* is a terrific movie, and in context, the audience can laugh at the songs because they can see the satire. Without the visuals, the songs are horrifying. Mr. Kidd should take a look around. The world is not a very nice place right now, and racism and other forms of prejudice are running rampant. Tim Robbins' attitude is a healthy one of responsibility, not of paranoia.

Kelly Beller
 Sherman Oaks, CA

Get A Bigger Name

Dear MC:

This letter is a response to the A&R Report on Laura Ziffren from Hollywood Records (Vol. XVI, #21). I would like to start by saying that what makes an article interesting and informative is to read about someone who is successful in the business and not an inexperienced lover of music, whose only credits are choosing music for her friends and having a hand at signing Mark Bell, whoever that is! I would like to know the positions of Rachel Matthews and Steve Jones. What do they do? How long have they been with Hollywood Records? And most important—what are their credits?

To read advice coming from

Laura Ziffren is a joke! This is a person who is just getting her feet wet and can't decide whether or not she accepts unsolicited tapes, but will send out answers. Come on! How do you expect anyone to take this article seriously? Do us a favor and take time to find someone who we can actually benefit from. If Laura Ziffren had signed Queen to Hollywood Records, your article would have been impressive. How about interviewing someone like that next time? Don't you think that would have made a better article?

Pamela Ellison
 North Hollywood, CA

CORRECTION:

In last issue's story on women songwriters, we incorrectly listed the Seventies hit "Sometimes When We Touch" as being a Cynthia Weil composition. It was actually written by Barry Mann and Dan Hill.

ROCK EDITOR WANTED:

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CALENDAR

By Trish Connery

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

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

Current

□ Vocal Coach Karen Jennings will hold a vocal workshop on November 15 from 2:00-4:00 p.m. This particular workshop will feature the Pavone Vocal Technique, a unique pop vocal method for all styles of singing, from metal to jazz. Topics will include vocal exercises and why they are necessary, breath support and breathing exercises for power and stamina, maintaining a healthy voice and avoiding vocal damage. The cost of the workshop is \$10.00. For additional information or to reserve your space, call (213) 668-0873.

□ Songwriter Bobby Troup, who helped bring Route 66 international fame with his song "Get Your Kicks On Route 66," will be among those to be honored during the 66th Anniversary celebration for the highway Sunday, November 15 at Santa Monica Pier. Route 66, known as the "Main Street of American," was opened in November of 1926 and became the main highway by which families moved west in the years before World War II. The full day's events marking the highway's 66th year will begin at noon and include an exhibition of vintage automobiles, an extensive display of memorabilia related to the Route, a free outdoor public concert and a reserved seating awards dinner and dance concert. For information or ticket purchase contact Barnard Management Services at (310) 394-RT66.

□ Also scheduled for November 15, from 5:00-6:00 p.m., Los Rock Angels will appear at the Hollywood Galaxy, 7021 Hollywood Blvd. The music is a blend of Norteno, the accordion-based music of Northern Mexico and Southern Texas, and Zydeco, the accordion and rub-board based music of Southwestern Louisiana, with a dose of rhythm and blues and rock & roll. This is a free concert, made possible by Kornwasser and Friedman and produced by Community Arts Resources (CARs). For more information, please call (310) 315-9444.

□ Voice coach Lisa Popeil is offering the Voiceworks Monthly Workshop on Sunday, November 15 from 1:00-3:00 p.m. Her topic will be "Health Tips For The Voice." Featured guest is Karen Lindstrom, Media and Artist Relations for Capitol Records who will speak on "Self-Promotion And Networking." The workshop cost is \$5.00. Call (818) 906-7229 to reserve your seat.

□ Los Angeles Songwriters Showcase (LASS) continues with its fine tradition of weekly Casette Rou-

lettes and Pitch-A-Thons. November 17 will feature Clyde Lieberman, consultant and staff writer at BMG as the guest for the 7:00 p.m. Casette Roulette; while Peter Bunetta, independent producer, will be at the 9:00 p.m. Pitch-A-Thon. November 24 will have Susan Brill, managing director of Nichion Music at the Casette Roulette, followed by Mitch Brody, A&R at Elektra Records at the Pitch-A-Thon. Both evenings are held at the Women's Club Of Hollywood, 1749 N. La Brea in Hollywood. Additional information may be obtained by calling the LASS, (213) 467-0533.

Recaps

□ Long time Trebas Institute of Recording Arts instructor, Ritch Esra, will present a one-day seminar on "Nine Ways To Make Money From Your Music." Designed for songwriters, this course will cover the best way to pitch songs to recording artists and A&R executives, and will also discuss the changing role of music publishing in today's market. The seminar will be held at the Information Exchange, 3280 Motor Ave. in West Los Angeles, on November 14 from 9:30 a.m. to 4:30 p.m. The fee is \$56. For registration, call (310) 839-2800.

□ Only in Los Angeles would a course entitled "Power Shmoozing: The New Rules For Social And Business Success" not only be offered, but also almost a requirement if you are in any way involved in the entertainment industry. This three-hour evening course will be taught by marketing consultant and author Terri Mandell, and will focus on elements of successful self-promotion, featuring hands-on techniques for socializing and networking in business and social environments. Scheduled for Thursday, November 12, 6:30 - 9:30 p.m., the workshop will be held at the Information Exchange, 3280 Motor Ave. in West Los Angeles. The fee is \$39 plus a \$3 fee for materials. To enroll, call (310) 839-4500.

□ The Songwriters Guild Foundation (SGA) will sponsor an Ask-A-Pro/Song Critique session on Wednesday, November 18 with Joe LeChance of Wemar Music Corp. These sessions offer songwriters an opportunity to have an industry professional answer their questions and critique their material. Call the SGA office for additional information and reservations at (213) 462-1108.

□ The Celebrity Centre International continues with its ongoing weekly vocal showcase on Wednesday, 8:00 p.m., at the Celebrity Centre International, 5930 Franklin Ave. in Hollywood. This weekly event is designed 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. **MC**

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Acoustic UNDERGROUND

L.A.'s ORIGINAL ACOUSTIC SONGWRITER/SINGER SHOWCASE

By Karen Orsi

If you're a songwriter, then naturally your number one mission is to write a great song. As Gene Fowler said: "Writing is easy. All you do is sit staring at the blank sheet of paper until the drops of blood form on your forehead." Without question, it is an all encompassing, often painful and lonely mission in life. But it's much easier if you try to do it alone, shutting out any possible avenues of support or encouragement. Right? Wrong. Songwriters have an available ally in the National Academy Of Songwriters, which offers a wide array of support services to its members. One of those services is the Acoustic Underground, the brainchild of Steve Schalchlin, Managing Director of NAS. Blythe Newlon, Director of Artist Development at NAS, and Paul Zollo, editor of *Songtalk* magazine, a quarterly publication of NAS. NAS is a twenty-year-old non-



profit educational organization that exists for the sole purpose of educating and supporting songwriters. "We are here to educate, promote and guide songwriters through the maze of the industry," emphasizes Blythe Newlon. "We have workshops and seminars every month and publishers listening for tunes for artists or their catalogs. We have all kinds of different ways to help songwriters get their songs listened to, from beginners all the way to our gold members. Some of our gold members include Billy Joel, Prince and Burt Bacharach." NAS is also fighting for the rights of songwriters in Congress, especially for the DAT bill that calls for an extra charge on blank tape to compensate songwriters for lost revenues on music taped from CDs or other media. All members get a monthly newsletter that keeps them up to date on all NAS events and showcases, and the quarterly publication *Songtalk*, which not long ago featured an interview with, surprisingly enough, the press-pensive Bob

Dylan. "He really likes our publication because it focuses on being a songwriter, not a celebrity," Blythe explains. Other willing interview participants include Paul Simon and Yoko Ono. NAS members also have access to health insurance. Blythe Newlon sees NAS as a valuable ally for songwriters. "We function almost as a port in the storm for songwriters, and for the songwriter who is also a performer. Trying to contact a record label and establish relationships with publishers is almost impossible. You need somebody to say, 'Okay, sit down' and offer some help. A person could sit down in our library here and do research to find out who is managing an artist and who is their publisher and producer and what the necessary phone numbers are."

Arthur Hamilton, President of the National Academy Of Songwriters, has a very heartfelt commitment to what the academy is trying to provide for artists. "What excites me about

NAS," he says, "is that as a songwriting organization we get to peer into the future of new performers and we get a chance to see them on their way to prominence. They don't have a track record, they don't have any one chasing after them yet but we know something big is going to happen to them in their career, and we as a songwriting organization just love being on the forefront of delivering new stars."

The Acoustic Underground is a means to showcase songwriting talent to the industry. In a memo illustrating the philosophy behind the Acoustic Underground, Blythe Newlon explains: "Why did NAS decide to begin a showcase series to feature talent to the industry? There are many reasons, but primarily because we were frustrated. Frustrated to see great singer-songwriters falling between the cracks because they didn't fit into the cookie-cutter mold expectations the labels were looking for. There was wonderful music out there and we were going to see that

it got heard...by the industry...by the decision makers, and so far we've done just that!" Blythe got her roots in talent management for a label, and also got her share of frustration and disappointment. When offered a position with NAS, she jumped at it. "I just really recognized the value of the academy, but I saw that they had a void in representing the performer as well as the songwriter," she says. That was three years ago. A monthly Acoustic Underground showcase is presented at At My Place. Eight or nine performers are featured, after an auditioning process conducted by NAS, and at the end of each showcase a headline act is presented, usually a signed artist, or one or more of the Academy's Gold members (Gold members are those who have written a song on an album that went gold). "It's nice because they're showing up [industry types] in droves," Blythe says. "They can see about nine artists all at once. They don't have to go to a bunch of different clubs." She confided that a couple of acoustic night performers are very close to being signed. As for the Acoustic Underground's content, Newlon says: "We really wanted to keep it acoustic so that the songwriting and the performer stand out. When they can pull that off, you know they've really got some talent."

Dan Kirkpatrick, Executive Director of NAS, also has a strong feeling of commitment and purpose. "NAS is on the forefront to recognize the importance of a show of this kind. We felt the resurgence of acoustic singers and songwriters needed an outlet which would showcase great

songs and performers.

The "Acoustic Artist Of The Year" finals are scheduled for November 9. "Throughout the year we've kept an eye out for some special people to have on our final program," Blythe says. "We've narrowed it down to three females, three males and three groups. Those people are going to be playing in front of our panel of judges on November 9." Judges include Capitol Records President Hale Milgrim, Rondor Music International President Lance Freed, Warner/Chappell Music President Les Bider, producer David Kershenaum, producer/songwriter Ron Dante, hit songwriter Jeff Barry, producer Chuck Plotkin and hit songwriters Lowen & Navarro. Out of those performing that night, the panel will select one performer from each category, then one overall acoustic performer. The overall winner will be performing in the "Salute To The American Songwriter."

The Salute To The American Songwriter is scheduled for December 3rd at the Wilshire Ebell Theater in Los Angeles, and this year the Lifetime Achievement Award goes to Stevie Wonder. Last year's Salute included performances by Dionne Warwick, Boyz II Men, Paul Williams, Arthur Hamilton, Peter Allen, Vince Gill, James Ingram and Jackie DeShannon. The Lifetime Achievement Award Winner for 1991 was the songwriting duo of Hal David and Burt Bacharach.

The National Academy Of Songwriters is at 6381 Hollywood Blvd., Ste. 780, Hollywood, CA 90028. Call (213) 463-7178 for more information.

MC



NAS Managing Director Steve Schalchlin (seated) with NAS Executive Director Dan Kirkpatrick, Director of Artist Development Blythe Newlon and Paul Zollo, editor of *Songtalk* magazine.

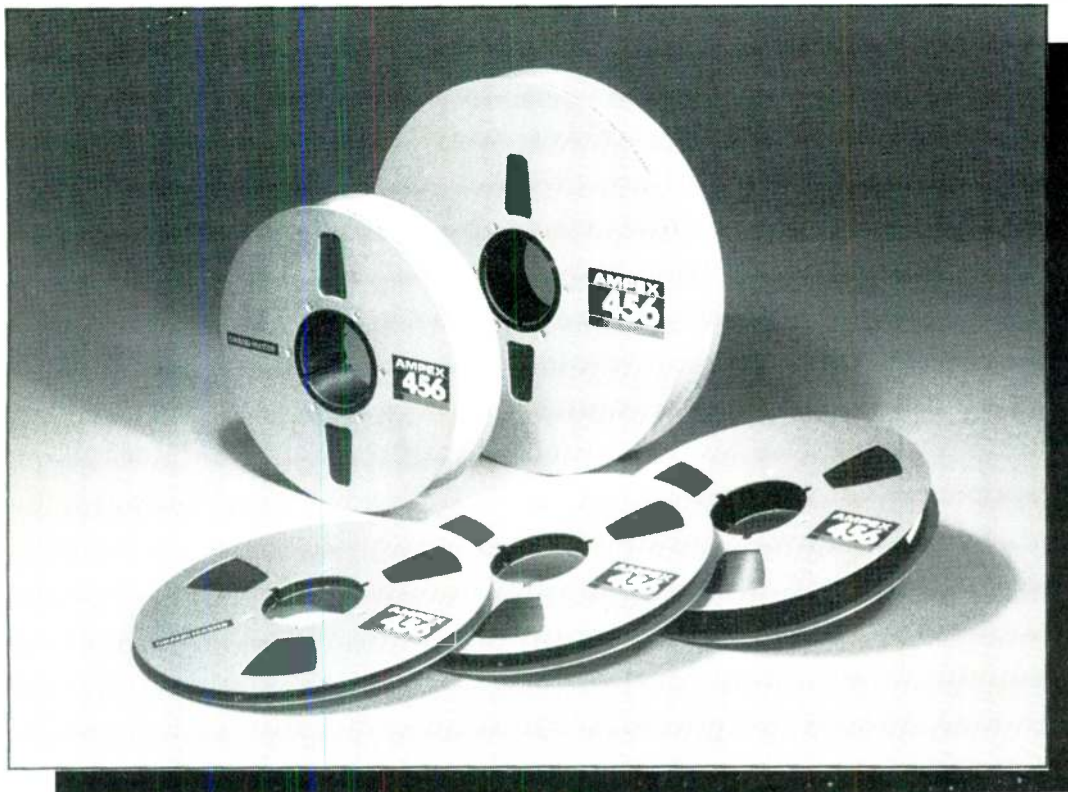
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Vince Neil Sues Mötley Crüe, Seeks Share Of Future Earnings

By Keith Bearen and Tom Farrell

LOS ANGELES—Former Mötley Crüe lead singer Vince Neil has filed a five-million-dollar lawsuit for libel, slander and breach of contract against his former bandmates and related corporations (Mötley Crüe Touring, Inc., Mötley Crüe International). Neil is seeking to be reinstated as a director, employee, officer and shareholder, citing that his hard work over the past twelve years helped to make Mötley Crüe an extremely successful hard rock band and that he should be allowed to be involved in the future decision-making process of the band. Neil is not seeking to be reinstated as a performing or recording member of the band.

"A lot of confusion stems from people thinking I want to be reinstated as a member of Mötley Crüe, as their singer," Neil told *Music Connection*. "I have no intention of singing with Mötley Crüe. I just want to be reinstated as a member of the corporation—in effect, as a business partner.

"I think you can't just fire somebody after building a huge company and just say, 'Alright, thanks for the last decade, now hit the road'—especially after signing a huge record deal [with Elektra], which I am one-fourth of. I still own part of the corporation and should be treated as such.

"They're trying to deny me cer-

tain monies which I am owed," he added. "That's what this all comes down to. I helped make that, and it isn't fair for them to try and take that away from me and gain on it." Neil is seeking five million dollars, additional punitive damages and a percentage of future earnings.

Furthermore, Neil states that false statements made by his former bandmates have compromised his professional standing within the industry. "They've said some really shitty things about me in the press, things that get back to me around town.

"I just feel that they were never my friends in the first place," sums up the veteran rocker. **MC**

about 25-30 dealers around the country who are offering similar free drum lessons.

"The whole idea is to get kids interested in playing the instrument, not just listening to it or watching it on MTV," said Jerry Hershman, one of the organizers behind IDM. "I didn't realize how excited the dealers were to get warm bodies into the stores of people who have never played drums before."

Hershman came up with the idea for IDM after working on International Guitar Month and watching that grow over the last six years. "The gimmick of Guitar Month was to get kids to come into the stores and buy guitars. Most of the guitar dealers are also drum dealers so we decided to do the same thing for drums," he explained.

While the Percussive Arts Society caters to consumer rather than trade organizations, they reacted positively to the idea of IDM and agreed to be the sponsors. "They kicked it off last year at their convention, and in January we had a seminar at NAMM, and we did another one in June. Now we're in the home stretch with more than 800 kits distributed," Hershman said.

In conjunction with International Drum Month, Remo is giving away \$10,000 in merchandise. They will also make a limited number of selected drum sets and snare drums available to dealers at special discounts for use in local dealer IDM events. **MC**

November Declared International Drum Month

By Sue Gold

NEW YORK—Following in the footsteps of International Guitar Month, November has been christened the first International Drum Month (IDM). The entire month will be devoted to international campaigns designed to raise awareness of drums and encourage people to buy and play drum sets.

Tennis star Jim Courier, who is also a drummer, has been named honorary chairman for IDM, which already has the support of NAMM (who contributed \$50,000 to kick off the event) and the Percussive Arts Society.

More than 135 celebrity drummers are also supporting IDM, offering the use of their name, autographed photos, posters and T-shirts. Quotes from celebrity drummers summing up their careers are also being distributed. Among the celebrities involved are Phil Collins, Ringo Starr, Simon Phillips and Steve Gadd.

"We're really pleased at the wonderful response from the percussion fraternity and their willingness to help make IDM a big success," said Pat Brown, IDM Steering Committee member. "So many people and companies are enthusiastic over the IDM program that it

makes us proud to be part of the percussion industry."

Special promotions are happening all over the country in an effort to gain awareness for the art of

percussion. More than 800 IDM participation kits have been sent to retailers, which contain a 35-page manual of 50 ideas and checklists to help retailers take full advantage of the program, samples of the IDM logo, labels, buttons, tags, posters and sample ads for them to use.

In Los Angeles, KNAC has been promoting giveaway products and free introductory drum lessons at any Sam Ash store. There are also

STING, COLLINS NAB TOP PRS HONORS



Sting and Phil Collins garnered the top awards at the twelve annual ASCAP awards dinner honoring members of the PRS (British Performing Rights Society), held in London recently. Sting was named Writer of the Year for "All This Time," and Collins was cited for the songs "Another Day In Paradise" and "Something Happened On The Way To Heaven." Pictured (L-R): PRS Chief Executive Michael Freegard, ASCAP Director Gloria Messinger, ASCAP President Morton Gould, Sting and Collins.

Sony Charged With Racketeering And Money Laundering

By Sue Gold

LOS ANGELES—Eric Wright, formerly of hard-core rap group N.W.A, and Comptown Records (a.k.a. Ruthless Records) have filed a multi-million-dollar lawsuit charging Sony Music with conspiracy to engage in racketeering, intentional interference with contractual relationship, violation of fiduciary duty and infringement of copyright.

The lawsuit also names Death Row Records, Solar Records, Tommy Mottola, Virgil Roberts, Dick Griffey, Hank Caldwell, David Glew, Craig Sussman, Andre Young (a.k.a. Dr. Dre), Marion Knight, Tracy Curry and Michelle Toussant.

The lawsuit stems from Sony and Solar Records' alleged involvement in obtaining the production services of Andre Young, under contract to Ruthless Records and a member of N.W.A (the controversial rap group has officially disbanded, according to Wright). The suit claims that those named attempted to force cancellation of artists' contracts through the use of threats, violent intimidation and other acts of extortion. Marion Knight, who, Wright's lawyer claims, has a long history of criminal violence, is alleged to have carried out these acts on behalf of the named defendants.


Wright also claims that Sony

and Solar are guilty of money laundering because they accrued proceeds from record sales which were made in violation of Ruthless' contractual copyright.

"Copyright violations are essentially no different than banks laundering money for drug dealers, and corporations such as Sony cannot be allowed simply to close their eyes to strong arm tactics and other unlawful measures employed by their recognized agents," said Michael Bourbeau, Wright's attorney.

When pressed to disclose specifics about the threats during a recent press conference, Wright could only say that he was scared and no physical harm really came to him. He also claimed he attended meetings late at night, by himself, though he suspected there was danger.

Wright's manager, Jerry Heller, did describe one alleged incident: "[Sony] called him late at night to meet with him at Solar and there were all these guys standing in the shadows, holding bats, and telling Eric they had his manager hostage in the van and they knew where his mother lived, and if he didn't sign, he knew what would happen."

Sony would not comment on the lawsuit. 

ARRESTED DEVELOPMENT SCORES PLATINUM



Chrysalis/EMIRG rap act Arrested Development was awarded with platinum plaques for their debut LP, *Three Years, Five Months And Two Days In The Life Of...* EMIRG Chairman Charles Koppelman (far right) and various industry executives are pictured backstage at Radio City Music Hall, congratulating the group on their success.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Bob Bernstein

Capitol-EMI Music has announced the promotion of Bob Bernstein to the post of Vice President, Public Relations/Corporate Communications. Bernstein, who joined the company in 1987 and who served as Senior Director of Public Relations prior to his recent promotion, will plan, coordinate and implement PR programs for Capitol-EMI Music. Bernstein will perform his duties out of the company's Vine Street Tower offices.

Ko Kawashima and Scott Leonard have announced the formation of indie tour consulting and music marketing firm Asylum. The L.A.-based company offers industry essential services, with an emphasis on grass roots tour marketing. Kawashima and Leonard previously worked together at Virgin Records' as the label's artist development and tour coordinating team.

Sony Classical has appointed Larry Golinski to the post of Vice President & General Manager. Golinski, who will be based in New York, will shepherd the overall direction and administration of Sony Classical's American operations.

Michael Krassner has been named Chief Operating Officer for Winterland Productions, a division of MCA Music Entertainment Group. Krassner was formerly Winterland's Executive Vice President.



Bruce Harris

EMI Records Group North America has announced the appointment of Bruce Harris to the post of Director, Catalog Development and Marketing. Previously the Director of Marketing for EMI Records, Harris has served professional stints with Elektra, Epic and RCA.

WEA has announced several new appointments in its Chicago branch: Bob Callahan has been named Sales Rep, John Cooper has been appointed Singles Specialist and John Udell becomes WEA's In-House Marketing Rep.

BMG Video International has named Adrian Workman to the newly created post of Senior Vice President. Recently

the company's Vice President, Workman will continue to be based in London.

Def American Recordings has announced the promotion of Donna Chadwell to the post of National Secondary AOR Promotion. Chadwell will oversee secondary market AOR Radio promotion efforts for the label's roster of artists.

In more Def American news, Melissa Dragich has been named to the post of Manager National Media. Formerly with Relativity Records, Dragich will handle tour, college and media coverage, most notably for label acts Red Devils, the Jayhawks, Danzig and Trouble.



Chrissy Stern

Uni Distribution Corp. has announced several new promotions: Chrissy Stern has been named Associate Director of Advertising, Mavis Takemoto has been appointed Vice President of Administration and Nancy Dead becomes the company's Associate Director of Programming, New Releases and Catalog Product.


Marti L. Lakin and Amy D. Lawrence have been promoted to the posts of Vice President of Feature Films Sales and Vice President of Television Sales, Todd-AO/Glen Glenn Studio, respectively. Lawrence was formerly Director of Sales, and Lakin was most recently Director of Feature Films Sales.

Relativity Records has made several executive changes: Grace Heck has been named Associate National Director of Media Relations, Rob Lawi becomes the label's East Coast Media Relations Coordinator and Kristeen Riggs has been appointed West Coast Media Relations Coordinator.

Arista Records has named Jim Elliot to the post of Vice President, Top Forty Promotion. Jim was formerly with A.I.R. (Active Industry Research).



Todd Bisson

Columbia has announced the promotion of Todd Bisson to the post of National Director, Alternative Music Promotion. Bisson will perform his duties out of the label's New York offices. 



Bennett Kaufman

Company: RCA Records
Title: VP/A&R West Coast
Duties: Talent acquisition
Years with company: Six

Dialogue

A&R Staff: "Here on the West Coast we have Alison Ball-Gabriel (Senior Director, A&R), Jeff Bowens (A&R Consultant), Lesley Lewis (A&R Manager) and Kim Bacon (A&R Coordinator)."

A&R Focus: "The only agenda we have is looking for artists that we feel have long-term potential. We're not looking for the quick hit; the here today, gone tomorrow acts. We want artists that we can develop; ones that can have long careers. We want very credible artists who, regardless of which area of music they represent, have something to say both with their lyrics and with their music."

Talent Ingredients: "The bottom line is that to get signed, a band has got to have great songs. That means great songs within the musical genre of the band. If it's an industrial band, then great songs within that marketplace. I also look for bands that have a lot of presence and charisma. And something unique—whether it's a point of view they take in writing their songs or a vocal sound. And this has to hold true not just visually but on tape as well."

The Economy: "One of the things we're trying to do to get around the

poor economy is to package acts better. In the past, where you just put a band out on its own club tour, now you're packaging two or three bands together so they can bring in a wider audience. We try to look for tours where the acts aren't competing with each other and aren't exactly the same, either. I think that helps keep bands out on the road and it also serves to sell an entire show rather than one particular band. Today, you have to provide more entertainment for the dollar. You also have to be

certain to put the right bands out there—bands that can pull it off live."

Trends: "Here at RCA we're looking for bands that are on the cutting edge—we don't want acts that follow trends of any kind. We want bands that are one step ahead. Right now, the market is a bit fragmented which enables various kinds of acts to sell. The marketplace is very receptive to new things these days and that's exciting—it allows people to be a little more adventurous."

Alternative Radio: "It's very important to have a place to start. It's very difficult to just take an act and go straight to CHR radio. And when we talk about long-term careers, bands need to have a foundation and a place from which to build a base. Alternative radio is one of those places."

Local Scene: "I think the L.A. scene right now is still in a little bit of a transition. I'm not sure where it's really going. It doesn't seem to be focused, but that's okay. In some ways that's better because everyone isn't copying everyone else. And we've seen that happen before."

Unsolicited Tapes: "The policy of the label is that we do not accept unsolicited tapes. If I heard about something, I would request a tape."

Seattle: "What happened up in Seattle several years ago was that you had bands making music for their fans and for themselves. You'd have three or four bands pitch in and rent a hall, bring in a sound system, sell tickets and make music for the people. They made the music that they loved and performed it for themselves. And that's a great thing."

New Signings: "I just signed a new

act that I'm very excited about called Def FX. It's a very unique band in that it's a marriage of industrial meets techno with certain pop elements. They're a very powerful group from Australia that actually does have songs. Another artist we're very excited about is one that Lesley Lewis signed. It's a singer/songwriter named Dylan O'Brian who is a very prolific writer and he also plays piano."

In Progress: "The acts that we're particularly excited about at the moment are Michael Penn, Me Phi Me, the new Martha Wash album and a new R&B/pop act called SWV. RCA is one company that works extremely close with its Nashville company. Right now we're working real hard to break a band called Restless Heart in the contemporary marketplace. As a Nashville band, they've had several gold records and several grammys. In terms of some of the younger bands we're working long-term, there's an L.A. band called Kik Tracee who are doing very well and a new band out of New York called 700 Miles which is a great rock & roll band. We're also excited about 21 Guns who are out with Hardline. Those are some of the acts we're focusing on now."

Advice: "The advice I would give to bands that play out, regardless of where they're located, is to be true to themselves and not follow any trends. Also, that they be aggressive in their writing and performance and in what they can do in their own marketplace to promote their own band. It could be making up your own cassettes to sell at gigs or making CDs to try and get an indie deal."

"Just do whatever you can in your own marketplace to climb the ladder. And if you do that, A&R people will find you. We speak with people in each city at the press and radio



Fronted by former Hurricane lead guitarist Robert Sarzo, his new band, simply and appropriately called Sarzo, features vocalist Rudy Rails, bassist Kenny Cordova and drummer David Wright. When the band hits the road, they will add a percussionist and a keyboardist/second guitarist for a fuller sound. To help insure international success, Robert and Rudy write their songs in both English and Spanish. Now that's thinking ahead.



Are these guys implying that getting signed was as easy as a piece of cake? Actually, the members of Seattle-based group **Mudhoney** are giving us all a clue as to the title of their Reprise debut, *Piece Of Cake*. Pictured above (L-R) are group members **Dan Peters** (drums), **Matt Lukin** (bass), **Mark Arm** (vocals, guitar) and **Steve Turner** (guitar).

levels as well as with local promoters and music attorneys and we're constantly asking them what's happening in their market. We want to know who are the hottest bands in different areas. We're looking for the bands. If you worry less about what kind of package to drop in the mail and more about how to become Number One in your marketplace, then you'll stack the odds more favorably in your favor.

"In terms of studio-generated projects, singers & songwriters who may not be able to put a band around them—then it might be wise to work with publishing companies in your marketplace. The people at BMI and ASCAP are extremely helpful with new acts and both of those societies develop acts and put on showcases that attract A&R people."

Grapevine

The **Coconut Teaszer** will host the **Bandaloo Doctors** for two nights on November 6 & 7. Band features **Bonnie Bramlett**, **Sheridan**, **Jimmy Crespo** (Aerosmith) and C,S&N drummer **Dallas Taylor**. Then, on Nov. 20th, former Monkee **Peter Tork** will appear with his band.

The Strip seems to be coming back to life with a couple of sold-out shows at the **Roxy** by **Pretty Boy Floyd** and **Big Bang Babies**. It's also good to see the streets lined with people at 1 a.m.

Columbia's book and music publishing subsidiary, **CPP Belwin, Inc.** has purchased the rights to **John Novello's** book, *The Contemporary Keyboardist*, which sells in over 45 countries around the world. The book, some 550 pages long, sells for approximately \$50.

Basil Gold's *Let's Rock 'N' Roll* show has added **Nick Douglas** as co-host. Additionally, the show will soon be seen on **KCOP-Channel 13** here in Los Angeles. Congratulations to Basil and his entire staff for sticking it out these many years and providing an outlet for local talent.

Get ready because **Howard Stern** will be coming to **E!** The Entertainment Channel signed the loud mouth radio king to a big bucks deal en-

abling Stern to abandon his no-budget, WWOR-TV show that he'd been complaining about for the past year. In addition to his radio shows and his forthcoming **E!** debut, Stern is also releasing a video and is developing two major motion picture ideas. Stern's **E!** show will be a one-on-one interview program.

The **Red Onion** will be continuing its **Demo Search** program which began a year ago and was highly successful. Bands are allowed to play their demotapes over the sound system and can flyer the club to promote upcoming shows. The catch is that each band is required to bring in ten people per song played. So, if you want the audience to hear three of your demo tunes, you must bring in 30 patrons to the club. All tapes must be made directly from DAT and must be properly labeled with a J-card. This demo promotion is held on Wednesdays only with no tape accepted after 9:30. For more info, call **KNAC** night promoter **Al** at (310) 318-5466. Bands scheduled to promote their tapes in November include **Treason**, **Bandit**, **Cult of the Wrong Note**, **Terror Train** & **Soul Shaker**.


Bands from the past that are currently enjoying widespread success on the road (in one configuration or another) include: **Dan Hicks**, **Brian Auger**, **Brewer & Shipley**, **Strawberry Alarm Clock**, **John Sebastian**, **Savoy Brown** & **the Village People**.

On The Move

Alison Ball-Gabriel has been appointed Senior Director A&R West Coast for **RCA Records**. She'll be involved with talent acquisition and selection of songs and producers for upcoming recording projects.

Life, Sex & Death and **Kik Tracee** have signed on with **Triad Artists** for bookings.

Mudhoney, the Seattle-based alternative band, has signed a recording deal with **Reprise Records**.

The **William Morris Agency** has acquired **Triad Artists** for a sum reportedly in the area of \$18-25 million. 



The Fizzy Bangers

Contact: Fizzy Bangers
(213) 957-4955

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

The **Fizzy Bangers** (quite an interesting name) have been playing in and around the Los Angeles area for a few years now and building quite a fan following at that. Combining the best elements of alternative and pop, the Bangers never lose their sense of humor as is evidenced by songs such as "What's A Nice Girl Like You (Doin' With A Face Like That)," "Hot Dog On A Stick Girl!" and "Smokin' Fags." The music is very loose and raw but manages to capture the honesty in the songwriting which is very important. Highlight of the set is "Smokin' Fags" with its various meanings, its sense of humor and catchy pop hook. If you like unusual, original music with a twist, you'll love this four-song demo. The Fizzy Bangers are definitely on the right track and should soon be noticed by the A&R community. Their writing has certainly improved.



Ivory Tower

Contact: Red Engine Music
(818) 377-5293

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Marc Ferrari is no newcomer to the rock scene. An integral member of **Keel** and **Cold Sweat**, Ferrari returns with his latest rock project called **Ivory Tower**. Featuring the vocals of **Michael Mulholland**, the pair tear into three original metal songs that are refreshing and melodic. Ferrari is a guitar virtuoso that has never really received the accolades he deserves. "Flying Blind," "Long On Love" and "Runaway Train" are three solid cuts that would do any album justice—with the second track a possible single for AOR. Co-produced by **Marc Ferrari** and **Pat Regan**, this tape is ready to make the appropriate A&R rounds and should meet with great results. If Ferrari and Mulholland can perform live and be half as exciting as their demo tape, they'll land a deal in no time. Watch out for these guys.



Shivertown

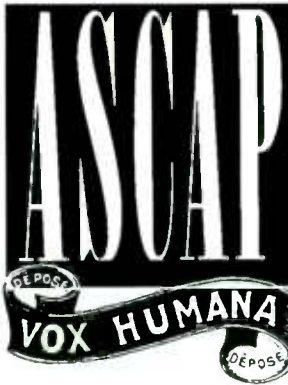
Contact: Dino M.
(310) 782-0915

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Shivertown is a rock quintet that has been playing around the Los Angeles circuit for a bit over a year. Lead singer and songwriter **David Robyn** is responsible for creating the band's material, which really doesn't reveal anything new or different. The playing is tight as can be, and the vocals are truly powerful. I do feel, however, that the songs are too generic and not different enough to jump out from the pack and stand alone. With a superbly produced demo tape, though, the band should certainly get plenty of career mileage. This is a no-frills outfit—no makeup, no gimmicks, just plain musical talent to speak of. All they need is some stronger material to really turn some A&R heads in their direction. And I have a feeling we won't have long to wait.

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



TORI, TORI, TORI



Following an astoundingly successful tour of the U.S., Tori Amos was congratulated by Atlantic's Danny Goldberg, manager Arthur Spivak and ASCAP's Loretta Muñoz and Brendan Okrent.

THE SECRET'S OUT



L.A.'s own Greta (shown with ASCAP's Michael Badami and managers Steve Levesque and David Crowley) is no longer one of ASCAP's Hardest Kept Secrets having recently signed with Mercury Records.

A POET'S POET



Poetic Groove/Interscope recording artists The Poetess joined Poetic Groove's Jerry Davis and ASCAP's Alonzo Robinson to celebrate the release of her album, *Simply Poetry*.

ADVERTISEMENT

SONGWORKS—PAT LEWIS



Party-goers at a recent Warner Chappell Music bash included (L-R): Susan Handelson, writer; Garland Jeffries, writer; Suzanne Vega, artist/writer; Kenny MacPherson, Vice President Creative, WCM; Steve Jordan, producer; Les Bider, Chairman and CEO, WCM; Rick Shoemaker, Senior Vice President, WCM; and Jenni Muldaur, writer.

Songwriter Activities

We just knew that it would only be a matter of time before former MCA Music Publishing head honcho Leeds Levy would turn-up with his own publishing company. And he finally has. Levy announced the formation of Leeds Entertainment, a music publishing venture. As President of the newly-formed company, Levy is actively seeking to acquire a wide variety of musical copyrights and catalogs and will be placing particular emphasis on the marketing of all acquired compositions. To that end, Levy has hired Virginia Bowen as Marketing Manager for the company. Already, Leeds Entertainment has hit the Top Twenty on the Canadian charts with Sue Medley's "Inside Out" co-written by Billy Crain, Levy's first songwriter signing. Crain is best known for his Poco pop hit "Call It Love." Currently, the firm is completing its first catalog acquisition.

BMI has gotten into the club swing of things with its new local talent showcase series, *New Music Nights*. BMI rotates between Molly Malones—a quaint and comfortable Irish pub near Wilshire and Fairfax in Los Angeles—and the Club Lingerie in Hollywood for these shows. At Molly's, BMI primarily showcases acoustic acts, smaller ensembles, and singer/songwriters, whereas at Club Lingerie, they put on showcases with your more alternative styled music. At the latest Lingerie

showcase, a number of unique bands performed including *Babyland*, *Holy Water*, *April's Motel Room*, *Stanford Prison Experiment*, and *Spoon*. There were plenty of industry people on hand, and BMI even had an exquisite buffet and open bar during the first hour of the showcase. If you'd like to be considered for these industry showcases, give BMI's Julie Gordon or Kelly Horde a call at (310) 659-9109 or send your package (and don't forget a letter explaining what your inquiry is regarding) to: BMI/New Music Nights, 8730 Sunset Blvd., 3rd Floor, Los Angeles, CA 90069.

Warner Chappell Music threw a huge end of the summer bash recently in their New York offices. The party was hosted by WCM's Chairman and CEO Les Bider; Senior Vice President/Creative, Rick Shoemaker; and Kenny MacPherson, Vice President, Creative. Many of the songwriters and producers in attendance were Steve Jordan, Bernard Belle, Suzanne Vega, Danny Kortchman, Glen Burtnick, Wendy Chamlin, Lisa and Trevor Steel. Jule Style stopped by and played the piano for everyone's delight.

Bug Music's Willy Dixon's "Shake For Me" will be on Stevie Ray Vaughan's Sony release, *In The Beginning*. Dixon's "You Can't Judge A Book By Its Cover" is on *The Fabulous Thunderbirds Greatest Hits* LP.

Maura O'Connell has included



Another excellent set at the recent ASCAP-sponsored "Hardest Kept Secrets" came from hard-core outfit X-Crib. Pictured is the band's dynamite lead vocalist Steve DeBro. This is definitely a band on the rise!



Well folks, it's official—Los Angeles local faves Greta have signed a record deal with Mercury. Pictured is Josh Gordon, the band's spirited (and pretty darn personable) bass player, at a recent ASCAP-sponsored "Hardest Kept Secrets" showcase. Greta hasn't signed a publishing deal yet, but considering the number of offers and inquiries they got during the record company courting phase of their career, they'll probably be bombarded by publishers at any moment! Congratulations, Paul, Josh, Kyle and Scott—you worked your asses off without compromising one iota of your vision or principles, and you deserve every drop of recognition that you reap.

"First You Cry," written by Bug Music writers David Egan and Buddy Flett, on her new Warner Bros. album.

Bug Music's first London signing is producer John Rivers, who has co-written songs with Daniel Ash (Love & Rockets) for a forthcoming album.

Songwriter Signings

Bug Music welcomed a number of new songwriters into the ranks including Jay Davis, Joe Ferry, Henry Kapono, Christian Fulghum, Zakiya Hooker, Ron Block and Malcolm Holcome.



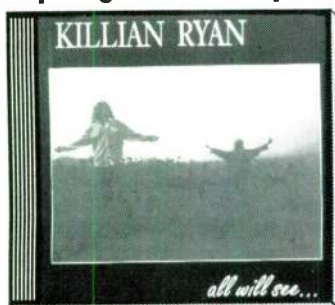
Pictured is *Babyland*—an industrial noise band based here in Los Angeles—who recently performed at BMI's New Music Nights at the Club Lingerie in Hollywood. For more info about this young duo, call Dan Gatto at (310) 471-7673.

SONGWORKS—PAT LEWIS



International recording artist *k.d. lang* was congratulated backstage after her sold-out performance at the Universal Amphitheatre in Los Angeles. Pictured (L-R) are: Gary Gilbert, attorney; Michael Sandoval, VP Creative, Polygram; *k.d.*; Larry Wanagas, manager; John Baldi, Creative Director, Polygram; Carl Scott, Senior VP A&R, Warner Bros.

Songwriter Demo Spotlight: Killian Ryan



Los Angeles-based singer/songwriter/acoustic guitarist Killian Ryan has gone that extra mile and put a collection of his tunes on a CD entitled *all will see...* Ryan's material clearly falls into the alternative music category, but should find favor with pop music listeners as well. His bandmates, who equally share in the writing duties, are guitarist Jim Stubblefield, drummer Jeff Packman, and bassist Matt Simpson. These nine songs gently and ever so eloquently take the listener on a rich and colorful sojourn through poetic, stirring, and passion-filled adventures. What immediately strikes me about these tunes are both Ryan's descriptive use of language and the unusual subject matter that he writes about.


He's also blessed with a strong, distinctive voice and he's got plenty of good looks to boot. Highlights include a sultry, slower tune entitled "Sister Tomorrow" and "Here," which is an introspective song about that never-ending search for the meaning of life. This is an artist definitely worth checking out! For info, call Killian Ryan at: (818) 760-6596.

The Business Side

MCA Music Publishing has appointed Nick Phillips to the position of Vice President of MCA Music International. In this new capacity, Phillips, who is based in London, will coordinate the creative activities of MCA Music's European branches.

Josheph J. DiMona, Esq. has been named to the position of Assistant Vice President/Counsel, Licensing-Legal, at BMI in New York. In his position, DiMona will oversee the full range of legal activities for BMI's General Licensing and Telecommunications departments.

Bug Music welcomed Gerri Geraghty to its staff at the London offices. And Leslie Barr also joined the staff of Bug Music in their Nashville offices.

CORRECTION: In our last issue, we inadvertently printed the wrong phone number for TRM Publishing. The correct number is (310) 393-0544. 



Songwriter Tony Haynes signed with Giant Music Publishing. Pictured (L-R) are: Irving Azoff, owner, Giant Records; Tony Haynes; and Dale Kawashima, President, Giant Music.

PUBLISHER PROFILE

Dale Tedesco

President, Dale Tedesco Music Publishing Co. (BMI)/ Tedesco Tunes (ASCAP)
16020 Lahey Street
Granada Hills, CA 91344
(818) 360-7329

By Pat Lewis




Independent music publisher Dale Tedesco grew up smack in the middle of the burgeoning music business. His father, Tommy Tedesco—a busy session musician during the Sixties—would often bring his young son along with him to sessions, which eventually inspired the young Tedesco to join a band of his own. During his early garage band days, he also worked as a gofer at a recording studio. From there, Tedesco worked for Warner Bros. Music for seven years and then, moved over to MCA Music Publishing where he worked as a professional manager (or song-plugger). Moving over to ABC Dunhill in 1979 proved a disappointment when, a year later, the company merged with MCA Music and many folks on the payroll at ABC Dunhill were handed their pink slips. It was at this time that Tedesco (and his wife Betty Lou) decided to make a go of it as an independent publisher. "Basically, I did it to be autonomous," recalls Tedesco. "I wanted to be on my own, and to do what I had to do to make or break my own career."

Over the next several years, the Tedescos began building their roster of writers. "I'd always had an open-door policy, which I still have," says Tedesco. "Meaning that I critique everything that comes in. When I was working for the major companies, I was the ears of the street. I would basically listen to all of the unknown writers along with the proven writers that we had signed to us as exclusive writers. But I always wanted to make sure that the little guy—the underdog—wasn't forgotten. And to me, that's one of the most important aspects of this business—the unknown writers of today are the superstars of tomorrow! And I want to make sure that I capture them before they get lost. I want to make sure that they are accepted in the community."

Tedesco is always looking for a hit songwriter, and his present roster is quite impressive. "I'm dealing more and more with artist/performers now," he says. "I've got an artist/composer, Max Groove, who I just recently signed to a publishing situation. He's an instrumental composer, and I'm trying to secure him a new label deal. I've got a new writing team—Michael Dorian and Janet Minto—and I'm getting some good stuff out there with them. I've had an instrumental background writer/producer for television, Eddie Roscetti—he's had a lot of compositions on *Santa Barbara* and *General Hospital*. And I've just signed a new artist/composer, Barbara Max. I just got an end-cut in a new film with one of her songs. Then there's David Brisbin. I just got a song of his cut on a new record coming out by Ernestine Anderson on Qwest Records—so Stix Hooper is producing that record. I also represent Tara Leavey, a Canadian artist who I also produce. We just secured her a deal in Canada with three of the songs that I produced."

Tedesco is one of the few publishers who still accepts unsolicited tapes. "I'm willing to take a chance with a new writer all of the time," he states, "that's why I've have an open-door policy. If they send an S.A.S.E. and a cassette with two songs, I'll listen to it and give them a response."

But what exactly is it that Tedesco looks for in a potential candidate's songs? "I'm looking for anything that sounds like it could be a hit single in any market," he answers. "To pinpoint it—give me an R&B pop smash or a pop Adult Contemporary hit. Give me something that I feel I can help with and I'll take the song for a period of time and work it to the best of my ability. If I don't get it placed, it reverts back to the writer. What I sign with writers are called Song-Per-Song agreements which generally last for a period of eighteen months with a reversion. And I basically absorb all of the costs for those eighteen months. I feel fortunate and I think I have a real good ear. I go through hundreds of tapes a month to find one song that I feel I can believe in and I have to go out there and try to find a home for it."

After spending even as little as an hour with Dale Tedesco, you can't help but come to the conclusion that he is a dedicated, driven professional. But what keeps this independent publisher going for the gusto? "The challenge, the excitement, the love for it and the end results," he answers. "There's nothing better than to receive something through the mail, and after hearing the song, you feel you can do something with it. You envision something with it. Then you go out there and hit the street with it and finally secure something and you hear it on the radio. That makes it all worth it!" 

IN THE STUDIO



Solo artist Barbara Max, producer Nell Clitron (right) and bassist Tony Franklin (the Firm) are pictured during recent sessions at Sonora Recorders. The project features Franklin, drummer Walter Garces and keyboardist Stan Cotey.

SAYLOR RECORDING: Producer/engineer Max Norman and Mercury/PolyGram recording act Mind Bomb, recording overdubs with engineering assistants Chris Puram and Louie Teran...Interscope recording act Nine Inch Nails, tracking and mixing with Chris Puram...Comedian/actor Eddie Murphy, mixing tracks for his upcoming solo release, producers David Jones and Ralph Hawkins shepherding the sessions and engineer Danny Leake and assistant Mats Blomberg manning the console...Producer Steve Tyrell, mixing tracks for the debut opus of Capitol recording act the Heights, with Mats Blomberg assisting on the sessions.

BROOKLYN RECORDING STUDIO: The McCauley-Schenker Group, mixing tracks for their live album release on Impact Records (recorded at the Celebrity Theatre in

Anaheim)...Engineer Bob Schaper, mixing Sire recording artist John Wesley Harding's new album, *Why We Fight*...Fledgling Geffen act Graveyard Train and veteran producer Tom Werman, completing tracks for the group's debut release...Engineer Bill Dooley, mixing King Sunny Ade's new live album for Soundwave Records, entitled *King Sunny Ade And The African Band Live In Hollywood* (recorded at the Palace).

STUDIO ON WHEELS: Studio On Wheels' former Record Plant truck traveled to Santa Barbara to record Columbia recording act Toad The Wet Sprocket, with engineer John Falzarano and assistant Ray Eldred manning the console...moving to Ventura, the truck tracked RCA recording artist Peter Murphy for Westwood One, John Falzarano turning the knobs, assisted by Kathy

IN THE STUDIO



Derek (D.O.A.) Allen (seated), who has co-written and produced songs on the current albums by Chuckii Booker and Bobby Brown, and ATV Music Creative Director James Leach (ATV Music Group has recently resigned Allen to its staff) are pictured at the console during recent sessions.

CRYPTIC SET



Writer/producer Chuckii Booker, the *Cryptkeeper* (pun-sliding host of HBO's weekly horror series, *Tales From The Crypt*) and John Kassir (voice of the *Cryptkeeper*) are pictured on the set of the video for the new Halloween offering "Crypt Jam," a rap tune featuring the *Cryptkeeper*. The video for the song, directed by creature creator Kevin Yagher, is set at a party hosted by the *Cryptkeeper* and includes scenes from *Tales From The Crypt*.

Yore...on to Hollywood, broadcasting the Playboy Jazz Festival live from the Hollywood Bowl, John Falzarano once again supplying the sonic expertise, assisted by Kathy Yore.

CHEROKEE STUDIOS: The Tower of Power horns, recording overdubs on tracks by Denny Brown, with producer Erik Nielsen overseeing the sessions and engineer Joe Seta supplying the sonic magic.

DEVONSHIRE AUDIO & VIDEO STUDIOS: Producer David Foster, mixing Whitney Houston tracks for the soundtrack to her new motion picture, *Bodyguard*, with engineers Mick Guzauski and Dave Reitzas and assistant Jeff Graham manning the console...Veteran harmony group Manhattan Transfer, recording tracks and overdubbing for their Columbia release, engineer Dave Reitzas and assistant Keith Kresge

turning the knobs...Mötley Crüe, recording tracks for a new project, engineer Bill Kennedy supplying the sonic expertise, assisted by Jerry Finn...MCA recording act Bell Biv DeVoe, mixing tracks with engineer Warren Woods and assistants Jerry Finn and Jeff Graham.

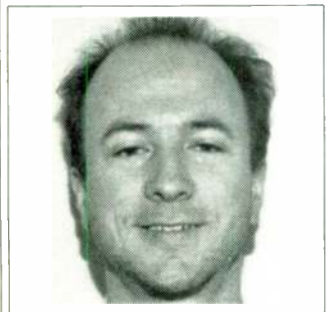
SOLID STATE LOGIC: Solid State Logic has announced the creation of the world's first fully transportable, 48-track digital recording studio. Modular in configuration, the press release boasts that everything—including the 64-channel SL 4000 G Series console, with the Ultimotion moving fader system and Total Recall—can be quickly packed into flight cases, taken anywhere and set up at a new location. This mobile studio is leased by New York-based rental company Steerpike, owned by Sting. For more info, contact Steerpike's Tom Herman at (201) 481-5797. **MC**

SPINAL TOUR



During their recent reunion tour, fictional hard rock band Spinal Tap utilized Shure microphones for all of their sound reinforcement needs. Veteran microphone manufacturer Shure Brothers provided microphones and wireless systems for the tour, which climaxed with a homecoming concert in London.

PRODUCER CROSSTALK



MATT WALLACE

By Chuck Crisafulli

Matt Wallace looks happy. This producer has worked with acts ranging from the Replacements to the New Monkees and has recorded just about every inch of tape that Faith No More has ever played on, including their recent *Angel Dust*. He's also spent some time as a staff producer and A&R man at Slash Records. Sure, the music biz is tough, but if Wallace's enthusiasm and friendliness are any indication, he loves his line of work.

Taking a break from his latest project, the sophomore effort from School of Fish, Wallace kicks back in his studio's lounge and describes his musical philosophy, his work habits and his journey from the garage to the charts.

"My greatest pleasure in producing is in taking general ideas and following them through to the end," he says. "I like taking something loose and working it into shape—especially with bands who have bolder ideas. I like working with bands who choose the bumpy roads instead of the smooth paths."

Wallace himself seems to prefer driving down an unpaved career path. Having achieved recognition and prominence through his Replacements and Faith No More work, he has no interest in becoming a golden cog in any hit machine. He keeps himself energized and interested by picking projects he has a personal stake in—whether or not they look like commercially viable Next Big Things. These projects have included work with the Spent Poets, David Baerwald and country rock singer Kimm Rogers.

"I'm always trying to work on projects that appeal to me personally," explains Wallace. "I have diverse tastes, and I don't want to be pigeonholed. I think I'd rather be a plumber than be a producer who just

does the same kind of hard rock albums over and over. I'm the kid in the candy store. I'm looking for my next great lollipop, and I don't care if it gives me acne or makes me fat. Of course, my manager doesn't always approve of that approach."

The breakthrough album for Wallace, and one that must have made his manager happy, was Faith No More's *The Real Thing*. Wallace's connection to that band goes back to the early Eighties when he was recording their demos in his parents' garage on a Tascam eight-track. He's seen them through name changes (Sharp Young Men, Faith No Man), and lineup changes that included one early Faith No More grouping with Hole's Courtney Love as the vocalist.

Surprisingly, Wallace is not proud of his work on *The Real Thing*. "I thought it sounded terrible. I finished mixing it one day, edited it the next and the following day I mastered it. And that was after two months of rehearsing, producing and engineering. I was completely worn out and my ears were shot. The label kept saying we had to hurry up, but they released it six months after we finished it. I almost cried during the mastering because I thought it sounded so bad. I called up my mother the next day and said, 'Mom, I don't belong in the music business. How do I get into real estate?' But, it's Faith No More's biggest selling record, and I've been in studios where they use that disc to check their mixes against."

Wallace feels quite a bit better about FNM's follow-up, *Angel Dust*. "Sonically and musically, I like this one much better, and I did everything almost completely opposite. The previous one I compressed a lot to tape and got a lot of high end and then added more compression and high end in the mix. On *Angel Dust*, I tracked with almost no compression, used minimal EQ and tried to get a real sound rather than a caricature sound. I think I managed to redeem myself."

The studio Wallace works in now is state of the art, and a listen to any of the stylistically wide range of musical projects he has helmed proves that he is a sharp professional. But he insists that he is not a perfectionist. "Someone said, 'There's nothing more boring than perfection,'" he explains, "and they were right. My favorite records are the ones that sound a little bent and a little off. Anyone can make a perfect record today, and people do it all the time. That is so boring. I like things that feel human, where you can imagine the band sweating and spitting. If emotion comes across, great—everything else is secondary."

In addition to the School of Fish record, current projects include, despite a rough go on the Replacements *Don't Tell A Soul* album ("they were hell on wheels—I almost quit everyday"), Replacement Paul Westerberg's first bonafide solo record.

With his talents in demand, the producer admits the future is looking bright: "I'm not thinking about going into real estate anymore." **MC**

NEW TOYS—BARRY RUDOLPH



New Russian Dragon RD-R

The RD-R rack mount version of the Russian Dragon offers some new features that make using it faster, more accurate and easier. The Russian Dragon is a timing comparator that instantly displays the time difference, in milliseconds, between two different sounds that are intended to happen at exactly the same time. Two input signals are presented to the RD: the Reference sound which is usually a click track metronome or a drum machine and the sound under scrutiny—be it another drum machine or a real drummer. There is an LED "Draggin' Rushin' Window" indicator that moves to the right when a sound occurs ahead of the reference sound source. Musicians call this "rushing". When the sound is late or "dragging" relative to the reference, then the indicator then moves to the left. This instant visualization can be valuable to record producers and engineers who typically use this unit to ascertain how closely two different drum

samples hit together in a MIDI sequence or how closely a drummer plays along to a click track in a live tracking session. The Russian Dragon can save you hours of what I call "engineer/producer grunt work" in evaluating timing accuracies.

The new RD-R has polarity check buttons to check the starting direction or polarity of the incoming reference and scrutinized sound source signals. There are input level meters to match up input levels for optimal performance. The variable masking feature allows the unit to differentiate between a wanted sound (such as the signal from the snare drum mic when hit on every backbeat) and ignore the unwanted sounds (all the leakage or spill from the rest of the drummer's kit that can be heard). Another new feature is called the Milliseconds-per-LED control which sets the resolution or scale of the Draggin' Rushin' Window. This control replaces the old "window control" and can be adjusted from one MS per LED segment to nine MS per segment.

The RD-R Russian Dragon sells for \$499 retail and if you would like more information, contact Jeanius Electronics at (516) 525-0719 or FAX at (512) 344-3299. The address is 2815 Swandale Drive, San Antonio, Texas 78230.



Small Body Sigma Acoustic Guitars from Martin

C.F. Martin have added the 000-18MC/3B Cutaway and 000-18M non-Cutaway guitars to their popular Martin 000-18 Auditorium guitar. The Martin "Thinline 332" acoustic pickup and active-EQ preamplification system can be added at the factory or you can have it retro-fitted later if you decide. Both models feature solid spruce tops with laminated mahogany back and sides. The Cutaway has 22 frets total while the non has 20. Both have 14 frets in the clear.

Other specs: ebonized fingerboard, tortoise color pickguard, chrome tuners and a scale length of 24.8 inches. The 000-18M non-Cutaway sells for \$510 retail while the 000-18MC/3B Cutaway goes for \$720. Optional softshell or hardshell cases are available. For more information, contact C.F. Martin in Nazareth, Pennsylvania 18064. Phone (215) 759-2837 or FAX (215) 759-5757.



BG Series Bass Guitar Drivers from Celestion

The BG Series loudspeakers are especially designed for bass guitar so Celestion wants to emphasize that these are not repackaged guitars or P.A. drivers. This is evidenced by the use of Kevlar (bullet-proof vests are made of this) and natural fibers in the construction of the cones. The new cone surrounds allow a larger piston area and provide better sealing for improved low end response and reduced distortion. So the net result of all of this technology is a speaker with superior strength and rigidity for better efficiency. This rigidity makes for better transient response that improves the accuracy and articulation of the amplified, reproduced sound of a bass guitar.

The speakers in the BG Series are available in 60 watt 8", 80 watt 10" and a massive 200 watt 15". They sell for \$92, \$110 and \$290 respectively. For more information, contact Celestion Industries at 89 Doug Brown Way, Holliston, MA 01746. Phones are (508) 429-6706 FAX (508) 429-2426. **MC**

SHOW BIZ - Tom Kidd



The soundtrack for Spike Lee's controversial biography of the late Muslim leader **Malcolm X** should be in the stores about now. **Qwest Records** has the score, which credits Lee as executive producer. Most of the disc is classic jazz and R&B music from the era in which the action happens. Chief among these are **Ray Charles'** "That Lucky Old Sun Just Rolls Around In Heaven," **Billie Holiday's** "Big Stuff," **Ella Fitzgerald's** "Azure" and **Duke Ellington's** "Arabesque Cookie." Show Biz likes this type of music just fine—especially the Ellington stuff. If you agree, we note with some pleasure that **Discovery Records** has recently reissued a spate of his discs on CD. These include **The Sophisticated Ellington**, **The Symphonic Ellington**, **Happy-Go-Lucky Local** and **Afro-Bossa**. For those with more up-to-date tastes, return to the X soundtrack disc, where you'll find newly recorded tracks by **Aretha Franklin** and **Arrested Development**.

David Newman has the score for Disney's newest, **The Mighty Ducks**. The film stars **Emilio Estevez** as a trial lawyer who gets slapped with a community service sentence coaching the worst team in pee-wee hockey. (Think of it as the

Bad News Bears on ice.) Newman's previous film credits include **The Marrying Man**, **Heathers**, **Little Monsters**, **The War Of The Roses** and both **Bill & Ted** flicks. He also created the score for the animated feature **The Brave Little Toaster**, as well as the **EPCOT Center** project **Cranium Command** and three short films for the **Disney/MGM Studio Theme Park: Back To Neverland**, **Tourists From Hell** (featuring **Rick Moranis** and **Goldie Hawn**) and **Michael And Mickey** (with **Michael Eisner** and **Mickey Mouse**). Newman is a member of the Newman family of film composers that includes **Randy**, **Lionel** and **Alfred Newman**.

November has been designated **International Drum Month**. As part of the festivities, **Century Cable** is airing **DRUMST6: Drumming Concepts With Rick Steel** on November 21st at 9:30 p.m. During the show, which will focus on the drumming activities taking place as part of International Drum Month, hundreds of dollars worth of goodies (sticks, T-



Alexander Duncan and Joan Jett star in **Highlander**.

shirts and key chains) will be given away. In addition to this cable show, sponsored by **Modern Drummer**, radio station **KNAC** (over 20 other radio stations across the country are participating in **IDM**) is giving away four free drum lessons with program host/ace drummer **Rick Steel**.

Some of L.A.'s finest female artists, actresses and musicians are represented on **Cause**, a spoken word/music/performance CD released by **Piece of Mind Records** and distributed by **Caroline Records**. Proceeds from the recording benefit the **Feminist Majority Foundation** and **Fund** and its **Rock for Choice** project. The CD features top industry artists doing live readings, solos, music and commentary. Performers include **Julie Ritter** and **Gretchen Seager** of **Mary's Danish**, **Ann Magnuson** of **Bongwater**, **Kira** of **DOS**, rock writers **Sue Cummings** and **Mary Herczog**, **Exene Cervenka**, **Pleasant Gehman**, and **Debbie Patino** of **Holy Water** who produced the **Cause** CD with **Dave Travis** and **Jon Vogel** of **Counterproduction**. The major-

ity of the CD was recorded live last February at the **Onyx Sequel Coffeehouse** in Los Angeles.

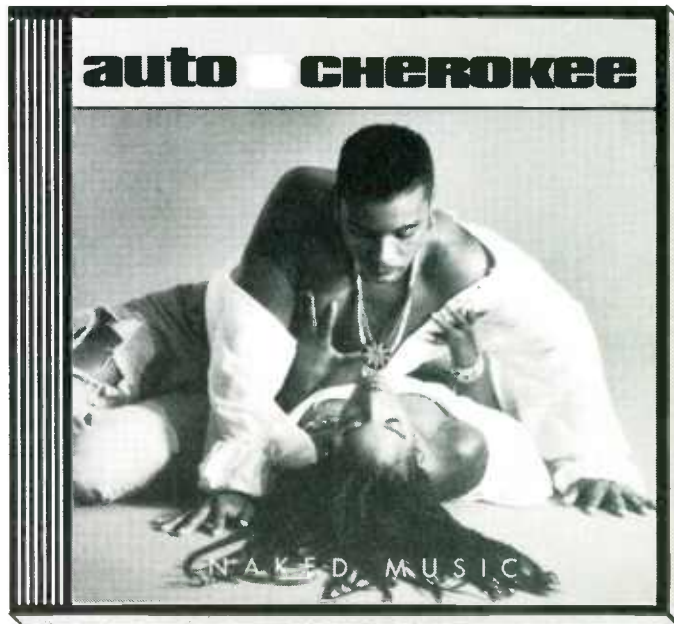
Did everyone see **Joan Jett** on television? The former **Runaway** guested on **Highlander: The Series** as a beautiful young woman who throws herself to her death, only to revive with the realization that she is an Immortal. Later on, Jett got to get amorously involved with character **Richie Ryan** (**Stan Kirsch**) while planning to behead his buddy **Duncan MacLeod** (**Adrian Paul**). We'd tell you how it ends except we're pretty sure they'll rerun this episode.

Gospel singer **Michael W. Smith** says he's been getting lots of acting offers since an appearance as himself on **NBC's Another World**. The **Mel Gibson** look-alike, whose latest single is "I Will Be Here For You," says he's very interested in acting assignments as long as he can squeeze them in before a 60-city concert tour slated to begin in January.

George Strait says after eleven years of touring, it's time to slow



Cast of **The Mighty Ducks**





Willie Nelson

down. "For the last few years, I've been averaging about 75 days a year on the road and plan to cut back on that now," he told syndicated columnist Marilyn Beck. He has to. Strait is needed to heavily promote the just-released *Pure Country*, in which he makes his motion picture debut and for which he cut ten new songs.

Plan to spend Thanksgiving with **Willie Nelson**. The country legend will host a 5 1/2-hour retrospective of **Farm Aid** on the **Nashville Network** beginning November 25 at 7:30 p.m. PST and continuing November 26, Thanksgiving Day, at 4:00 p.m. The special, broadcast in two parts, promises performances and highlights from the four musical extravaganzas hosted by TNN in 1985, 1987, 1990 and 1992. Nelson, who narrates throughout, founded Farm Aid in 1985 to raise public awareness about the plight of the American family farmer and to provide assistance to those families who make their living in agriculture. **John Mellencamp** and **Neil Young** are among the many performers featured.

Set your timers for 6:00 p.m. No-

ember 28. That's when **Bravo** airs **Cilnt Eastwood's** 1988 screen biography of jazz legend **Charlie "Bird" Parker**. **Forest Whitaker** portrays the saxophonist whose soaring music and powerful style was in startling contrast to a personal life consumed with drugs, alcohol and desperation. The film features a controversial, but Oscar-winning, soundtrack of Bird's solos backed by today's most powerful jazz giants.

On whom can we blame the decline of contemporary Western culture? According to comedian **Steve Allen—Madonna**. "We live in a very sick society in which rudeness, sadism and sex have all become commodities," Allen told a crowd of kitchen help, social workers and receptionists at Pine Rest Christian Hospital in Grand Rapids MI. Aside from the **Material Girl**, Allen also criticized **Andrew Dice Clay**, **Eddie Murphy** and **Robin Williams** for their blue humor. Allen was in town for a hospital fund-raiser. Madonna's latest film, the controversial NC-17 rated **Body Of Evidence** (the film



Joanie Bartels

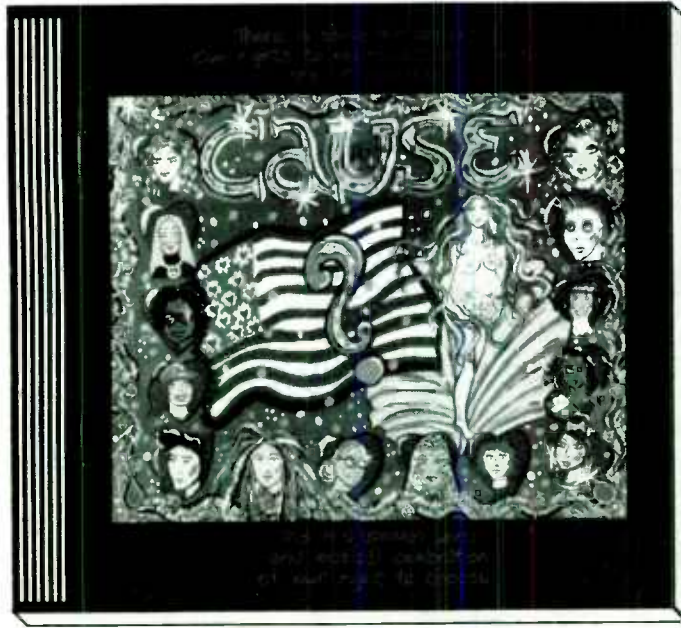
reportedly would have received an X under previous rating standards) should be in theaters soon.

Is **Joanie Bartels** the first female children's performer to receive a gold record? We don't know, but we do know the little ones around our house love her **Dancin' Magic** disc, the latest release in her "Magic Series." The kids like how the dance mix includes rock hits like "The Peppermint Twist," "Rockin' Robin" and "The Loco-Motion." They're crazy about the two original tunes, "Polka Dot Polka" and "Dinosaur Rock." And they seemed pleased when we told them about Bartels' upcoming home video, **Simply Magic, Volume One**. This will feature six MTV-style music videos of songs from the Magic Series directed by **Sid Bartholomew**. Our kids remembered Bartholomew's work from **Pee-Wee's Playhouse**. We know yours will too.

Morgan Creek recording artists **Auto and Cherokee**, who originally met in Brooklyn through a choreographer friend and later appeared as dancers in the film **Krush Groove**,

want to thank the creator and all spiritual forces in the universe that have brought their souls together once again. The harmonious result of their newest coupling is **Naked Music**, a funk-flavored dance disc that has both style and substance. "They're lovers, best friends, creative and spiritual partners," says the press release, but that's only half of it. They're also excellent musicians. Auto plays thirteen different instruments. His wife plays five and is currently learning to play the pan pipes.

Capitol is rumored to be readying a soundtrack to the **Fox** television series, **The Heights**. The series title refers to both a fictional band and an equally-fictional neighborhood from which this batch of blue collar kids hope to escape. It will be interesting to see the effect the soundtrack has on the drama and whether critics begin to take it seriously. Reviews of the series—which, surprisingly, has more in common with the **Commitments** than the **Monkees**—have never been good. **MAC**



Cast of *The Heights*

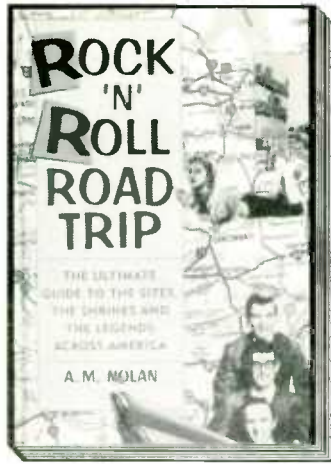
Jeffrey Thurnher

Local Notes

By Michael Amicone

Contributors include Keith Bearen and Pat Lewis.

LET YOUR FINGERS DO THE ROCKING: Want to know the Manhattan elementary school where Gene Simmons taught while forming Kiss? Want to visit the club where Prince's Purple Rain was filmed? Then go out and grab a copy of *Rock 'N' Roll Road Trip: The Ultimate Guide To The Sites, The Shrines And The Legends Across America*, published by Pharos Books and authored by A.M. Nolan. Covering most major metropolises, *Rock 'N' Roll Road Trip* takes the reader on a guided tour of America's most famous rock landmarks, past and present—from nightclubs (L.A.'s Sunset Strip Sixties scene, Seattle's Nineties grunge rock circuit), to legendary recording studios (Motown's Hitsville, USA, and Memphis' Sun Studios, where Elvis cut his first sides), to schools (Cardozo High School, in Washington, DC, where Marvin Gaye formed his first group), to rock stars' birthplaces and gravesites, virtually every major point of interest that a city has to offer to a rock fan. Loaded with facts, *Rock 'N' Roll Road Trip* is, at the very least, a cheap (\$14.95), entertaining read, and if you have wanderlust, an invaluable traveling tool for the rock aficionado. —KB



ROCK iMPOSTERS: Guns N' Roses' guitar-slinging co-leader Slash is pictured jamming with vocalist Morty Coyle of local band the iMPOSTERS (they spell their name with a small "i" and the rest in caps) at Canter's Kibbitz Room's Tuesday night jam, which has featured such guests as Rick James. The iMPOSTERS are in the process of inking a deal with a major record company.



MOORE LOVE: Guy's Aaron Hall, Louil Silas, Jr., singer-songwriter Chanté Moore, singer Keith Washington and Moore manager Fred Moultrie are pictured at the recent party held to celebrate the launching of longtime MCA A&R maven Louil Silas' new label, Silas Records, and the label's debut release, Chanté Moore's *Precious*.



WOODWINDS RUS: Clarinetists Jorg Fadle (center) and Hans Hartmann (right), members of the Radio Symphony Orchestra of Berlin, are pictured visiting with fellow clarinetist Marcus Eley, quality control department musician for Rico International of Sun Valley, California. Jorg and Hans performed recently at the Hollywood Bowl.



SUMMER OF LOVE REVISITED: Alumni of the 1967 Monterey International Pop Festival gathered recently to celebrate the unveiling of a new mural created by Jill Gibson from vintage photos she took at the event. The summer festival, which featured an eclectic roster of Sixties superstars, including Jimi Hendrix, Janis Joplin, Otis Redding and the Who, was a landmark event of the Sixties. In addition to the mural's unveiling, the celebration included a preview of the upcoming and eagerly awaited Rhino four-CD Monterey Pop box set. Pictured (L-R): Booker T. Jones, Michelle Phillips of the Mamas and Papas, Monterey Pop co-organizer Lou Adler, Gibson and festival co-organizer and head Papa John Phillips.



WASH AND IDOL: RCA artist Martha Wash and rebel rocker Billy Idol, flashing his trademark "I swallowed the canary" grin, are pictured at a recent AMFAR benefit, where Wash performed "Carry On," the first single from her forthcoming release, due in early '93.

NOTEWORTHY: Santa Monica Music Center is one of the first locations offering NoteStation, a revolutionary way for aspiring musicians/arrangers to browse through thousands of available song titles, select the title they wish, transpose it to the desired key and print out a copy of the song—all at the touch of a finger. NoteStation was developed by MusicWriter and has the license to electronically produce thousands of popular and classical titles, with hundreds of new titles added every month. Santa Monica Music Center is located at 1247 Lincoln Blvd. For more information, call (310) 393-0346. —KB



George Sydney

OL' BLUE EYES IS BACK: There's major Sinatra activity in the air. In addition to the lavish Sinatra sixteen-CD collection due from Capitol, there's the highly anticipated CBS mini-series Sinatra, airing on November 8th and 10th, profiling the life of Hoboken's most famous son, and its attendant soundtrack, recently issued by Reprise. This double-CD contains a sampling of the material Sinatra made for Columbia (his Forties crooner period), key tracks from the RCA vaults (from his days as a vocalist with the Tommy Dorsey Band), his glory years with Capitol ("Come Fly With Me," "One For My Baby") and his unfettered years with Reprise ("That's Life," "New York, New York"), fleshed out with other classic recordings of the period by Billie Holiday and Bing Crosby. Though this is in no way a definitive greatest hits package (there are too many omissions), this set, which sports the original tracks, some in all their pre-digital glory (due to the poor state of the pre-Capitol masters, some of the tracks used in the mini-series sport re-recorded backing tracks, and in some cases, new vocal tracks supplied by Tony Berlinson and Frank Sinatra, Jr.), is still a representative sampling of the many phases of the man's rich and varied career and a serviceable companion piece to the television miniseries; it's also a licensing coup since it sports material from all of Sinatra's label homes.



Pat Lewis

POWER OF THE PENN: RCA recording artist Michael Penn certainly took his time releasing Free For All, the follow-up to his debut album, March, which garnered him the 1990 MTV New Artist Award. But when you consider it took well over a year for him to break commercially in the first place, you realize Penn isn't in a huge hurry. And so, ever so gently, Penn unveiled his latest heart-on-his-sleeve, Beatle-esque material to a packed house at the Roxy in West Hollywood. While few in the audience (which consisted of real, honest-to-goodness fans rather than Looky Lou industry types) were privy to the new material prior to this performance, the audience responded favorably. Which was a good thing, considering he performed only a token tune or two from March. With the tightest set of musicians backing him to date (including keyboardist Patrick Warren), a new and improved Penn delivered his new material with an urgency and intensity missing in past performances. —PL



Pat Lewis

LIVE LIFE, SEX & DEATH: Popular L.A. band Life, Sex & Death recently performed a rousing set of material from its Reprise/Warner debut, The Silent Majority, for a more than capacity crowd at the Whisky in West Hollywood. Songs such as "Fuckin' Shit Ass" and "Jawohl Asshole" had the moshing, sweating crowd hanging from the rafters while chanting "Stanley, Stanley." Whether band lead singer Stanley is really the smelly, introverted, slobbering and slurring eccentric that the group and their label would like you to believe, or just some ex-heavy metal dude from Chicago who came up with a gimmick and cashed in on it, Stanley and his bandmates put on one of the most invigorating and tight hard rock/metal sets that I've witnessed in ions. If you like early Cheap Trick and Led Zeppelin and lyrics full of debauchery, then feast your ears and eyes on Life, Sex & Death—but don't forget your noise (and nose) plugs! —PL



Florida

BANG THE DRUMS LOUDLY: Drummers Doane Perry (Jethro Tull), Greg Bissonette (David Lee Roth, Joe Satriani) and ace drummer/teacher Dave Weckl are pictured during a recent performance at Mancini's in Canoga Park. These stickmen, a revolving cast of players who have dubbed themselves the Woodland Hills Drum Club (notable drummers such as the late Jeff Porcaro have participated), get together periodically to jam and let off steam.



N. Azarra Miller

PARTY PALS: Hard-core rapper/actor Ice Cube, acclaimed director John Singleton (Boyz n the Hood), 2-Pac and actor Michael Rapaport, co-star of the new movie Zebrahead, stop to pose for the MC cameras during a party at downtown L.A. Mayan Theatre, held to celebrate the release of Zebrahead and its accompanying soundtrack on Columbia/Ruffhouse Records.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

ONE IN EVERY PORT: Bob Marley fathered eleven or maybe twelve children, each of whom could become millionaires when they turn eighteen. According to Jamaican law, Marley's estate will be divided equally among the kids and held in trust until they are of age. Half a dozen of the children were tracked down through newspaper ads placed all around the world.

GOOD GIRLS DON'T: The Catholic Girls are a New York female quartet who just hit town. The band members all wore Catholic school uniforms at their Club Lingerie gig last Saturday and performed original material written by lead vocalist and guitarist Gail Petersen. The group is with MCA Records.

SOLO DOOR: Ray Manzarek is in the midst of recording a new solo album. It will be instrumental and will include rock versions of some avant-garde compositions by people like Carl Orff and Erik Satie.

B O B B Y

By Wayne Edwards

Bobby Brown has his work cut out for him. Armed with a lineup of dancers only Hammer could scoff at, Brown's efforts are commendable. But something is missing in UCLA's cavernous Pauley Pavillion. Something isn't quite connecting.

"He's going to be pretty upset," offers a nearby Brown insider. "He's not as prepared as he should be." Not prepared! This is the MTV Awards. Hell, damn near the whole world is witnessing the debut performance of "Humpin' Around," the lead single from *Bobby*, the long-awaited MCA Records follow-up to Brown's breakthrough, multi-platinum *Don't Be Cruel* disc. If ever there was a time to be prepared....

I say nothing. Instead, half listening, half studying the show, I nod in mock agreement. Actually, I kind of like what I'm seeing. And I think he's enjoying himself. That is, until an agitated Brown ends his set by exhorting his posse to "get the fuck outta here." In front of the world. Hmm...his people know him well.

"I was very upset with the MTV Awards performance," Brown confirms. It's three weeks after the fact. Determined to get it right this time, Brown is in heavy rehearsals for his appearance as the musical guest on *Saturday Night Live's* 18th sea-



Albert Watson

son opener.

"To be honest, I think anxiety set in. I hadn't performed in a while. It was my first time doing 'Humpin' Around' live. And it was the MTV Awards." He's not upset anymore. A golden opportunity slipped away. Another lesson learned. "I'm not gonna kill myself behind it. It wasn't a disaster or anything. Let's just say it wasn't one of my better performances and leave it at that. Anxiety...." His voice trails off.

Anxiety. Why not? A lot has happened to this young performer who, less than a decade ago, was one of several anonymous voices in teen vocal group New Edition. Back then he was nothing more than the bad boy Brutus to lead singer Ralph Tresvant's Ceasar, as the little lads from Boston's tough Roxbury district churned out pseudo-Jackson 5 bubblegum retreads like "Cool It Now," "Mr. Telephone Man" and "Candy Girl." Who knew they would chew their way to a string of gold and platinum hits?

"Those were some fun times, but rough times," Brown has said. "We went through a lot of stuff with a lot of people, but we worked real hard to maintain a certain level of success. God was watching over us."

Apparently so. When Brown left New Edition in 1986 to pursue a solo career, one huge snicker engulfed the industry. Most pundits wanted to know: What exactly did Brown do in New Edition to justify a try at solo success? It didn't help matters when rumors surfaced claiming Brown's departure was a well-orchestrated maneuver by management to distance the group's whole-

BROWN

some teen image from Brown's reputed bad boy lifestyle.

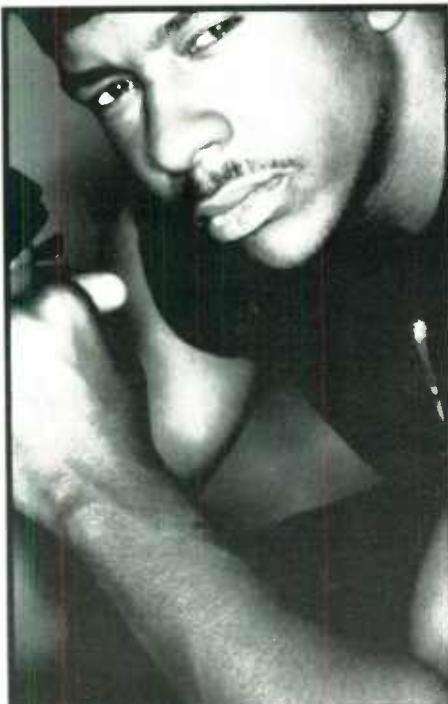
Brown's first solo effort, the ill-fated *King Of Stage*, did little to silence the skeptics. Featuring production by Cameo's Larry Blackmon, the album, despite an R&B chart-topping lead single ("Girl Friend"), quickly faded into oblivion.

Undeterred, Brown pressed on. "I knew I had something to offer," he says during his SNL rehearsal break. "Of course, I was disappointed by the lack of success [of the first album], but it made me get more serious about the next one, and I never looked back. Maybe that's because I never considered it a failure. It just wasn't a commercial success."

From the opening track, Brown's second effort, 1988's brilliant *Don't Be Cruel*, had classic written all over it. Behind the stellar production of R&B/pop masters L.A. & Babyface and Teddy Riley, the king of that new jack thing, *Don't Be Cruel* put Bobby Brown in a league all his own.

The album danced its way to Number One on *Billboard's* Top 100 Charts, yielding four Top Five singles—"Don't Be Cruel," "My Prerogative," "Roni" and "Every Little Step." Dominating the charts for months, Brown went on to earn a 1989 Grammy Award for Best R&B/Urban Contemporary Album of the Year and, among a slew of others, 1990 American Music Awards for Favorite Soul Album and Favorite Male Pop Vocalist.

With black youths exhibiting a newfound ethnic pride, an increasingly bleached Michael Jackson became less relevant in the neighborhood while Bobby Brown's swaggering "I'm a *real* black man" persona quickly found its place. White youths agreed: If Jackson was the self-proclaimed



Todd Gray

"Of course, I was disappointed by the lack of success [of the first album], but it made me get more serious about the next one, and I never looked back."

King of Pop, Brown was the people's choice. Brown downplays the comparisons, saying only if Michael is the King of Pop, then call Bobby the King of Stage and the Prince of Everything Else.

Despite Brown's enormous success, critics waited four years to decide, for once

and for all, whether he's legit or a one-shot wonder. Initial reviews on *Bobby* were lukewarm at best. The *Los Angeles Times*, for example, gave the album an uneventful two stars, saying nothing on the disc will stick with listeners. Brown laughs at the critique, saying, "Were there other tunes that stuck with them? I don't know how valid that is."

Louil Silas, former head of MCA's Black A&R department, who in large part because of his success with Brown and the whole New Edition family (including Bell Biv DeVoe, Johnny Gill and Ralph Tresvant), is now President/CEO of the MCA distributed Silas Records label, agrees.

"Some critics are disappointed because Bobby didn't reinvent the wheel on this new record." Silas, who played an integral role in the recording of both *Don't Be Cruel* and *Bobby*, says the former disc wasn't all that innovative either.

"Pop critics hailed it as this landmark album because, for many of them, it was their introduction to New Jack and other sounds that had been happening in the R&B community for a while. But all we did on that album was exactly what we did on *Bobby*. Get the best songs available. To that end, we feel Bobby's got a solid album of great songs."

Silas refutes the long-standing industry perception that part of the delay in the release of *Bobby* was due to Brown's insistence that he be allowed to produce and, after spending a lot of time and money with disappointing results, the decision was made to bring in outside producers.

"Bobby wanted to grow—as he still does—and his sales performance warranted his being given the opportunity to

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RCA NASHVILLE

Vice President
of Operations

Thom Schuyler

By Rob Simbeck



The recent appointment of renowned songwriter Thom Schuyler as head of RCA Records' Nashville division is historic on at least two levels. Schuyler, who took over his duties September 1st, becomes the only songwriter who isn't also a producer to hold such a post, and his selection further institutionalizes the influence of the Nashville generation whose roots are as much or more in Sixties/Seventies rock as in country.

Schuyler is perhaps best-known for "Sixteenth Avenue," with its "God bless the boys who make the noise on Sixteenth Avenue" refrain. The song, a 1982 hit for Lacy J. Dalton, became an instant classic and has been adopted as an anthem by aspiring and established writers alike.

His catalog of hits includes Eddie Rabbit's "I Don't Know Where To Start," Kenny Rogers' "Love Will Turn You Around," Dan Seals' "My Old Yellow Car," the Forester Sisters' "I Fell In Love Again Last Night," Michael Martin Murphey's "Long Line Of Love" and Randy Travis' "Point Of Light."

He has received thirteen BMI Performance Achievement Awards, three BMI Million-Air

Awards, two Nashville Songwriters Association International Songwriter of the Year nominations and a Country Music Association Song of the Year Finalist Award.

He has released three albums, one as a solo artist and two with SKO and SKB, which teamed him with Fred Knobloch, Paul Overstreet and Craig Bickhardt. His appearances at Nashville's Bluebird Cafe with Knobloch, Bickhardt and Schlitz continue to be among the most popular entertainment offerings in the city.

Schuyler has also been a major voice on some of Nashville's most important industry boards. He has been president of both the CMA and the NSAI, and he serves on the board of Nashville Leadership Music Program.

All told, he has been an integral part of the country music renaissance that has rejuvenated the genre and greatly expanded its audience in the past few years.

As Vice President of Operations, RCA Nashville, he will be responsible for guiding the fortunes of country's oldest and most successful label. He assumes that role with a clear

sense of mission and perspective.

"I hope to bring a 'musicality' to this chair," he told *Music Connection* recently. "I really want RCA Nashville to reflect the fact that this business is music-driven, and that the mechanics of the system, the promotion, marketing, etc., only fuel that along."

Schuyler hit Nashville in 1977 at the age of 25, with a class of writers ("It's kind of like graduating high school with them," he says) that included Paul Overstreet, Jamie O'Hara, Richard Leigh, Don Schlitz and Tim DuBois. DuBois, known for his work as a producer, is now head of the phenomenally successful Arista Records, headquartered one floor below Schuyler's new office.

That generation has been moving into major leadership roles since Jim Ed Norman, known early on for his arranging work with the Eagles, took over at Warner Bros. Nashville a few years ago.

"You're talking about people," he said, "who were influenced not only by Elvis and Johnny Horton and Ray Price, but by the Beatles and Simon and Garfunkel and James Taylor and the Rolling Stones—that kind of music. And I think we may even get closer to that kind of music. I mean, if a nineteen-year-old James Taylor walked into my office now like he walked into Apple Recording Studios two years ago, I would want to keep him here in Nashville and not send him up to our counterparts in L.A. and New York."

The folk and rock influences notwithstanding, Schuyler sees part of country's current strength lying in its perceived values.

"I think the message of the music, the fundamental themes of family and working hard and high morals, that's still very well received, and in the face of what's going on in other formats of music, it sometimes stands out like a beacon."

The key for the continued success of country and, by extension, the Nashville music community, he says, is one of focus and integrity.

The leadership in this community over the past 30 years," he said, "has recognized that



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songwriting, direct, simple and yet musical production and great singers with personality are absolutely the bottom line. There aren't many gimmicks in this town. Even with things as contemporary as Billy Ray Cyrus, Garth Brooks—some of the phenomenons, the Clint Blacks—these are really solid, down-to-earth people who have a grasp on who they are. That's why over the past five, or six years people have come to this town in droves—songwriters, musicians, singers and record producers—because they still see this place as a pure town, and by 'pure' I mean that by and large the music is made for the right reasons.

"Comparatively," he added, "there's another thing that gives us an advantage here. We have one radio format. We don't have to make music for dance radio, for AC radio, for Contemporary Hit radio, for rap radio. We have country radio. There are some boundaries that once in a while we step over and it works, and often we step over and it doesn't work."

The upshot is that he, like so many others, is decidedly upbeat about Nashville's future.

"We have, I think, progressed and grown as a songwriting community just in terms of the quality of the songs. Sonically, I think we're right at the forefront, and our success has bred great competition for the slots on the labels.

"Country radio is the biggest format by far and it's growing, even though sales of country music in general have been one of the smaller portions of the pie. We might be seeing just the tip of the iceberg in terms of our potential audience." MC

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"As far as Bobby being pulled off the project because his material was not happening, not true! We let him do his thing and it was only after his creative juices started slowing down that we reintroduced

"My fans are intelligent. They know that Bobby Brown the singer has a personal life."

him to L.A. & Face. But the best of Bobby's stuff is right there on the record."

The setup for *Bobby*, which shipped platinum and topped the *Billboard* chart out of the box, was made all the more intriguing by the singer's recent marriage to pop chanteuse Whitney Houston.

Brown acknowledges people in his camp

were concerned that wedding bells might dampen his bad boy image and hurt record sales, but says he strongly disagreed. "I think society appreciates people who are true to their mates, so I don't think it'll hurt. I certainly hope not anyway. My fans are intelligent. They know that Bobby Brown the singer has a personal life, and that Bobby Brown the person is not necessarily the same as Bobby Brown the entertainer."

Still, Brown does have a reputation. Is this really "Mr. Right" for the elegantly cultured Ms. Houston? I've heard the whispers that we'll never last," says Brown matter-of-factly. "But the people around us, the ones who truly know us, know how close we are. Those who don't know us, don't know. It's really that simple. You'd have to talk to those close to us to understand how happy we are."

Before resuming rehearsals, Brown is asked if the original New Edition will ever record together again. "Without Johnny?" he asks in reference to Johnny Gill, his replacement in the group. "No way. We're family. As far as all of us—BBD, Johnny, Ralph and myself—doing something, I wouldn't rule it out. The bottom line is, if the public wants it, we'll make sure it happens." MC

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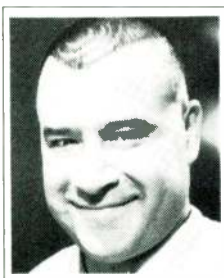
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How Will Music Be Produced In The 21st Century?

By Pat Lewis

It may be a sobering slap in the face for many of us, but in less than ten years, we will enter the 21st century. Exactly what the future holds in terms of how music will be performed, produced and recorded, let alone what types of mediums will become available for its distribution in the next century, is really anyone's guess. Will technology become so advanced that it will replace live musicians in the studio—so, in essence, we will have computers writing and performing music? Will the consumer be able to have music directly down-loaded into his home computer, thus eliminating physical mediums such as CDs and tapes, which would make retail music stores obsolete? And what about live performances? Will we eventually go to concerts where the performers are computers? The possibilities are endless.

In most forms of modern music today, the drummer can be considered the driving force, the heart and soul of the music. And it can also be argued that given the rapid advancements in technology, the drummer is probably the one instrumentalist who is in the most immediate danger of losing his position thanks to the efforts of the electronics industry in its never-ending struggle to perfect drum machines, sequencers, samplers, etc. We spoke with a number of drummers, as well as record producers who are noted for their drum sounds, and retail drum shop owners, to get their views on how music will be produced in the 21st century. Are they optimistic about the future, or do they feel their days are numbered? Their answers just may surprise you!



JOHNNY "VATOS" HERNANDEZ, DRUMMER OINGO BOINGO

"It's going to be technology all the way! We're going to have it down so well in the auditory medium—you know, auditory, in our ear—just having to come through speakers and headphones and car radios. We're going to have that down so well, it'll be just a matter of machines, and picking out the sound, and thinking, and almost like being MIDI-ed into your brain, cerebral—kind of locked in bionically and connected. You'll be able to feel things and imagine things and those sensations will probably be one with technology by then. And as far as the life of real percussion instruments, what's going to keep that alive is the fact that there's still the musical experience. People and animals, we all need to feel, not on a grand scale like on a gold or platinum record scale, but when it's just Friday night and you just want to go down the street and there's some guys playing in a bar or some guys playing a show, or you're going to Atlantic City or New Orleans and you want to hear some jazz musicians. You want to hear a real tuba. There's just something about a tuba in a room, and a banjo, and a drum set, and that's what going to survive. I think they're both going to survive. However, live entertainment is not going to be on the grand scale that it is today. What's going to be the grand scale is the lead singer—the Madonna—coming out with totally taped music and nobody really caring because they have that

modern patch and they sit at home and pay 25 dollars just to plug into the phone line and feel their big speakers at home."



VINNIE COLAIUTA SESSION DRUMMER (STING, MADONNA, DON HENLEY)

"The way I look at it, technology is sort of inter-dependent on consumer marketing and I think the technology that's available now could be much further ahead than it is because I think that a lot of companies have this planned obsolescence thing going. And I think that what they actually deliver is years behind what they're actually capable of delivering. So, that would retard the process. Right now, the whole digital thing is breaking open a lot of doors for people, and I think that a lot of people will be doing things amongst themselves more. And that trend will continue. But what if that leads to a situation where people don't enjoy the fact that they're not making music with anyone else, the same way that they used to? It'll probably be a give-and-take situation. Like, I see a lot of things happening now, where guys are cutting live dates again. It's funny because twenty years ago, people made movies depicting the future and what things would be like in 1992, and it's like you would've thought that it would've been much further ahead in terms of alternative fuel and things like that. But really, cars don't look that much different. So, I think the whole thing is contingent on the fact that the concept of technology is being held back with planned obsolescence."

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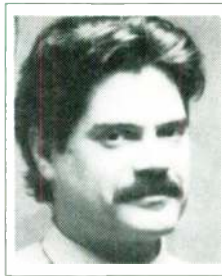
"In the writer's sense, it'll be heavy into computers, keyboards and MIDI computers that can duplicate certain sounds. Performing-wise, you're always going to have a drummer playing acoustic drums, probably adding a few electronic sounds or electronic instruments that will produce drum sounds. The technology will probably change in some of the stands, hardware,

"The drummer is still going to want to play."

—Richard Syde

mounting systems, actual hardware on the drums, the types of finishings, metal works, space-age plastics, things like that. Primarily, though, when people go to a concert, they want to see people playing drums. The drummer is still going to want to play. He's just going to want to have the technology of better equipment and still have the sound. As far as recording, I think it will be a combination, as it is today. Probably what will happen is they will have better machines to duplicate it. So, you'll still have a lot of keyboard players, a lot of producers using MIDI things, but you're still going to have the situation where there's the acoustic drummer wanting to play and properly miking him and getting a good sound out of it. The technology is going to get so good that you'll probably get a good sound, but you're still going

to miss the dynamics and the fundamental tone and response of real drums."



**CARLOS VEGA
DRUMMER,
BURNING WATER**

"My opinion of what's going on today is that technology has gotten in the way. I mean, it's nice to have computers and they run synthesizers and all that sort of stuff, and I think it's a good tool for writing. It's nice to be able to see how all the parts will work before you go into the studio. But I personally think we're going to go back to real playing with real people in a room together, going more for a performance. Because I think it's like a dark age in music. A lot of the people are depending on writing a tune with their drum machine and consequently, the kinds of songs that are being written aren't very musical. Sure, there are some exceptions, like Peter Gabriel. But I hope and feel that it's going to go back to where it would be four guys just playing and making music. And if it doesn't sound good, you just cut it again until you end up with a magical performance which is not to be found when the sequencer or computer are running everything. You can't replace a good performance by a good performer like a Jimi Hendrix or a John Bonham."



**ANDY JOHNS
PRODUCER
(LED ZEPPELIN,
VANHALEN, OZZY)**

"That's impossible to tell. I haven't got a crystal ball, you know? Obviously, certain things can't be replaced, like real instruments. Sure there's a tremendous amount of synthesized stuff going on now. But if there's any rock & roll involved, well then, a lot of it's going to be pretty much as it is now. There's no reason to change. I can't, for example, see when we cut "Stairway To Heaven" doing that with a drum machine, it wouldn't have been the same thing, you know? Obviously, things changed so much in this century starting with the use electric instruments, and then synthesizers and drum machines. How much further it could go is anybody's guess. I suppose at some point, the synthesized sound could, if people wanted it to be, become even more real. But I have a feeling that a machine is always going to sound like a bloody machine. And it's like when you're working with a person playing a drum kit, it's quite different than working with someone who's running a program because you're dealing with the guy's personality a little bit more and I much prefer that. Music is a visceral, organic kind of a thing. I can't see it getting much more technical than it already is, then it won't be music

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Though many drummers in the industry are self-taught, those who study with instructors seem to have a deeper understanding of the instrument. To help aspiring drummers across the country, Music Connection has compiled this exclusive guide to percussion instructors. Before signing up for lessons with anyone in particular, we advise you to call or visit several teachers to determine with whom you feel most comfortable. And remember, practice makes perfect!

Compiled by Michael Wallin

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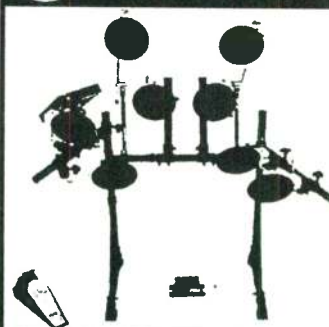
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SAGAS OF THE UNSIGNED

Swingin' Thing

By Richard Rosenthal

Nothing is guaranteed in the music business. Today's biggest stars might be tomorrow's "I wonder whatever happened to...," while the garage band practicing next door may be the next Nirvana. To an unsigned band, being picked up by a major management firm might seem the easy way to a record deal, but see the first sentence above—or ask Swingin' Thing.

Swingin' Thing played their first gig in July of 1989, and since then hard work and continuous progress musically have put them at the top of the heap on the local hard rock scene. In addition to being one of the biggest draws on the Strip, they have a publishing deal with Virgin Publishing and management representation with Tom Hulett and Associates. The band was originally brought to the attention of Hulett and Associates by Erik Turner of Warrant, who, along with ex-Black And Blue member Tommy Thayer have a production deal with the band.

Paul Bardot and Michael Penketh, two of the members of Swingin' Thing, have a realistic attitude as to what major management can and can not do for them. "It doesn't really help us on the local scene, which is where we are right now," says Penketh. "On a local level, the bands and clubs don't really pay too much attention to that kind of stuff. Our management's not giving us any money or getting us killer gear or anything, so we're still scraping along. Where it does help us is on a business level and a record label level."

"We're hoping that the record companies are going to see all these names of people who believe in us and they'll take the chance and believe in us, too. Also, when that record deal finally comes along, we won't have to worry about putting all of the pieces together, we'll be able to jump right in. Sure, it's great that we've gotten to where we are now, but it's just as hard as it was before, because the work never ends. We're not being babysat by all these business people."

It is unusual for a major management firm to agree to represent an unsigned band. It's the old Catch-22: The big managers won't



Toni C. Holiday

even talk to a band until they get signed, but they won't help that band get signed either. Bardot agrees that their situation is unique, but, as he says, "We're not asking too many questions.

"We're lucky that we hooked up with people that are really on the level and really interested in what we're doing. A lot of the other major management companies might take advantage of an unsigned band and want 90 percent or something. Our managers want us to do it our way and not to let anyone else tell us what to do. They tell us to keep writing more songs. They just want us to keep doing what we're doing, because the more we do it the better we get."

Perhaps the best way to describe the relationship between Swingin' Thing and their management is "partners working toward a common goal." If an unsigned band thinks they can kick back and let their manager do all the work, they won't get very far. Bardot says that the band still calls the local music magazines, promotes and hangs out in the clubs. They send out their own promo packs and run their fan club themselves. They even keep in touch with A&R reps they know.

"We've got to know most of these people, like the record company people, before we hooked up with management, just through calling and sending tapes. Now that we have management, they're even more responsive, so that helps a lot. You get an answer a lot quicker; they show up more often. This morning I called someone at Geffen that I know, so we try to keep in touch with people like that. Even though we do have the management, if we can help them out, we'll definitely do it because it's only going to help us. It does ease

some of the tension to have them to take over a lot of the stuff, but we haven't said 'Okay, we don't have to do anything anymore.' We can't rely on anyone else."

The local music scene being as competitive as it is, one might think there would be a bit of jealousy over Swingin' Thing's management deal. After all, most local bands "management representation" frequently consists of a friend or brother of someone in the band. "It's never really been blown out of proportion," says Bardot. "You might get a little attitude here or there, but I think it's par for the course. It's going to happen regardless. If you're in the same business as someone else and someone sees you getting ahead, it's basic human nature to get a little jealous. Like all the bands that have record deals now, we wish we could be one of them. That just keeps you striving for more. It makes you try that much harder."

Even though Swingin' Thing remains unsigned for now, having top management has helped to attract attention. According to Penketh, the band did a showcase early this summer for Tom Werman. "He's interested in working with us, so hopefully with his name added, it might help us out a lot. Maybe that's going to be the thing that we need in our little package to get us a record deal. Tom has confirmed to us that if we did get a deal, then he would start working with us on pre-production."


And if not, Swingin' Thing will keep going. "We're not living on easy street. Right now it's really tough, and that just proves to me that it's in our hearts. And we won't stop making music, because we're not in it for the money. It's what we love."

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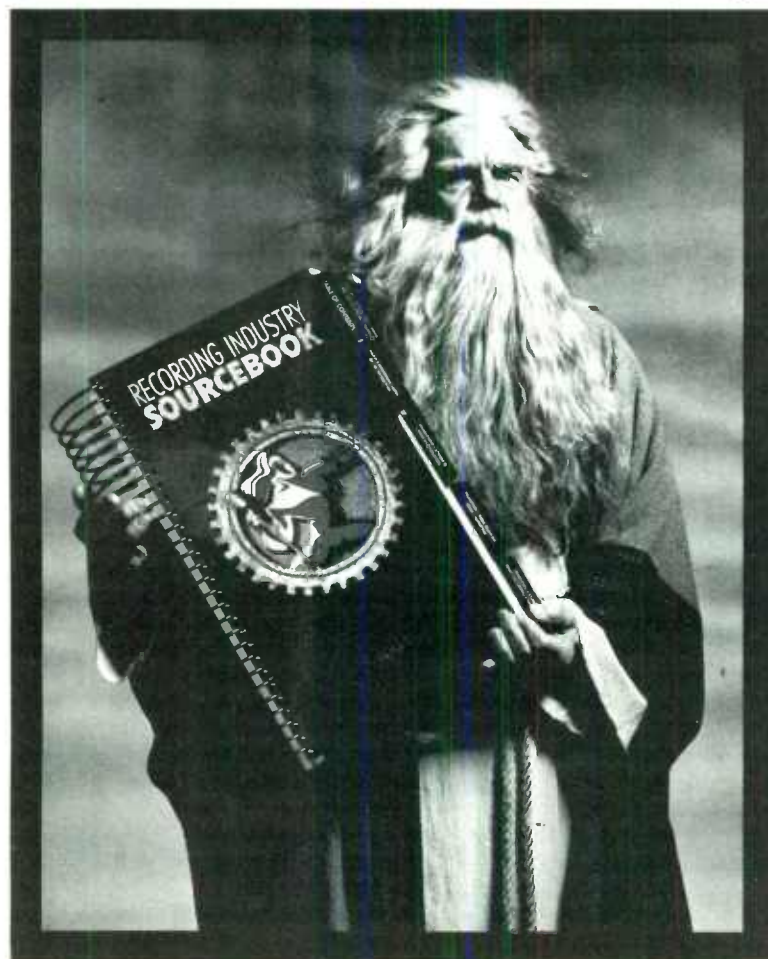
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Bad 4 Good

Refugee
Interscope

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Steve Vai
 □ **Top Cuts:** "Nineteen," "Nothin' Great About A Heartache"
 □ **Material:** Most of the songs on the album were either written entirely by Steve Vai or by Vai in collaboration with the band. One big exception is "Nineteen," a great rendition of an unreleased Thin Lizzy demo written by the late Phil Lynott. Except for the obligatory ballad, the songs are hard rockers with enough twists and turns to showcase the band's talent. As for the lyrics, my my, Mr. Vai, what a dirty mind you have. From "Rockin' My Body": "I'm coming for you Betty, gonna cum slow/Cumin' slow for Betty so her insides know." And from "Bangin' Time Again": "I didn't know if I was cumin' or goin', you see/she's like an altar, got me down on my knees/ All day long I think of what you said/ And all I want to do is make a mess in your bed."

□ **Musicianship:** Cooksey and Young are respectable on vocals and bass. Wackerman is a talented drummer, but guitarist Thomas McRocklin is clearly the centerpiece of the band. Although he is an impressive guitarist technically, what is truly amazing is the phrasing and emotional feel of his solos. Listening to his playing, it's scary to think that it was recorded when he was only eleven years old. What's McRocklin going to be like when he's eighteen?

□ **Production:** To paraphrase the Allstate Insurance commercial: You're in good hands with Steve Vai. Vai produced, arranged and engineered *Refugee*, which goes to show that he knows how to do a lot more than just play guitar.

□ **Summary:** It's hard to not think of the ages of the guys (boys!) in Bad 4 Good, simply because they have accomplished, before they're old enough to vote or drive a car, what many musicians twice or even three times their age never get to do: Record an album for a major record company. The songs aren't the greatest in the world, but they didn't write half of them. They did play their asses off and besides, with maturity will come the confidence to write more of their own material. What a future!

—Richard Rosenthal

Bad 4 Good

Label: Interscope
Manager/Contact: HK Management
Address: 8900 Wilshire Blvd., #300, Los Angeles, CA 90211
Phone: (310) 967-2300
Booking: ICM
Legal Rep: Donald Passman
Band members: Thomas McRocklin, Danny Cooksey, Zack Young, Brooks Wackerman
Type of music: Rock
Date signed: Not available.
A&R Rep: Tony Ferguson

By Richard Rosenthal

Mention Bad 4 Good and most people's first reaction will more than likely be something along the lines, "That's that band of kids, right?" Human nature being what it is, it's not a put-down on the band's musical abilities, but rather a recognition that people love unusual situations.

Bad 4 Good is more than a musical novelty, though. True, at the time their debut *Refugee* was recorded, the age of the band members ranged from eleven to sixteen, but listening to the record and hearing the caliber of the musicianship, their tender ages are quickly forgotten.

The genesis of what would become Bad 4 Good took place in 1988, when Steve Vai met an eight-year-old guitar phenomenon named Thomas McRocklin at that year's Monsters of Rock festival. Vai was blown away by the kid's talent, and McRocklin went on to appear in the video to Vai's song, "The Audience Is Listening," in 1990. Later, McRocklin signed to Interscope Records at ten.

Drummer Brooks Wackerman, who comes from a well-known family of musicians, has been playing drums since the age of two. He met

McRocklin at a music trade show and the two began jamming together. The search for a vocalist ended when they got together with Danny Cooksey. Although Cooksey is best known as an actor, having co-starred in the film *Terminator 2*, he has been singing since he was five years old and was looking to put together a rock band for a long time.

The final addition to Bad 4 Good was bassist Zack Young. Recommended to the band by a local guitar shop, Young was thirteen when he graduated from the Musician's Institute, the youngest person ever to graduate from that school.

The spokesman for the group is Cooksey, who, as the senior member, handles most of the interviews. But Cooksey doesn't let it bother him. "I don't really think about that. We can't avoid it, because we are really young, but ultimately it's the music. We didn't want to play songs for eight to ten year olds, and that's why we're really happy with the way the record turned out. Anyway, after listening to a few songs, most people forget that [the age factor] and just enjoy the music."

At the time of this interview, Bad 4 Good was just getting their feet wet playing live. The had only done six gigs so far, so playing before an audience is still a learning experience for them. Cooksey says that they haven't found exactly the right opportunity tour-wise, so they have been playing selected gigs here and there. For Cooksey, who feeds off the energy of the crowd, a dead audience is a challenge. "We played at the Palomino, and the people there were really quiet. Some were just standing there, some were leaving early, so we went out into the crowd. Thomas and I were walking around in the club, bumping into people that weren't moving and trying to get the excitement going."

Bad 4 Good's debut album, *Refugee*, bears the stamp of producer/arranger/engineer/mentor Steve Vai. Five of the songs were written by him, and he collaborated with Cooksey and McRocklin on five others. As the band matures and they spend more time together, expect to see more of their own material.

"With the first album, what would happen is that I would hear the music first and then I would write lyrics for it," says Cooksey. "Now that the band has been working on things together, we jam a lot and come up with ideas and write everything all at once." The fact that Bad 4 Good's mainstream hard rock doesn't fit in with the Seattle/Alternative explosion doesn't bother Cooksey. In fact, he hints at different things to come, as evidenced by "Felony," the rap-rock song on *Refugee*.

"Actually, yeah, we've got a couple of songs like that. We have a lot of average hard rock stuff, but we have a lot of stuff that isn't average. A lot of the stuff that we've been writing lately is more on a different line other than mainstream."

And if the material is similar to the profanity and sexually laced lyrics on *Refugee*? "We've had some comments from people," says Cooksey. "Oh well," is his own reply. "Basically, if they have a problem with that, they shouldn't be listening to it."

Although he's a youngster in chronological years, he projects a sense of maturity far older than his age of sixteen. Asked if doing interviews and other business things bothered him, he answers, "A lot of people complain, but it's just as much a part of the job as getting up and singing the songs. It's not really different from what I've done before. I'm really happy with the way the band's going. Everything's falling into place really quickly."

MC

Neil Zozower



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SHOTS \$1.00	SHOTS \$1.00	SHOTS \$1.00		SHOTS \$1.00	SHOTS \$1.00	SHOTS \$1.00
JAGER-RITAS \$1.00	JAGER-RITAS \$1.00	JAGER-RITAS \$1.00		JAGER-RITAS \$1.00	JAGER-RITAS \$1.00	JAGER-RITAS \$1.00
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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

T-Ride

There have been many noteworthy local releases, so let's get right to them: **Sister Goddamn** has released *Portrait In Crayon*, their debut disc on **Triple X Records**. Their sound is similar to early X, with in-your-face vocals. Their lineup includes some fine veteran local musicians, including former *Music Connection* club editor **Bruce Duff**. Also from Triple X, **In Exile by Gun Club** (featuring **Kid Congo Powers**). **Great White** (remember them when they were Dante Fox back in their club days?) has released *Psycho City*, another album of by-the-numbers hard rock which will probably sell millions. Apparently, the name of the album has ruffled the feathers of a local band of the same name, prompting them to take out full-page ads in local publications stating their case, which strikes me as being without merit. So what if a national band names their album after your group? Get a life. Ex-Guns N' Roses guitarist **Izzy Stradlin** released *Izzy Stradlin And The Ju Ju Hounds* on **Geffen Records**. The album has a Rolling Stones feel to it, and while Stradlin's vocals kind of stink in the same way that Johnny Thunders' did, they have that same natty rock & roll vibe which just seems to make sense. **PMRC Records** has released *Banned In L.A. Mosh On Fire*, a compilation



Pamela Springsteen

Def Leppard

featuring some heavy stuff from local bands like **Attaxe** and **Civil Defiance**. **Big Bang Babies'** seven-song CD is a rather impressive package—these guys remind me a lot of Poison back in their club days. **BBB's** colorful CD package is really professional and backed with some catchy tunes, especially "Everybody Needs A Hero," which is charting on local radio.

The **Marquee** nightclub in Westminster just celebrated its fourth anniversary. Bands that have played the Orange County hotspot over the last few years include **Alice In Chains**, **Badlands**, **Dangerous Toys**, **Dogs D'Amour**, **Extreme**, **Foghat**, **Little Caesar**, **LovelHate**, **Montrose**, **Skid Row**, **Robin Trower**, **Ugly Kid Joe** and **WASP**. The **Marquee** is located at 7000 Garden Grove Blvd in Westminster. For more info, call (714) 891-1181.

Ex-Door guitarist **Robbie Krieger** has been performing every Sunday at **Mancini's** nightclub in Canoga Park. On Mondays, the club has a no cover charge jam band event where musicians can just come in and play after an 8:00 p.m. sign-up. **Mancini's** is at the corner of DeSoto and Roscoe. Call (818) 341-8503 for details.

Our condolences go out to local promoter **Rich Bartle**, whose brother **Dave** (known to his friends as **Mowgli** or **Brando**) died on October 2nd. **Love/Hate** held a recent memorial concert to gather proceeds for funeral costs.

Shock rockers **Rebel Rebel's** song, "MTVenus," was included on a recent soft-porn video compilation. They were young, they needed the money....

Hollywood recording act **T-Ride** packed 'em in at a recent **Roxy** performance, opening for **Arista** metallers **Babylon A.D.**

Apparently, **Human Drama** frontman **Johnny Indovina** has decided to relocate to New York City for a while. The band just played their last local performance, and Indovina should be a few time zones away by the time this hits press.

Upcoming Gig Of The Month: **Def Leppard** at the **Universal Amphitheater** on December 30th.

WESTERN BEAT

By Billy Block



Billy Block

Woodsman Jerry Donahue

After 38 years of providing up-and-coming talent a chance to shine, the **Palomino** is putting the **Palomino Riders** out to pasture. Hard to believe, but true. No more talent night. It's difficult to imagine life without this wonderful institution, with all the colorful characters, eager wet-behind-the-ears newcomers and one of country music's most incredible house bands. **Harry Orlove** on guitar, **Jay Dee Maness** on steel, **Skip Edwards** on keys, **Arnie Moore** on bass and **Steve Duncan** on drums have taken professionalism to a new level, making even the greenest beginners sound like a million bucks. On their last Monday night, the **Palomino Riders** invited many of the musicians who have participated in **Talent Night** over the years to sit in. The guest list was impressive, including **John Jorgenson**, who is now the musical director for **Delta**, producer **John Hobbs** (Colin Raye), **Jeff Ross** of **Desert Rose** and **Rhinestone Homeboy David Jackson**, just a few of the players who stayed 'til 3 a.m. to help celebrate. Excuse me while I take moment to

editorialize. This is a great opportunity for some bright young musical entrepreneur who runs a legendary nightclub famous for its country music history to take advantage of the explosion in country music. Hello, is anybody home?

More fun at the **Pal**. **Jerry Donahue**, one of the planet's true guitar stylists, celebrated the release of his new CD, *Neck Of The Wood*, with an explosive performance at **Ronnie Mack's Barndance**. With exceptional backing by drummer **James Cruce** and keyboardist **Doug Livingston**, Jerry's playing was inspired. Many of Jerry's friends and admirers showed up to watch and sit in. Among them were **Re Winkler**, **James Intveld**, **Rosie Flores**, **John Jorgenson** and **Will Ray** of the **Hellecasters**, the highly energized **Paxton Trio** and a mesmerizing **Marvin Etzioni**.

Curb's new country phenom **Rick Vincent's** video, "Best Mistakes I Ever Made," goes into heavy rotation on **CMT** and **TNN** after only three weeks in release. The single of the same name hits radio this week.

Vanguard Records has released folk rock pioneers the **Dillardards'** new CD, *Take Me Along For The Ride*. Famous for their "Dueling Banjos" track in the movie *Deliverance*, the **Dillardards** continue to defy categorization as they integrate bluegrass, country, rock and folk into a unique sound. The only place you're likely to hear this great CD is on **Rene Engel's Citybilly Show**, Monday nights from 8 to 10 p.m. on **KPCC Radio 89.3 FM**.

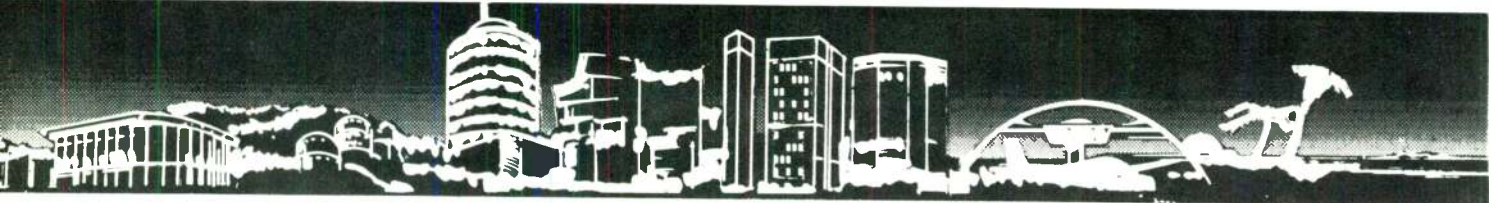
Eddie Dunbar has signed a publishing agreement with **Windswept Pacific's Jonathan Stone**. Producer **Jerry Fuller** and **Dunbar** will shop the golden-throated singer's demos after the holidays.

In lieu of the impending **Acoustic Music Awards**, the **Western Beat** family declares everyone in the L.A. music community who had the courage to perform live with an acoustic instrument in the past year to be a winner. Create don't compete!



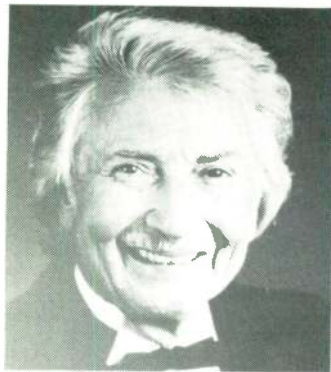
Billy Block

Jerry Fuller, Jonathan Stone and Eddie Dunbar



JAZZ

By Scott Yanow



Page Cavanaugh

Page Cavanaugh's trio has been appearing regularly at JP's Money Tree (which has no cover charge) in Burbank on Thursday, Friday and Saturday nights for quite a while. The legendary pianist/singer, who first came to fame in the Forties, is still very much in his prime. Joined by the talented veteran guitarist Al Viola and bassist Phil Mallory, Cavanaugh recently played a set that included such standards as "Don't Worry 'Bout Me," "Lullaby In Rhythm," "Love Of My Life" (from the movie *Second Chorus*), "As Long As I Live" and even a creative rendition of "Tea For Two." Although the Money Tree's audience can get a bit noisy at times, Cavanaugh digs in and really stretches himself during his extended and often hard-driving solos, making every chorus swing; his easy-going vocals are also quite enjoyable as is his close interplay with Viola. Well worth checking out! **Bopsicle** is a new group headed

by bassist-vocalist Jack Prather and singer Stephanie Haynes, who together perform duets a little reminiscent of Jackie and Roy. Greatly assisted by trumpeter Ron Stout, guitarist Mark Waggoner and drummer Paul Kreibich, this group (in only its second appearance in L.A.) put on a fine show at Lunaria's, mostly performing Prather's intelligent lyrics to originals and, in the case of "Up Jumped Spring" and "Duke's Place," a few standards. The solos of Stout and Waggoner were strong assets and Stephanie Haynes was well featured. This group has a lot of potential for the future.

Guitarist Michael Hakes (at **Le Cafe**) showed that fusion can still be played creatively. In a strong group featuring the fine keyboardist Julie Haml (who occasionally sounded a bit like Herbie Hancock), electric bassist Tim Landers and drummer Bernie Dressler, Hakes displayed an impressive use of dynamics and fire to construct a colorful set of originals. During such songs as "Waiting For Don," the heated "Attitude Song" and the eccentric "Swing Set Traffic" (on which Hakes' interval jumps recalled Eric Dolphy), the music went through several moods and, even at its most passionate, was always lyrical.

Also worth noting: Pianist Walter Norris was in brilliant form at the **Le Bel Age Hotel** (mixing together Art Tatum and Lennie Tristano) while comedian Steve Allen was featured at the **Jazz Bakery**, as a ballad singer!

Upcoming: The **Jazz Bakery** (310-271-9039) welcomes the **Black Note Quartet** (Nov. 6), **Pete Christlieb** (Nov. 13) and **Janis Siegel** (Nov. 14), **Catalina's** (213-466-2210) hosts **Gene Harris** (through Nov. 8), **Marcus Roberts** (Nov. 10-15) and **Jack Sheldon** (Nov. 16) and **Kevyn Lettau** is at the **Roxy** Nov. 9.



Stephanie Haynes

URBAN CONTEMPORARY

By Gary Jackson



Gary Coleman with ASCAP's Sr. Membership Rep, Alonzo Robinson

In my last column, I decried the scarcity of urban outlets for up-and-coming black artists to hone their craft, a la the "chitlin' circuit" of the South. Since that time, I've put on my search cap and came up with a one-stop source for black acts, nation-wide and in Los Angeles, to bring their talents directly to those who make label-signing decisions. The source is the **Real Deal Showcase**, sponsored by **ASCAP/Olde English 800**. Organized by **Edna Simms-Porter**, the showcase, begun in 1985, is the oldest black music showcase in Los Angeles and is held the second Tuesday of each month.

There are two ways to get involved in the Real Deal Showcase: Referral by a record company, and/or anyone can come out to an open monthly audition. "It's a selection they have to go through, not like some of the other showcases where you can just get in by paying. You have to be record deal-ready in or-

der to get on the show," Simms-Porter explains. The showcase is held on the second Tuesday of each month. Once a year the Real Deal holds a special hip-hop Jam, featuring rap and hip-hop music, which just wrapped up October 13. **ASCAP's Alonzo Robinson, Sr.** Membership Rep, helps acts by steering them to prospective song publishers for song protection and proper representation.

Acts come from as far away as Paris, France and Canada and all over the United States. "It's not just an L.A. thing. We're completely word-of-mouth; we do not advertise. If you're from out of state, we will accept a video tape and a complete [bio] package on you [including a cassette]. However, if you're in Los Angeles, you must come to an audition. Everything must be original; they cannot be copy songs," Simms-Porter emphasizes.

Remember that the Real Deal Showcase is not a contest. It is a showcase for industry executives to evaluate talent that is ready to go to the next level. There are between ten and twenty A&R reps from the major labels each month. Success stories include **Jasmine Guy** from television's *A Different World*. **Silas Records** has signed a new act, and **BMG Records** has signed a rap group, **PoetT Posse**, and **Sweet-T Supreme** was signed by **Poetic Groove Records**. For more information, call (310) 821-8884.

CORRECTION: In my column two weeks ago, in a reference to **Tabu Records'** black rock act, **Total Eclipse**, the sentence incorrectly highlighted **Guy Abrahams** as being an act on the label. In actuality, the sentence should have read: **O'Neal, Cherrille** and the like. But according to Tabu A&R Director, **Guy Abrahams**, "Clarence [Avant] got this tape and called me into the office, played it and said that we've got to sign this band." *Music Connection* apologizes for any confusion that may have resulted. **MC**



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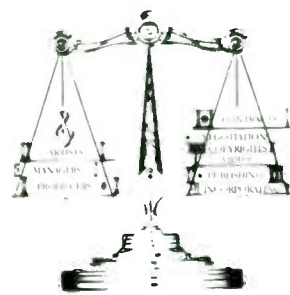
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CLUB REVIEWS

Slam

The Palomino
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Michelle Ozbourn, Stiefel-Phillips: (310) 275-3377

□ **The Players:** Jeff Scott Soto, vocals; George Bernhardt, lead/rhythm guitars, backing vocals; Gary Schutt lead/rhythm guitars, backing vocals; Mark Bistany, drums/percussion; "EQG", body rhythm, backing vocals.

□ **Material:** Jeff Scott Soto made a name for himself as Yngwie Malmsteen's vocalist, and now he's built Slam from the ground up, utilizing the talents of other experienced music professionals. Slam describes itself as "the impact left by a force of energy," an impressive moniker which Slam can hopefully realize in time. Slam's style of danceable rock/funk is highly listenable and provides Soto with a hearty vehicle to showcase his dancing and vocal prowess. The six-song set allowed Soto to expose his R&B, rock and soul influences as he sang snatches of Prince, Queen and Michael Jackson interwoven with his own compositions.

□ **Musicianship:** Slam does sport some fine musicians, each providing a clear definition of what musical gifts he brings to the party. Guitarists Bernhardt and Schutt both contribute to the hard rock edge, but while their flashy guitar work was technically complex and well executed, the hooks weren't imbedded deep enough to stick with me after the show was over. Drummer Mark Bistany filled out the funk groove with powerful funk/rock chops that would make Living Colour's William Calhoun smile with pride. His drumming during the set's opening rap was downright tribal! Soto injects a certain soul into his vocals and performance that bring him into the lime-light he deserves.

□ **Performance:** Soto feels comfortable onstage, and his energetic dance moves are complemented by his forceful singing. EQG matched Soto's moves perfectly and busted a few of his own—his contribution to the street feel of Slam is both immense and intense. The combo of these two performers alone is worth the price of admission. Unfortunately, Soto chided the audience several times during the show for not matching his level of enthusiasm. An artist of his caliber should recognize that when an audience falls short of the expected reaction, the onus falls on the performers to pick up the slack. We did our part by showing up—the rest was up to Slam.

□ **Summary:** Slam has some good tunes that could become great, and some great moves that could become sensational. The turning point for Slam will be when this band can knock out a few more memorable songs complete with a physical performance that consistently thrills their



Slam: Grand.

audience. Once Slam rises to the occasion, it's likely that the rest of us will follow. —James Tuverson

Shotgun Messiah

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Kerry Cooley, Relativity Records: (310) 212-0801

□ **The Players:** Tim Skold, vocals; Harry K. Cody, guitars; Stix, drums; Bobby Lycon, bass.

□ **Material:** Shotgun Messiah blasts, sweats, croons and kicks their way through a myriad of catchy rock tunes honed with a punk and metal edge. The majority of their songs are above the norm when drawing a comparison to the onslaught of corporate metal bands, which Shotgun Messiah steers a little clear of by merit of the edge they put on their tunes.

While their songs maintain a foothold in radio-friendly rock territory, the punk and metal ethics that Shotgun Messiah lace their material with help keep the band out of a tired pop metal genre.

□ **Musicianship:** Anyone familiar with this band has already heard the many accolades afforded their guitarist, Harry K. Cody. Cody definitely earns the title "guitar wizard" for his exceptional playing, yet has failed to garner the attention lauded upon guitar greats like Yngwie, Edward Van Halen or Steve Vai. Granted, while Cody may not be on that level, he is certainly in the neighborhood. However, Cody is more of a team player who uses his inventive riffs, lightning fast fluidity and explosive guitar leads to add pepper to Shotgun Messiah's sound, rather than being overbearing. Lycon and Stix's rhythm section was adequate, and Skold's vocals got the job done.

□ **Performance:** Tim Skold, who

CLUB REVIEWS



Tom C. Holiday

John Novello: A near-perfect performance.

used to be the band's bass player before assuming the vocal chores, was far superior to his predecessor. Skold roamed the stage like a caged animal and worked the packed house into a lather. When he wasn't into his guitar, Cody was a vibrant part of the stage as well.

☐ **Summary:** With the format of Tim Skold as frontman, Shotgun Messiah has improved 100 percent. The band's live show is a roll-up-your-sleeves, get sweaty rock & roll romp that held the attention of the ridiculously overpacked audience, many of whom were willing to bear the heat. It must have been about 90 degrees in the Roxy. Shotgun Messiah proved they definitely have the right stuff, and when they write a "Youth Gone Wild" or "Heaven," this band will really be contenders. They've already got the live show down. —Tom Farrell

John Novello

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

☐ **Contact:** John Elliott: (310) 374-1940

☐ **The Players:** John Novello, acoustic grand piano, composer; Melvin Davis, bass; Randy Drake, drums; David Stanbaugh, saxes; Gloria Rusch, vocals.

☐ **Material:** Except for a couple of tunes by Ms. Rusch, this was all new work for Novello. Nothing from his previous album, *Too Cool*, but a few slated for his next recording. The repertoire ran a wide gamut from a

tender love song, "For You," dedicated by Novello to his wife, Gloria, through a wild vocal workout on "Space Dancing," several speed-of-lightning forays, and closing with a very unconventional blues, nominally titled "C-Bitchin' Blues."

☐ **Musicianship:** It was a joy to hear Novello exclusively at the grand piano. He is unquestionably a whiz at the various synths he has displayed in the past; for this performance, however, he chose to dig back to his roots which are very jazz-oriented. Immediately upon opening the program with a lovely, lyrical unaccompanied solo, it was appar-

ent that he hadn't neglected that aspect of his prodigious talent. David Stanbaugh, who has been with the band for almost two years now, is at one with Novello when they choose to synchronize. It's difficult these days for a sax player to sound distinctive—especially on the soprano. Stanbaugh proves it is possible on both that instrument and the alto sax. A delightful surprise was bassist Melvin Davis, who for the first few tunes didn't solo, then suddenly took off into the stratosphere on his Fender as though it were a synthesizer, extracting violin-like sounds that had the audience applauding through his solo. Randy Drake has also been with Novello for some time now, and his understanding of the leader's needs is a tremendous boost to the entire proceedings. When Ms. Rusch made her appearance halfway through the set, it was truly electrifying. She has at least a three-octave range, and she knows exactly how to use it to its best advantage. She does a lot of wordless vocalese, often in unison with Stanbaugh and/or Novello. However, her sure reading of the lyrics on "Can't Go On" was equally impressive.

☐ **Performance:** Novello & company are old hands at this kind of performance, and their stage presence is impeccable. The long set was well-timed and carefully chosen to offer maximum variety. The music was consistently interesting, with many variations of solos/duos/trios, unison and counterpoint, with Novello offering some complex figures both alone and when interweaving with Stanbaugh or Rusch.

☐ **Summary:** It's amazing to me why a band of this caliber isn't playing to sold-out concert halls throughout the country. And why only one album of this top-grade music is currently available. True, a new CD is in the works, and it is to be hoped that, if on a major label, it could catapult the band into the national and international limelight. —Frankie Nemko



Tom Farrell

Shotgun Messiah: Vastly improved.

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CLUB REVIEWS



Gunslinger: Shooting blanks.

Gunslinger

*The Whisky
Hollywood*

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** David Hildebrandt: (714) 963-1156

□ **The Players:** Brett Booker, lead vocals; Brad "Kat" Cross, keyboards, vocals; Mark Tullo, lead guitar; David Hildebrandt, bass guitar; Ken Wetzel, drums, vocals.

□ **Material:** Too average. The band's music lies within the Aerosmith/Toto vein. Gunslinger's bluesy/metal guitar riffs and hooks, plus hard-driving beats and rhythms equals danceable metal—mainstream and unconventional. Unfortunately, the songs fall short in the lyrical department. "Robin Hood Of Love" and "Wicked Woman" fail to deal with themes new to the metal genre and fail to develop a new

angle on the done-before themes of love and the opposite sex.

□ **Musicianship:** This is where the band truly excels. Gunslinger consists of fine, solid musicians. Their sound is extremely tight and well-executed. Brad Cross' keyboards add an atmospheric quality to the songs displaying their jagged edges; Mark Tullo's polished guitar wails and resonates; David Hildebrandt's bass melts and binds; Ken Wetzel's drums elevate the sound even further; and Brett Booker's gruff vocals provide some range.

□ **Performance:** Gunslinger is a decent live band who bring depth to their recorded material through their live performance. As said before, the band has tight musicians, and this is evident live. Nevertheless, the band's material detracts from the quality of their performance. On stage the band gives off a no-nonsense mystique, while offering overly-apologetic and friendly banter between songs. The uptempo "Wicked Woman" is characteristic of the band's type of mainstream rock with its catchy metal hooks and power chords. "Passion Of Fools" is very serious rock, while "Do It Like You Dance" is blues-tinged honky-tonk rock.

□ **Summary:** Gunslinger contains some fine musicians but need to concentrate on developing their material. The L.A. scene is inundated with bands playing this style of music. Once their material is sound, Gunslinger could be something to look out for. —Stacy Osbaum



Geri Allen: She's tops!

Geri Allen

*Catalina's Bar & Grill
Hollywood*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Ora Harris: (415) 386-3315

□ **The Players:** Geri Allen, piano; Dwayne Dolphin, bass; Tani Tabbal, drums.

□ **Material:** Ever since she started leading record dates in the mid-Eighties, Geri Allen has been considered one of the potential greats of jazz. Her consistency in the years since and her recent appearance at Catalina's leads me to drop the word "potential" from the last sentence. Allen's very original style (which hints now and then at early Cecil Taylor, McCoy Tyner and particularly Herbie Nichols) can be both funky and brooding at the same time. Her very supportive trio stuck mostly to her originals during a strong set, including "No More Mr. Nice Guy," "A Drummer's Song," "For John Malachi" (a Monkish ballad), and a tribute to James Brown titled "And Then They Partied."

□ **Musicianship:** While Geri Allen's impressive technique (bordering on the virtuosic) allows her to straddle between bebop and the avant-garde, bassist Dwayne Dolphin was very strong in the ensembles, took a solo on "Mad Money" that recalled Jimmy Garrison (Coltrane's bassist), and would have pushed Allen if she were not already inspired! Drummer Tani Tabbal, a longtime associate of the pianist, played parade rhythms on one piece, caught all of Allen's cues and made the most of his short spots.

□ **Performance:** Since most of the originals had several sections and the music remained unpredictable (except in its excellence), it never lost one's attention. Even at its freest it seemed to be completely under control and, although the music tended to be quite sober/serious, it was still fun to watch these musicians come up with fresh ideas.

□ **Summary:** Geri Allen now ranks as one of the most stimulating pianists in jazz. Her music always seems purposeful and her very open style has limitless possibilities.

—Scott Yanow

CLUB REVIEWS



Gun: *Damn Good.*

Gun The Troubadour West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Kim Kaiman, Levine Schneider: (310) 659-6400

□ **The Players:** Mark Rankin, lead vocals; Alex Dickson, lead guitar; Dante Gizzi, rhythm guitar; Guiliano Gizzi, bass; Scott Shields, drums.

□ **Material:** To say that Gun is hard rock is like saying all lettuce is iceberg. The broad description applies, but there are many varieties within. Although some have compared Gun to Bon Jovi and Def Leppard, it's hard to see how that comparison could be made, at least from this performance. Falling somewhere in between the raw noise of a neo-underground band like Ministry and the flat-out corporate hard rock of a Bon Jovi or Def Leppard, these boys from Scotland are smart enough to know how to play on-the-edge, butt-kicking rock & roll, while still retaining enough of a commercial sound as to make them accessible to a wide audience.

□ **Musicianship:** The newest member of the band is lead guitarist Alex Dickson, who was a wise choice indeed. His guitar solos were relentless, ferocious attacks, not of lightning-fast single notes but sheets of metallic chords running together. The playing of drummer Scott Shields was equally worthy, and his inspired hard-hitting was one of the keys to Gun's strong set.

□ **Performance:** Lead vocalist Mark Rankin is a curious performer. At

times he was seemingly constructed of rubber, all bent over backwards at the waist with his elbows flying everywhere. He would frequently come out to the extension of the stage at the center and exhort the crowd in the balcony above to become more involved in the performance. Bassist Guiliano Gizzi was a sinister figure clad in a hooded, flannel shirt with his face barely visible, like some kind of musical spectre until the heat forced him to abandon the garb.

□ **Summary:** There's been a lot of attention directed at Gun, and some of it is probably because the band is from Glasgow, Scotland. There is a natural curiosity toward anything unusual, and if Gun were from say, Los Angeles or New York or even

London, there probably would not be as big a buzz as there is. But one shouldn't waffle all the attention away with that simple explanation. Bottom line: they're a damn good band with a lot of heart. —*Richard Rosenthal*

Monster

The Roxy
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Kathy Pellizzi: (818) 985-2730

□ **The Players:** Mark Isom, vocals; Mick Zane, guitars; Mark Behn, bass; Pete Holmes, drums

□ **Material:** Bland. No new territory being explored here. Basic melodic, hard rock anthems that tell old tales about hard-ons, cleavage and tight asses.

□ **Musicianship:** Isom's vocals were right on the money. His delivery of the weak material was effective but not engrossing. The backup vocals supplied by Zane and Behn were also impressive, definitely one of the band's strong points. Zane's tasteful, speedy guitar work seemed to be heavily influenced by Eddie Van Halen and George Lynch. When the band borrowed from older influences (i.e. Aerosmith), they managed to add some punch and groove to their show.

□ **Performance:** The band's amusing mini-theatrical opening put the audience in the light hearted mood needed to enjoy the music...smart move. The audience was receptive and by song number three they even managed some minor moshing in the front. The band seemed to lose steam after the fourth song; even they seemed bored with their material.

□ **Summary:** Since the band is comprised of ex-members of hard rock outfits Malice and Black 'N Blue, I was expecting a bit more from them as they have the capacity to entertain. Unfortunately, however, their talents and songwriting have not matured very much in five years.

—*B. Shaughnessy*



Monster: *Kinda bland.*

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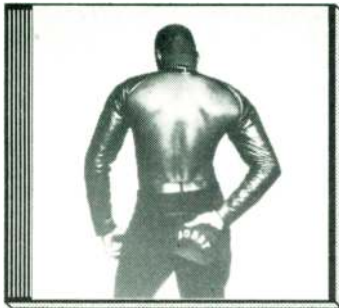
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DISC REVIEWS



Bobby Brown
Bobby
MCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
 □ **Top Cuts:** "Humpin' Around," "Good Enough," "Storm Away."
 □ **Summary:** The "King of New Jack Swing," Brown sure likes the mellow side of love! Fortunately, his choice of hot producers (L.A. & Babyface, Teddy Riley) helps him carry it off with soul and easy rhythms most of the time. On the other hand, there is a slickness which gives the disc a slightly calculated quality. More "Humpin' Around" would've made *Bobby* more explosive, but teens everywhere will be falling in love with the softer tunes. Artsy gems like "Storm Away" give Brown room to stretch. Forget the rappassages, and this is a platter almost worth waiting four years for! —*Nicole DeYoung*



Warrant
Dog Eat Dog
Columbia

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

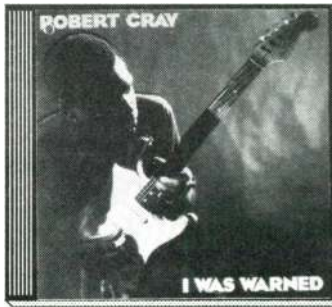
□ **Producer:** Michael Wagener
 □ **Top Cuts:** "Machine Gun," "April 2031," "Andy Warhol Was Right."
 □ **Summary:** When you see the provocative, artsy disc cover, you might get nervous, but Warrant is one of the easiest to take hard rock bands around. Like Guns N' Roses, they perfectly bridge metal with more pop oriented sensibilities, crunching guitars but in the cause of solid songwriting. Vocalist/songwriter Jani Lane works out some fiery harmonies, and is a sentimental fool at heart. Hokey exercises like "Bonfire" are more than balanced by more artistic displays like "Andy..." and biting social commentaries. Don't let your dog eat this one!
 —*Wanda Edenettl*



Damn Yankees
Don't Tread
Warner Bros.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Ron Nevison
 □ **Top Cuts:** "Don't Tread On Me," "Where You Goin' Now."
 □ **Summary:** Maybe this superstar conglomerate isn't the trendiest band around—after all, with catchy tunes, great harmonics by Jack Blades and Tommy Shaw, and slick production, it just can't compete with the mindless and raw, though mega-popular Grunge Nouveau rock out there. In between the mid-tempo power ballads, there are hefty rock licks and Gonzo-riffic crunching courtesy of Motor City madman Ted Nugent, and therein lies an appealing balance: Sweetness with Seventies' grunge and blues. And these are the masters of the two genres.
 —*Nicole DeYoung*



Robert Cray
I Was Warned
Mercury

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

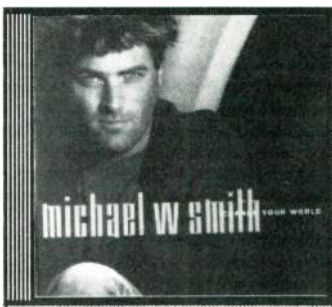
□ **Producer:** Dennis Walker
 □ **Top Cuts:** "Just A Loser," "He Don't Live Here Anymore."
 □ **Summary:** Nobody quite bridges the gap between old-time blues and modern soul like singer/guitarist Cray. The crisp urgency of his clear but gritty voice is matched by his blistering picking abilities. There are cool grooves galore here, but what's lacking is consistency—the intensity of the title cut and "He Don't Live..." is rarely matched. Most of the tunes just simmer along, making for a solid, not always spectacularly soulful event. Jim Pugh's silky organ sounds, and the ever-present Memphis Horns provide a complementary spark to the best strings in modern blues.
 —*Chas Whackington*



Mary's Danish
American Standard
Morgan Creek

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Peter Asher
 □ **Top Cuts:** "Killjoy," "Porcupine," "Gotcha Covered."
 □ **Summary:** Take the harmonies of the Go-Go's and Bangles, mix in some weird and wild alternative/psychedelic guitars and sprinkle a little folk, and you get Mary's Danish—an interesting mix, often engaging, but only consistent in its inconsistency. One minute hooky and catchy, the next esoteric and wistful. One song a fast rocker, the next a snoozy coffeehouse classic. Song structure is unique, too. When Julie Ritter and Gretchen Seager hit the high harmonies, there's some magic, but the frenetic pace proves too maddening to overcome.
 —*Jonathan Widran*



Michael W. Smith
Change Your World
Geffen

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

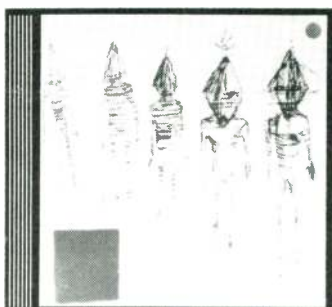
□ **Producer:** Mark Heimermann & Michael W. Smith
 □ **Top Cuts:** "Love One Another," "Somewhere Somehow."
 □ **Summary:** From the realm of Christian rock comes a contemporary for Michael Bolton and Richard Marx, a gritty voiced singer who knows his way in and out of a lightweight but undeniably catchy pop hook. He blends artsy touches like horns and blues organ with pretty piano and commercial synth grooves for a well-balanced collection, but you just know his forte is ballads. His "We Are the World" posturings are slightly too simple and a bit preachy, but there's no denying the emergence of a solid songwriter.
 —*Jonathan Widran*



Joey Molland
The Pilgrim
Rykodisc

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Joey Molland
 □ **Top Cuts:** "You Make Me Sick," "The Party's Over," "The Magic Of Love."
 □ **Summary:** Former Badfinger guitarist/singer/songwriter Joey Molland returns with his second solo album since his well-received *After The Pearl* from a few years back. The Liverpool, England native, now a resident of Minneapolis, has always been on intimate terms with such important song elements as hooks and melodies. This twelve-song serving of alternately infectious, rollicking pop/rock and beautiful ballads—all written by Molland—is no exception. This latest offering from Joey Molland is a must for all Badfinger fans.
 —*John Lappen*



Rise Robots Rise
Rise Robots Rise
TVT Records

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Rise Robots Rise
 □ **Top Cuts:** "All Sewn Up," "The Pipe Talks To You."
 □ **Summary:** This funk/hiphop/blues band creates some interesting textures while maintaining a creative blend of various popular genres. However, Rise Robots Rise should stick with a specific style and develop it. Their music lacks a strong sense of identity, and sometimes comes across as unfocused and too confused for their own good. Unfortunately their lyrics don't come off much better. Hippie-like new age subjects and topics don't deliver much credibility. Rather than taking things to new heights, the band seems content to co-exist with the rest.
 —*Stacy Osbaum*

MUSICIANS

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

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
Auditions: 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
Audition: Bookings limited to known attractions.
Pay: Negotiable.

COFFEE EMPORIUM

4125 Glencoe Ave., Marina Del Rey, CA 90292.
Contact: Eric Hunt
Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.
Stage Capacity: 3 or 4.
Club Capacity: 50
PA: No
Lighting: Yes
Piano: No
Audition: Send tape & bio.
Pay: Negotiable.

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
Audition: Call Mike after 6pm
Pay: Negotiable.

FAIS DO-DO

5257 West Adam Blvd. Los Angeles, CA. 90016
Contact: Richard Lederer, (310) 842-6171
Type of Music: Blues, Jazz (Hip Hop & Straight Ahead), Funk, Reggae
Club Capacity: 170-200
Stage Capacity: 7
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Open mic. Mondays, 10pm-1am, or send tape & promo pkg.
Pay: Percentage of door.

FAME OF HOLLYWOOD

6633 Hollywood Blvd. Hollywood, CA 90028
Contact: Steve Gamer (213) 877-1937
Type of Music: Original rock, pop & classic rock.
Club Capacity: 150
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: No
Audition: 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
Audition: Call Barney Sackett.
Pay: Negotiable.

LA VE LEE RESTAURANT

12514 Ventura Blvd., Studio City, Ca 91604.
Contact: Susan, (310) 652-6821.
Type Of Music: Jazz & blues. Tuesday night jam sessions.
Club Capacity: 90
Stage Capacity: 7 piece
PA: Yes, full
Piano: No
Pay: Negotiable.
Audition: Just come down on Tuesdays & see Billy Mitchell.

LAS HADAS RESTAURANT & CANTINA

9048 Balboa Blvd., Northridge, CA. 91325
Contact: Alex, Las Hadas Booking, (818) 766-3006
Type of Music: R&B, Jazz, Blues, Reggae & various Latin
Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
P.A.: No
Piano: No
Lighting: Yes
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA, 91603
Pay: Negotiable

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
Audition: 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
Aditions: 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
Audition: 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
Audition: Call above number or send package to DOGSBODY, P.O. Box 703, N. Hollywood, CA. 91603
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
Audition: 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
Audition: Call or send promo pack.
Pay: Negotiable.

ORANGE COUNTY

BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB
 14241 Euclid Street #C 101
 Garden Grove, CA 90264
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
Audition: 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.

EXPERIENCED ASSISTANT needed for growing 24 track recording studio. For an interview with owner/chief engineer, contact Scott, (213) 663-2500.

INTERNEEDED for errands and studio help. Must be dedicated. Some pay after 30 days. Hours 10am-2pm M-F. Call Scott, (213) 663-2500.

INTERNEEDED for Insomnia Records to work on marketing projects. Must be enthusiastic and responsible. No pay. Call Dave Hansen @ (213) 622-0008.

INTERNEEDED for boutique publishing company. Office skills and creativity preferred. A great learning experience. Call Don or Leslie @ (310) 652-0818.

MANCINI'S SEEKS booking intern over 21. Flexible hours, xint opportunity, could lead to paid position. Call Lesli, Mon-Fri; 12-5pm, (818) 341-8503.

INTERNEEDED: Record Company seeks a dependable person with good office skills to

assist artist development dept. with general office work and filing. Contact Kellie, (213) 655-6844.

INTERNEEDED for promotion/management firm. No pay, but great experience. Serious inquiries only! Call Thurs/Fri; 3-6pm, (818) 783-7758.

SALESPERSON NEEDED: Professional recording equipment sales - experience/existing client base preferred - full time/pay. Great opportunity for motivated person. Call Steve, (818) 843-6320.

AUDIO TECHNICIAN needed, pro. recording equipment, capable repair to component level, tape machines. Experienced, full time/pay. Call Steve, (818) 843-6320.

FRONTPERSON NEEDED - Pro. recording equipment sales co. Must be wordperfect literate. Answer phones, rock look, full time/pay. (818) 843-6320.

MUSIC MANAGEMENT/publishing company is seeking interns 2 days per week for tape duplication and general office work. Call Laurent Basencon, (310) 399-7744.

INTERNEEDED for parttime assistance working with a reputable music management company. Contact Lon, (310) 278-3815.

INTERNS WANTED for consulting firm. School credit and computer training as exchange. Contact Margaret, (310) 208-7822.

MAJOR PR FIRM with superstar artists seeks motivated interns for music department. No pay - just invaluable experience. Steve or David, (213) 653-5411.

NEW RECORDING studio needs interns. Non-paying, but could lead to permanent positions for highly motivated. Please call after 10:00am, (818) 760-7841.

MORGAN CREEK Records looking for self-motivated people for internship in promotions. (310) 551-9792.

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

COCONUT TEASZER seeks soundman w/live club experience. Over 21 w/ car, loves musicians & takes instruction/direction well. Len, Mon.-Fri., 2-7pm, (213) 654-4887.

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ACE BAKER - Keyboards/Producer (818) 780-6545	Keyboards, complete midi studio, drum machines and 1/2" 8 track for great demos & pre-production.	✓✓✓✓✓	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	✓✓✓✓✓ like from your favorite station
TOM BARRETT - Sax & Guitar (805) 966-6289	Tenor, alto, soprano saxes. Acoustic and electric guitars.	✓✓✓✓✓	Extensive live/studio/touring experience in U.S., Europe, Asia. Album credits as player, songwriter. Friendly, good image.	Very versatile, good ears, read music. Backing vocals and keys. Looking for pro situation, tour, etc.	✓✓✓✓✓
STEVE BLOM - Guitarist/Vocalist (818) 246-3593	Custom Tom Smith Strat, modified Ibanez Al Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter, Effects rack.	✓✓✓✓✓	3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zatlota, Jamie Glaser.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack programming, jingles, casuals and Top 40 gigs.	✓✓✓✓✓ Whatever you want!
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MUGS CAIN - Drums/Percussion (818) 907-3184	Two acoustic kits. Seven snare drums. AKAI S-100 Sampler, Alesis D-4, SPX-90, DrumKat, Acupads, L.P. Spikes and Boss 550.	✓✓✓✓✓	Extensive touring and recording experience. Numerous T.V. and video appearances. Performed and/or recorded w/ Jonathan Cain, Eric Martin, The Divinyls, David Foster, and 5 years with Michael Bolton.	Drumming for the singer and the song. Hard-hitting, great groove, meter and click playing. Pro situations only please.	✓✓✓✓✓ Have done it all.
MICHAEL CARNEVALE - Producer (310) 289-4670	Professional engineering & production with affordable 24 track facility.	✓✓✓✓✓	15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. His professional attitude adds to the quality of the finished product, producer Tom Dowd.	✓✓✓✓✓
STAN COTEY - Guitarist/Producer (818) 988-9246	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.	✓✓✓✓✓ gtrs, kybds, vocals, prod.
KERMIT "DEE" DAVIS - Prod./Bass (213) 461-0124	Drum programmer, producer, bassist, full MIDI studio including MPC60 and 8-trk, 4 & 5 string basses, misc. samplers, and synthesizers.	✓✓✓✓✓	Over ten years exp. session and club work as bassist; over 3 years exp as drum programmer, producer. Have done over 20 demo production projects as songwriter, producer, drum programmer, keyboardist, bassist; additional musicians available upon request.	Non-reader, fully equipped pre-production studio, style similar to Teddy Riley, Dallas Austin, Beats that make a difference, solid bass grooves, smooth productions, aka Deemester.	✓✓✓✓✓ Hip hop, Rap, Dance
LYNNE DAVIS - Bassist (213) 462-7364	Spector NS-2, Kubicki 4 string, Fender fretless Jazz Bass, SWR SM-400 & Goliath cabinets.	✓✓✓✓✓	College-trained musician. Extensive stage & studio experience. Knowledgeable of theory, arranging & production. T.V. & live radio experience.	Aggressive, groove-oriented, i.e. Marcus Miller, Will Lee. Friendly, professional.	✓✓✓✓✓ Pocket central.
CHRIS DEL FARO - Vocalist (310) 393-6606	Male vocalist. Powerful lyric baritone.	✓✓✓✓✓	Currently involved in several recording projects. 3 years study with Vocal Arts Studio, presently studying at Pelayo Arts Studio (last 1 1/2 years).	Distinctive sound, pro attitude, drug-free, friendly demeanor.	✓✓✓✓✓ Soulful power pop.
KLAUS DERENDORF - Guitarist (818) 760-6690	Many guitars, MIDI rack, Marshall, ADA, TC Electronics, VHT... huge sounds!	✓✓✓✓✓	International touring/recording exp; publishing deal, writing/arranging, 15 years exp; tight grooves, mega chops and feel. Fluent in English, Spanish, and German.	26 years old, great R&R image, fun and pro attitude. Killer stage presence. Ready to tour anytime.	✓✓✓✓✓ Playing for the song.
KYLE DEVORROH - Vocalist (310) 822-9497	Lead and/or backups. 3 octave range.	✓✓✓✓✓	Over seven years experience doing session work and live performances. Extensive Gospel training. Album credits. Pro and demo situations. Very versatile experience: Gospel, Country, Latin, etc.	I specialize in adding a sultry powerful Gospel/Blues sound to Country, Rock, Pop, Latin, Jazz.	✓✓✓✓✓ Country, Gospel, Blues, Rock.
LISA FRANCO - Medieval Strings (818) 569-5691	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.	✓✓✓✓✓ Old instruments, modern sound
FUNKY JIMMY BLUE - Producer (213) 936-7925	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.	✓✓✓✓✓ Dance music
MAURICE GAINEN - Producer (213) 662-3642	Fostex 16-trk w/full SMPTE lock-up to video, 40 ch mxr w/MIDI muting, DAT mxdwn, sax, flute, Ensonia EPS16+ samp, Alesis D4 drm mach, Atan 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.	✓✓✓✓✓ New Jack Swing
CARLOS HATEM - Percussion/Drums (213) 874-5823	Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	✓✓✓✓✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	✓✓✓✓✓ Dance music, Latin styles
GARY HOLLAND - Vocalist (310) 838-8766	Distinctive lead and backup vocals. Strong tenor with 4-octave range.	✓✓✓✓✓	Vocals on numerous albums including: Great White, Don Dokken, Ozzy Osbourne, Britton, Twisted Sister and more plus numerous publishing demos.	Visual: a la Sebastian Bach w/o tattoos, union scale, passport, "...a singin' machine!"-Dito Godwin, "...I got exactly what I wanted"-Michael Wagener.	✓✓✓✓✓ Specialties: Ballads.
TYREE JUDIE - Guitarist (213) 882-4181	Guitarist/vocalist/bassist. Gibson Custom Les Paul, ESP Strat; Ibanez bass.	✓✓✓✓✓	Been playing 23 years. Studio and live gigs. Recorded several albums. Have played with: Sly Stone, Tony Matthews, Rudy Love, Cornelius Grant.	Funk and blues, and heavy groove. Read charts. Player from the old school.	✓✓✓✓✓ Very capable.

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STEVE KALNIZ - Guitarist Fender Strat-Ultra, Mesa-Boogie Quad. Preamp Power Amp. and 4/12 Roland GM-70 Midi Converter Samplers, Mac Performer. Tascam 8-Trk.	(310) 657-3930	✓	✓	✓	✓	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	✓	✓	✓	✓	✓			
ANTHONY KING - Bassist Custom Music Man Stingray basses, 4 string with d-tuner, 5 string, SWR amplification, tenor vocal range.	(818) 782-9205	✓	✓	✓	✓	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		
ANDY KOTZ - Funk Guitarist Various electric guitars, Mesa Boogie powered 18 space rack.	(818) 981-0899	✓	✓	✓	✓	10 years of album, soundtrack and live experience. Originally from Detroit. Play (ed) w/ Gerardo (Interscope), and Louie Louie. (Warner Brothers). Recently recorded with/for George Michael, Prince.	✓	✓	✓	✓	✓	Funk		
JAMES LOWNES - Bassist Rauner upright, Yamaha 5-String, Martin acoustic bass, Fender P-Bass w/ Demeter guts, Chapman Stck. Vocal-tenor.	(818) 841-1041	✓	✓	✓	✓	15 years exp. B.A. in music. Studied w/ John Sciavo, Jim Lacefield, Putter Smith, Alfonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	✓	✓	✓	✓	✓			
DINO MONOXELOS - Bassist 5 string Alembic, BSX Upright, 2 BC Rich Eagles, 2 Ampeg SVT stacks	(213) 969-8110	✓	✓	✓	✓	Recorded and toured New England in various original projects. studied w/ Tim Bogert, Jim Lacefield and Gary Willis	✓	✓	✓	✓	✓	Funk, dedicated to the groove		
DAVID C. NEFF - Engineer Live sound & studio mixdown	(818) 609-2694	✓	✓	✓	✓	25 years experience guitarist/drummer. 15 years road experience engineering, including touring & clubwork. Get your sound across. Don't let some "bozo in the booth" determine your future. I'm as serious about my job, as you are about yours.	✓	✓	✓	✓	✓	The Sound Group engineer referral service now forming. Dedicated, talented engineers please call.	Pros only need call.	
SHERI OZEKI - Bassist Yamaha TRB5 5-String and other electric basses. German stand-up bass w/ Fisherman pick-up, great for Jazz or Classical	(818) 509-1971	✓	✓	✓	✓	Music degree from CSUN. Read or play by ear. Involved in pro band touring much of the U.S. and Europe. Studio experience for both electric and acoustic. Played in pro orchestras.	✓	✓	✓	✓	✓	I play all styles from funk to middle eastern 6/8 to Bach. No drugs, no flakes.	All styles.	
NICK PYZOW - Guitarist Dobro, Mandolin, 6&12 string acoustic guitars, plenty of live gear, too.	(213) 660-7607	✓	✓	✓	✓	Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going soundtrack work; references available.	✓	✓	✓	✓	✓	Fingerpicking; clean, authentic fills. I won't let you down!	Blues and folk	
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands, make my guitar sound like WWill thru a Marshall	(818) 848-2576	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	✓	✓	✓	✓	✓	Cow thrash, farm jazz, prairie metal, nuk-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	western beat, range rock	
EDDIE ROGERS - Drummer Sweetest sounding set of Ludwigs you've ever heard!!! Electronics too... (Octopad, Simmons, & other MIDI stuff) Lead and background vocals also.	(818) 985-8078	✓	✓	✓	✓	Degree in Music Performance (Berklee College of Music). Demos for Steve Vai, Mark Wood (B.M.G. Records) & also for Randy Cohen (guitarist recordings). Extensive demo & live work playing both covers and originals in Atlantic City, N.Y.C. and L.A.	✓	✓	✓	✓	✓	Double or single bass (many styles). Great image (long blond hair, 29 yrs. old). Will do any gig except Country!!! Demo package available.	Stupid, Slammin' Crunch, Groove!	
NED SELFE - Steel Guitarist Sierra S-12 Universal pedal steel guitar with iVL midi converter, dobro, lap steel, acoustic & electric guitar.	(415) 641-6207	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	✓	✓	✓	✓	✓	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. 'Pedal Steel' - it's not just for country anymore.		
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(818) 359-7838	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demos/bio available.	✓	✓	✓	✓	✓	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	A rocker at heart.	
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shiladum and Main Ingredient. Top 10 hits and film credits.	✓	✓	✓	✓	✓	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	Pop, R&B, ballads	
WALT THOMPSON - Keyboardist Hammond organ, Leslie 860 & 960, Yamaha SY-55. Strong backup vocals.	(818) 906-2295	✓	✓	✓	✓	Over 10 years of road & studio experience. All styles of rock w/ or w/out charts. Network T.V. soundtrack & commercial experience. Album credits.	✓	✓	✓	✓	✓	Ready to add classic Hammond sounds to your music. Piano playing to fit any groove. Easy to work with. Good transportation.	Strong rock licks.	
GORDY TOWNSEND - Drummer Yamaha Recording Custom drums with R.I.M.S. system; piccolo and bronze snare drums; Sabian cymbals. Beautiful kit.	(213) 462-7364	✓	✓	✓	✓	Extensive live experience, accomplished studio/session player. Former member of MCA recording and touring act. Click proficient.	✓	✓	✓	✓	✓	Hard-hitting, feel player, i.e. Jim Keltner, Kenny Aronoff, Bun E. Carlos. Clean and drug-free. Give me a pocket, I'll fill it.	Rock solid groove with finesse.	



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2. PA'S AND AMPS

- *2 ADA slant stack spkr cabs w 412" Celestion spkrs, both for \$375. Jim 818-445-3747
- *2 Altec Lansing 511 horns w drivers for sale \$300 310-559-5052
- *Acoustic Series 3311 3 way studio monitors brnd new fluid cooled polypropylene spkrs. 125 wts w mid & high controls. \$1695 list. sell for \$850 pair. 310-470-7051
- *ADA MP1 pre amp, mint cond, \$300. Mark, 818-980-3394
- *BI amp mix pack plus one 400 watt pwr mixer \$275. 2 Roland M120 line mixers, \$275 ea. Jeff, 818-566-9646
- *BI amp 210, rck, mnt. EQ, xint cond. \$125. Chris, 818-989-0940
- *Carvin 300 watt bs amp w graphic EQ, noise gate w cabinet w 2 15" EV spkrs. All for \$400. Randy, 310-839-2356
- *Fender M60 combo & head for sale. ARX pwr amp, each between \$400-700. Brian, 818-881-0185; Tom, 818-887-1511
- *Fender Princeton brown, pre CBS, early 60's, retubed & gone thru, cool tone w vibrato, stock, no mods, newer Oxford 10" spkr, \$375 or vintage swap 818-988-8860
- *Fender Super Reverb, silver face model, from 70's w master volume, org 410 spkrs. No modifications, sounds grt, gd cond w wheels \$400 obo. 213-667-0798
- *Gallian Kruger 800RB bs amp \$450 obo. Randall Jaguar 215 bs cab, \$325 obo. 818-769-9516
- *Heathkit model TA-27, solid state amp from late 60's, 1x12, reverb & trem. 30 watt. \$50. 818-902-1084
- *I have 2 Ampeg SVT heads 1 is 1969, 1 is 1970 \$550 ea. Alan 818-766-5838
- *Marshall 4x12 black grill slant \$350. Ed 818-760-0269
- *Marshall 100 watt 1-2 stack. \$800. Mike, 818-961-0745
- *Marshall 100 watt head, lead, Mark II \$475. Marshall 4x12 cab w Celestions, \$450. Mike, 213-651-3849
- *Marshall 100 watt super lid 1969 stack, org Celestion, small gold logo & tweed grill. \$1379-3726
- *Mesa Boogie Mark III head \$1000 w graphic EQ xint cond, 1x loop. \$675 obo. ATA cs for same head. \$125 obo. 818-609-0746
- *Mesa Boogie Quad pre amp w FULL pedal \$700 obo. Rip 213-461-2076
- *Mesa Boogie Studio pre amp, brnd new w box. II switch & cab. \$550 obo. 213-655-4851
- *Peavey bs amp, 800 watt, Mode 400B Peavey 215 spkrs \$500 obo. 5-9 pm 818-763-5318
- *Peavey KB100 keyboard amp. \$250 310-399-6303
- *Planose amp for sale \$60. Steve 818-752-0213

- *Randall RBA 500EF Marshall style bs head, 300 watt, 7 band EQ, 1x loop, etc. Mint cond, black Tolex cover, sells for \$799, sacrifice \$300. Hurry. Rick, 213-461-8455
- *Roland Cube 60 keyboard amp, \$300, xint cond. 818-763-3742
- *SWR Goliath 412 cab, hardly used, \$350. Mark, 818-248-3990
- *Tascam M216 mixer, gd cond, \$900 obo. 818-700-1980

3. TAPE RECORDERS

- *Akai 760D 3 head cassette deck \$50. Ed, 818-760-0269
- *Fostex B16D 30 IPS, multi trk in rck, mint strd w/4050 auto locator, grt cond. \$3500. 818-763-3742
- *Fostex multi trk 160 4 trk direct inputs, hi speed cassette \$185 only. Chris 213-883-0944

4. MUSIC ACCESSORIES

- *57 Fender Tele, neck refinished, 55 P bs org '60's P bs, Gibson 125 Swap for Tweed Tremolux, 3x10 Band Master, Bakelite Tele, 50's 6120 or Guitar Lynn 818-902-1084
- *1 spkr rck mnt Boss guitar driver, GL100, 2 chnl pre amp w/ft switch & EQ's plus manual. \$110. Steve, 818-752-0213
- *ADA MP1 mini cond, \$350. Mark, 818-980-3394
- *Alesis HR16 grm machine, \$150. 213-871-1480
- *Alesis HR16 grm machine, xint cond w box & warranty \$265. 310-312-1874
- *Alvarez electric violin, silver burst color, perfect cond, cs included \$400 obo. Call Tracy, 714-963-0115
- *Anvil cs for 100 watt head, \$135. Korg DRV2000 & other fx. \$35-\$450. Michael, 213-651-3849
- *Anvil cs for vintage jazz bs, xint cond, \$150. 818-506-4749
- *Anvil cs's, 3 cs s for 9 pc drk kit or ? \$200-300/ea obo. E.J. 310-763-4206
- *Anvil cs, huge, hvy duty w/foam padding & 2 top load shelves. Holds drk kit, etc. Sacrifice, \$700. Randy, 213-962-0802
- *Assorted 70's collectible R&R mags. Rolling Stone, Circus Cream Rock, etc. V6C \$5-50 ea. 818-284-2293
- *Boss DD2 digital delay \$100. BS2 boss flanger, \$50 obo. DOD FX10 pre amp. \$30. DOD FX50 overdrive, \$40 obo. 213-667-0798
- *DBX 163X comp/limit/limiter. Brnd new \$125. Susan, 818-840-6916
- *Digitech vox for \$300. Brnd new, xint cond, in box. Dave, 714-987-7773

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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.

- Digitech Whammy harmony octv pedal w/adaptor, \$125. Boss CH1 stereo chorus pedal w/adaptor, \$40. Tubeworks Blue Tube pre amp pedal, AC pwr'd, \$60. Pat, 818-405-9247
- FBO1, xint cond, \$175 obo. Bill, 818-700-1980
- Fender top of the line Bullet pu's & pick guard, all wiring, knobs, switches, compl. \$50. 818-988-8860
- Furman RV-1 analog reverb w/limiter & 2 band EQ. \$60. Jeff, 310-422-5167
- FX looper w/15 mono/stereo inputs. 18 spc cs w/wheels, 2 Hush NR & 5 line OC unit. All for \$75. Call Jeff, 213-259-8195
- George Lynch Screamin' Demon pu Hmbckr, \$50 obo. Rip, 213-461-2076
- Hush IIC stereo noise reduction, like new w/owners mnl, \$175. Craig, 805-251-0498
- Korg A3 multi fx processr w/FC6 ft pedal, 2 xtra cards, user friendly, \$750. Paul, 714-494-8314
- Linn drm machine w/Cooper Midi mod & xtra chips. Perf cond. \$275. 818-763-3742
- Nady True Diversity wireless system for guit, bs, etc. Chrl E, 1510. 310-450-5217
- Old Tapco EO, 10 band. Size of a shoebox. Also takes SLR cords, \$150. 310-312-1874
- Randall RB-A 500EF Marshall style bs head, 300 wtt, 7 band EQ, fx loop, etc. Mint cond, sells for \$799, sacrifice for \$300. Hurry. Rick, 213-461-8455
- Rock Steady keyboard sntd w/lng table top, \$100. Yamaha SX50D guit fx processr, \$250. Jeff, 818-566-9646
- Roland GR-Midi converter, GM70 Bmd new, in box. Links guit w/your keyboard. Regular price was \$1200, will sell for \$550. 310-822-4258
- Selling Alestis HR16 drm machine, xint cond, \$160. 213-462-3220
- SGE Super Guitar Effector w/Rockman ft pedal swtchng systm, \$600 obo. Brian, 818-881-0185; Tom, 818-887-1511
- Used 2" tape for sale. Scotch 226, 1 pass, \$40/roll obo. Bob, 310-657-4458
- Vintage 60's Fender Mustang/Duosonic cs, \$50. '67 Fender neck plate, \$65. Brnd new hrd shell bs cs, \$60. Brown Stral/Tele ca, \$225. 818-780-4347
- Yamaha 2-SPX92's, \$300/ea. Rev-5, \$700, Rev-7, \$600; FBO1, \$75; Alestis Midverb II w/feedback mod, \$100; Microverb, \$50. Ed, 818-760-0269

5. GUITARS

- '62 Gibson ES125 PCD, thin arch top, xint plus cond, cherry sunburst, 2 P90's, grt tone w/orig HSC, \$785 cash or vintage swap. 818-988-8860
- '79 Fender Strat, chocolate w/maple neck, mint, like new, not a scratch, all orig, xint investm't. w/Fender HSC, \$800. 818-762-8622
- '86 Charvel F. Rose, black w/maple neck, whammy bar, HSC, very nice, in perfect shape, \$300 obo. Kim, days, 213-874-7110; eves 818-766-4049
- 1960 Gibson ES175, 100% orig w/PSA pu's, very gd cond w/orig HSC, \$2500. 818-908-9940
- 1970 Les Paul Deluxe, sunburst, beautif & awesome sounding, \$800. Mike, 213-651-3849
- 1973 Tele Thin Line. Refinished body, refinished neck, new frets, mother of pearl pick guard, natrl finish. Beautif guit, \$700. Jack, 213-969-0205

- '36 fret Washburn Challenger guit. Neck thru; scalloped ebony fretbd, rainbow colors plus trem & EMG 89. \$400. On consignment at Nadine's. 818-761-9820
- BC Rich bs, US built, neck thru's, EMG pu's, totally custom, Warlock, reverse Ironbird, Widow. Paid \$2000/ea, sell \$600/ea obo. E.J., 310-763-4206
- BC Rich Warlock bs, black, neck thru body, xint cond w/cs, \$425 obo. Joe, 805-582-2742
- Carvin LV75 5 string bs, '91 model, maple neck thru w/Active Eleclicms, natrl finish, gd cond w/cs, \$425. Pat, 818-405-9247
- Charvel bs, \$350. Mike, 818-981-0745
- ES335 copy for sale, \$250 obo. Greg, 310-823-0687
- ESP MI Custom, neck thru' body, reverse headstock, Duncan & ESP pu's, F. Rose, custom paint, incredibl sound, perf cond w/ESP cs. List for \$1850, sell for \$795 obo. 818-760-6690
- Fender 1967 Music Master II, orig cond, \$300. No cs. 213-850-5369
- Fender Strat, 1965 L Series, xint orig unaltered cond, \$3500. 1963 Fender Jazz Master, same cond, but refinned, \$750. \$4000 for both. Chris Corrales, 619-632-7098
- Gibson Les Paul Standard 80 Elite, 1959 reissue, maple top, xint cond, brown sunburst, \$1750. 818-609-0746
- Gibson Les Pauls, several models avail, different finishes, sunburst, gold top & black. All xint cond w/HSC. \$750-1000 obo. 213-667-0798
- Ibanez bsr model DGR, active pu's, candy apple red, gig bag, absolutely mint cond, black hrdwr, must sell. \$400. Guy, 310-395-4835
- Kramer American Pacer, F. Rose trem, perfect cond, cs included, \$400 obo. Call Tracy, 714-963-0115
- Old Harmony archtops, 3 avail, from 40's, 50's, 60's. No collectors or dealers. Cool plyrs. \$100-225. 818-902-1084
- String bs, modern, German, all wood in xit cond, \$1900 w/cover. 818-908-2328
- Tom Anderson Strat, trans cream, gold hrdwr, maple neck, never plyd, w/cs, \$1600. Jeff, 714-677-8108

6. KEYBOARDS

- Ensoniq EPS16 Plus Turbo sampler/seqncr keyboard, xint cond, \$1450. 213-655-0727
- Ensoniq Mirage rck mnt sampler, \$325. Yamaha KX5 Midi keyboard contrlr, \$275. Jeff, 818-566-9646
- Korg EPS1 electric piano w/76 tough sensitive keys, string & transposer, \$700 w/pedal & sntd, 818-990-2328
- Opcode Editor Librarian for Matrix 5/1000 & Librarian for DX7 TX, \$40/ea. Kent, 818-348-6065
- Roland Sound Canvas module, SE55, brnd new, hrdly used, have rck spc, 16 part multi timbral, 24 note polyphonic, \$675. 310-318-6864
- Upright piano for sale, \$350. Kathryn, 310-313-6769
- Yamaha 7 1/4" concert grand piano, ebony, \$17,500 obo. Bill Hilborn, 714-682-9958
- Yamaha SY22 keyboard, 5 oct, voice vector, multi vox, lots of features, grt purchase, plus stand, \$450 firm. Luis, 213-656-7141

8. PERCUSSION

- Alestis HR16 drm machine, mini cond, \$200. Jack, 310-822-4258

- Brnd new Sound Percussion boom stand, \$50. Jack, 213-659-0205
- Drm set, brnd new, must sell, 5 pc Tama wall hrdrw, \$900 obo. 213-850-8512
- Drum Workshop 5000 Low Boy hi hat, remote w/mring hrdrw. New in box, \$250. 805-527-7837
- Gretsch Ludwig mix, 4 pc. Ringo/Watts set, Yamaha snare, yellow w/white snare, xint cond, \$600. Art, 810-832-2477
- Must sell. Zildjian 14" hi hats. Awesome sound, grt shape. New, \$340, sacrifice, \$150. Guy, 222-1512

9. GUITARISTS AVAILABLE

- Guit, 26, 6'3", internat'l touring/recrdng exp, pro gear, highest grooves, feel & chops, sks pro band w/strong snrgs, awesome playing, balls & dedication. 818-760-6690
- 20 y/o self taught blues/rock guit w/mage but more importantly, can ply, sks to J/F band. Srs only. Lee, 213-957-5631
- 22 y/o kd guit w/killer chops, lks, pro gear & motv'n, sks mldc HR band. No lipstck or mmmas boys. Rip, 213-461-2076
- 23 y/o guit & sngrw avail to J/F band. Infl Love Bone, Temple/Dog. Sonny, 213-243-6366
- 23 y/o guit plyr/sng'r avail to form band like Steppenwolf, Mountain, ZZ Top & Doobies. No Stones, clones, glam or metal. Steve, 818-752-0213
- 24 y/o pro guit w/ks, exp, awesome snrgs & tour exp. Pkg to J/F for 1 guit st. Intl VH, Lynch Mob, Rush & Floyd. Pro only. Brock, 818-789-7150
- 26 y/o outlaw rock plyr avail. Into hrd driving, down & dirty, roots rock. Intl Zep, Humble Pie, BTO & Foghat. 213-739-3726
- Acous/elec guit/voc avail for srs paid sets. Soft rock, lite rock, pop, cntry. Charles, 213-857-0944
- Agt rsnv, lasty, kickback kd guit plyr. Grt vocs, lks, presnc & gear. Sks pro act only w/mgmt, pls. Jeff, 818-700-0919
- American blues, hvy rock, Marshall pwr'd Les Paul guit plyr, 23, avail to J/F 70's image gr w/90's sound. 818-761-3820
- Aspirng fem guit sks non pro collab to write snrgs, form band. Intl are Cramps, Joy Div, Gravedigger, S. Stooges. Call Barb Wire, 818-789-9201
- Blues & roots guit/voc/sngwr, Elmore, T-Bone, King, Collins, Son. Ld, slide, tunings, vintage gear, 310-378-9141
- Blues/rock guit plyr, Hendrix, Beck, Vaughn style, lkg to J/F contmpy blues or blues/rock proj, 310-450-5217
- Clapton Infl guit into grt sng orient'd bands. Rik, 818-752-9544
- Confident guit lkg for cst blues band to ply around the LA club area. Richard, 213-461-8761
- Drmr w/dedcn & soul sought by guit, bs team w/same. Early VH, Hendrix, Zep, Maj connex. No wimps. Joe, 213-874-7363
- Exp pro avail for blues, rock, cntry, jazz or reggae gigs. Dependbl plyr avail for paid sets. 818-705-4729
- Fem guit avail to J/F band. Into Sonic Youth, L7, Mary's Garnish, Patricia, 213-959-9480
- Fem guit, L7R, sng comp, estab band. Pret HR/HM styles, I have gear, image, stage presnc, bckgrnd vocs, snrgs & hrd wrk att. 818-841-4761
- Grt pro guit/voc avail for pro sits only. Steve, 818-246-3593
- 23 y/o drmr sk bst, keybrds, vocs, 18-23, for mldc, progrsv rock or metal band. Fates, O'Pyche, Dream Theater. Chad, 805-296-0166
- Guit ala Slash, Joe Perry, sks band w/lab or mgmt. Will relocate for right ort. 212-213-8172

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-Guit for studio proj. Paid alt only. Psychidic, soul, gospel, folk or rock. Jay, 213-969-0205
-Guit/sks estab, melodic, metal band. Exceptional p/lyr, showm'n w/vocs, exp, very ingr hr image, killer gear & pro alt 310-323-3687
-Guit/sks musicians w/vision, dedicth, lng hr image, for progrv HR band. Intl Lifson & Rabin. 818-985-3076
-Guit that can sing harmony vocs avail to JF progrv, pwr metal band. I have equip & 100% dedicth. 818-810-2582
-Guit, 23, pro gear, groove, taste, exp & inspo. Intl Pantera, Metallica. 213-461-0401
-Guit, 32, sks bst & keybdst who possess the drive, desire & thnt for success. Joe, 213-874-1844
-Guit, elec/acous & guit synth/sks wrkg sit. Pros only. Phil, 818-793-2533
-Guit, firm, killer equip, att, sks no BS band. Pros only. Intl are Lynch Mob, Crüe, Ozzy, 213-874-5128
-Guit/ld voc sks duo. Sfl. Keybdst w/seqncng abil pre'd. Daniel, 714-338-4640
-Guit/singr/sngwr. A groovy, punchy, funk/rock sound. Intl Peppers, James Brown, Pearl Jam, Doors, Nirvana. Top gear, 310-944-0788
-Guit/sngwr/sks bs & vol for hvy, noisy band. Motorhead, Sonic Youth, Vm Vnd, Pistols, Slayer. 213-876-6480
-Guit/sngwr/sks musicians or band for orig rock proj. Have mini studio, inspo, own gear. 714-284-9712
-Guit/sngwr/lyr. 15 yrs exp, sks brilliant, ambitious, altrny band or singr. Pixies, Pretenders, Big Star, Sonic Youth, Phil Spector. Ted, 818-752-0885
-Guit/sngwr, baritone, to JF band. Career minded, thntd, pro. No drugs, Gilmore, Satriani, Johnson, Sean, Triumph. Rob, 818-249-0736
-Hllywd rock guit w/bluesy, ballsy sound avail to JF 2 guit band. AC/DC, Aero, GNR, Crowes, Pussycat. Jeff, 213-878-0214
-HR guit avail for band proj. Have lks, pro gear, exp. VH, Aero, Kings X, Skid, C.Trick. 818-609-0748
-Jack of all trades. Pro, avail for blues, rock, cntry, jazz or reggae gigs. Dependbl p/lyr, avail for all paid sits. 818-705-4729
-Ld guit avail. T40, wrkg gigs. Cntry, blues, rock & R&B. Art, 818-909-9705
-Ld guit/kg for HR borderline metal band. Intl vary greatly. 818-752-9141
-Ld guit, formerly of Smile & Redd Kross avail for anything severely intrsig. I'm into hrd jazz, blues, 70's noise pop. P's, no GNR blues. 213-462-5545
-Ld rhytm guit/sngwr/bckgrnd voc sks HR/HM w/batls & att. Have pro image, gear & exp. Ken, 818-785-5095
-Melodic cntrl HR ld guit avail for world class pro. Compl bands only. Lynch, Phibes, Shanker, classic. Killer w/rn image, abil. Neil, 818-980-2472
-New boy to LA w/Megadeth style mts Metallica, full blown thrash power, mainstream rock. Skinny white boy. Mark, 818-783-9722
-Old dog guit w/vocs sks band &/or musicians to form one. Marshall equip'd, hr & inspo. Our musician's. P. Stone, 818-240-0274
-Pro cntry rock ld guit avail for F/T road wrk. Pro & exp. David, 702-438-8798
-Pro guit & bs avail to JF devastating HM band. No speed metal or glam. Srs only. pls. Dave, 310-543-4543
-Pro guit, 26, hvy groove, bluesy rock 9 yrs road, concert, studio exp. Xntl chops, equip, image, thntlgn, focused, musicians only. Ron, 310-575-9420
-Pro ld guit from Brooklyn sks signed or headlining LA band. Styles of Firehouse, TNT, Scorpis. Pro acts only. Johnny, 818-762-8681
-Pro ld guit/kg for estab band w/mgmt & diverse intl. Matt, 818-972-7949

-Pro touring & recrdng guit lkg for well connectd grp only. Gr lks. Fully equip'd. Stones, Faces, Frée. Dorno. Jay, 510-689-9422
-R&R guit p/lyr, part Joe Perry, part Satriani. Nds an Aero. Gans, 818-382-3052
-Strong, stylistic ld guit avail for studio wrk. All styles. EP's, LP's, demos, TV, movies. 10 yrs exp. Reliable, reasonable & pro. Sid, 818-761-1635
-Thntd HR guit wasting away while skg Westside, Valley based band. Tons of ideas, some songs compl. Style of UFO mts old leppard. Bob, 310-657-4458
-Top chops, hvy rock, HM guit p/lyr. Grt image, showm'n, bckng vocs. Lkg for 90's onenrd band. Pros only. Ricky, 818-352-7039
-X-CBS recrdng artist, bluesy guit/sngwr, sks pro band &/ or voc. Bad Co, Crowes, Pearl Jam. 26, image, feel, chops, vocs. Jason, 818-990-6831
-Young pro, plys R&B, raw & clean. Soufl, tasty style. No ego. Lkg for team plyrs who can groove 'til dawn. Mark, 818-710-1292

9. GUITARISTS WANTED

-#1 absolutely vicious lineup super band of godly proportions brewing! Nd wild, fun, superstar aka monster wicks, vox, moves & lks that kills! Tim, 213-464-5594
-#1 bs plyr sks young, creaty guit into groove orientd altrny rock to form sngwrng team. Dorian, 993-3120
-#1 guit/wrtr/wrd. Cult, Sabbath, S Garden, Jane's. Member only. Dedicth, equip & image req'd. Mgmt & prodr. 818-752-1970
-#2 guit plyrs wtd. Gd att's, drug free, no alcoholics. Intl by Crowes, Keith Richards. Must have gd att for pro sit. Origs, 310-515-6143
-#2 guits, 30 plus, nnd for altrny, pwr pop band. Toad, Cars, REM, Huey, Beatles. Must sing. Maj & minor labl intrst. Jeff, 310-312-1874
-#2nd L/R guit nnd for lrd superstar cmrcl rock band. Must be dedicth, under 23, sing bckups, have inspo. Intl Kiss, C.Trick, John, 818-387-8789
-#70's type guit wtd for classic rock/pwr metal band. Into Sabbath, Crowes, Beatles, Metallica. Srs only. So Bay only. pls. Alex, 310-534-1184
-A digging HR band w/lockout studio sks rhytm guit. Izzy Stradlin, Brad Whitford, Malcolm Young type. Bckng vocs a plus. 818-955-5349
-Acous band sks guit/sngwr. Must be able to sing, hvy voc harmony ala America, CSNY. Ed, 818-503-2419
-Are you an Al DiMeola fan? Return to Forever cover band nds guit. Plyr around town. 213-882-8239
-Auditing male/fem gothic guit masters for recrdng/videos & touring proj w/labl intrst, legal rep & mgmt. Complete pkg ASAP to DARK SIDE, 102 Seton, Irvine CA 92715
-BAD ANGELS sks ld guit w/image & bluesy chops for recrdng & touring. Must be ready for commtnt. Intl Aero, Crowes, Lamy, 310-692-0119
-Band w/ener, hvy, altrny groove/sound sks srs, creaty guit & seasoned p/lyr. We have intrst & mgmt. Voccs a plus. Intl you. 310-288-8009
-Black fem guit wtd for all fem black funk band w/sngwr/ld singr w/sng credits. Lkg for recrd deal. 310-281-3333
-Bat, fast, hvy, solid, nds guit, same. Zep, Sabbath, Metallica. Lks & equip & dedicth a must. Jeff, lv mst, 818-753-8264
-Christian male or fem guit nnd to form band. Gd sns of dynmcs req'd. Intl P.Gabriel, Mike McDonald, M.R. David, 818-908-9082
-Cntry rock band sks ld guit p/lyr to replace the burn who guit. Tex. 213-465-6233

-Fem guit nnd for orig rap band. Must have funky groove. Mark, 818-786-0180
-Fem guit wtd for altrny band. Maj intrst. Must have grt feel. 213-856-8927
-Fem guit wtd for altrny band. Must be dedicth. Intl are Bowie, Doors, Siouxsie, S.Pumpkins, Damned. 213-721-2728
-Fem steel lap or pedal guit p/lyr nnd to compl all girl cntry band. SOUTHERN STAR. Determined to make it big. Call Nadine, 213-957-1174
-FORTRESS sng guit p/lyr, dmr & voc. Pros only. HR, 714-754-6915; 310-834-1858
-Funky, melcd rhytmically proficient guit wtd for orig pop band w/funk/jazz edge. Must be well equip'd & exp. Voccs a plus. Bob, 310-791-0756
-Fusion guit wtd for live gigs. Weather Report, Miles, Tony Williams. Refrs nites in Studio City. Doug, 818-763-4196
-Guit & rhytm guit wtd. Intl Fugazi, Raging Slab & Tad. Don, 818-752-3172; Eric, 818-343-0272
-Guit desired. Fresh expression, creation, agrvsv, love. The sound is rhythmic, dissonant, melcd, meanningful. 310-399-1766
-Guit nnd now rhytm/ld to join estab band w/world class fem/rntrn. Soc D to Zep, Jane's to Guns, Aero, etc. 213-858-6177
-Guit p/lyr wtd for unik, melcd R&R band. Newly cmpr'd recrd, 24 hr rehrl sp, srs only apply. Brian, 818-990-5557
-Guit to collab w/singr lkg for originalty, gd chops, gd singing/sngwrng abil. Style R&R. Srs inquiries only. Tommy Tujillo, 818-450-0007
-Guit wtd by dmr, keybdst team for new progrv rock proj. Intl Zep, Genesis, ELP, VH, Tony, 310-943-3003; George, 310-868-0673
-Guit wtd by sngwr, melcd, confident, thntlgn, for demo, ASAP, possible band, into Replacements, INXS, Crowded Hs, Wonderstuf, blah blah. Seth, 213-931-0542
-Guit wtd for altrny band. Groove w/jump. Strong bckgrnd vocs a must. Intl Pearl Jam, Nirvana, Vai. Mgmt, labl intrst & gigs 818-776-1239
-Guit wtd for altrny pop band w/maj labl intrst. Grt stage att a must, strong bckup vocs pre'd. David, 818-881-8319
-Guit wtd for estab, local, altrny band, currently gigging. Intl Alice/Chains, Jane's, Love Bone, Ramones, Call Jeff, anytime, 818-985-7285
-Guit wtd for rfr rock band. Intl by Crue, LA Guns, AC/DC, Jnrtyard, Mick Mars. Skinny white boy image. Call Kevin or Sean, 818-764-2436
-Guit wtd for rock band. Into Hard Corpse, Run DMX, Beastie Boys. Must have versility & crunch. P's lv msg. 310-402-2261
-Guit wtd from Kent, OH. Call Ben, I lost your number, 821-4992
-Guit wtd to collab in all orig HR/HM proj w/blues edge. Lv msg. 310-842-6225
-Guit wtd to collab w/voc/lyricist of the Jacaranda Reply. Lkg for sperimtl, altrny, world beat guit w/orig rhythms, beats & compng ideas. Derek, 310-364-0069
-Guit wtd. Dmr, bst team into Extreme, Mr Big, Aero intl, sk the same. Image & att. Srs only. Bob, 213-882-8531

-Guit wtd for altrny based R&R band ala Spiders From Mars, Big Star, T-Rex, Replacements, Teenage Fan Club. P's call Lucky, 213-936-0827
-Guit/sngwr wtd to collab w/keybdst/singr/sngwr & form band. Intl Crowes, Pretenders, Elton, 818-781-8057
-Guit/sngwr/singr sks guit for 2 guit proj. Psychidic, acous, altrny sound ala Love/Rockets, Cure, old Sabbath. Clint, 213-665-7399
-INTO THE BLACK sks altrny, atmospnrc, textural guit, gothic style. Paid gigs. Jeff, 818-766-0502
-John Boghessian, where are you? I'm still lkg, I'm going crazy. I lost your number. Call Gary, 818-981-6638
-Ld guit for altrny/rap rock band. No drugs. Age 25-30. Intl David Gilmore, Robert Fripp, Adrian Belew. Judy, 310-275-4133
-Ld guit p/lyr wtd. Must have style like B.Adams, Crowes. Must do slide wrk as well. Gd image a must, voc abil a big plus. Mark, 818-248-3990
-Ld guit wtd for altrny, orig rock grp. Clarence White mts Keith Richards style for gigs & recrdngs. P's call Paul, 213-957-9094; Sam, 213-655-2419
-Ld guit wtd for rock band. Intl Cars, Roxette. Top prodr/ engineer. Labl intrst, private rehrl. 27-32. No wrtrs. No smoking or drugs. 818-557-0722
-Ld guit, 20-30, for gigging band. Costello mts Sting. Intl Eric Johnson, Clapton. Pros only, no drugs. Rich, 818-845-3275
-Ld guit, 30 plus, wtd by exp dmr & fem sngwr/wtd to JF band. Styles Slade, Hunter/Ronson, Singer, Beatles. 818-765-5546
-Lkg for true guit, not frustrated superstar relegated to guit. We have 2 sets of matrl. Pearl Jam, Zep, Temple Dog. Tony, 310-559-0456
-LOVE IN VAIN sks ld guit. Intl Stones, Faces. 1972 style, black or dark brown haystack shag hr. Image very importnt. Frank, 213-465-5259
-Nat'l indie labl act w/maj LA representation sks exp, articulate, agrvsv & enlightend guit for commrd & rising young band. 714-960-4891
-Orlg band sks guit for showc's. Intl Floyd, Marillion, Gabriel, Matthew Hager, 818-503-9504
-Raw, hl energy art rock proj starting. Some jazz, punk, reggae & funk. No defintions, just creativity. Call Brian, 818-345-4334
-Rhythm guit for estab roots/pop/rock band. No egos, voccs a plus. Ask for Mark, 818-508-7728
-Rhythm/ld guit nnd by exp. agrvsv. hvy band. We have 24 hr lockout & gigs pendng. Exp a must. Wes, 213-661-6902
-SG skg fem ld plyr to ply w/2nd ld guit. All fem band on labl w/internatl bookngs in wrks & local shows & recrdng. 310-288-9660

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-Sing & guit sk 2nd guit. Tnt & k's a must. Infi Stones, GNR mts Aroc, AC/DC. Devil worshipping OK. Michael, 213-656-2642; Stacy, 818-782-5815

-Srs, intense, uniq band w/mny sngs ready to ply. Nds ultimate guit w/rddge & vision. No BS, it's time. Infi Love Bone, Zep, Jane's, 310-478-0543

-Strat guit wgrn riffs wtd by ldy/voclyricst to set words to music. There's pay. Infi Queen, Cooper, Bowie, Quatro, T-Rex. Jay, 818-504-6872

-Wtd, ldy & rthym acous/elec guit for mainstream rock proj. Must be reliable & verstl. James, 818-889-9923

-Xint rthym guit, vocs a plus, for ongs band. Infi Crmson, Heads, Emo, Zep, Sly. Our own special blend. Ross, 818-503-5558

10. BASSISTS AVAILABLE

-A1 bsplyr avail. Young, lng hr, skinny, att & hie expectations. You must be the same. No BS. Eric, 818-783-2821

-Are you lgt for a bsplyr for recrdng, ggs, tour? You found one. 310-838-0624

-Are you lgt for a bsplyr in a hurry? Live perfrmnc, studio, rehrl sngs my specialty. Reasonable rates. Anthony, 818-782-9205

-Audacious bat/sngwrtr, altrmty, progrsv, J.P. Jones, lks, gear, BIT, avail for demos or to join estab band w/mgmt. 5-9 pm, 818-783-5318

-Bs & drn team, altrmty rock to Motown feel. Strong wngng, vocs, 24 hr studio, skg showcs & on perf proj. Jim, 818-718-0105

-Bs & drm team avail for studio, rehrl, live perfrmnc. fill ins. Very reasonable rates. Chris, 818-774-9034

-Bs plyr avail w/pro gear, lks & abil for hvy groove, voc oriented, HM/HR grp w/out att. Larry, 818-980-1945

-Bs plyr, rffless or ftted, blues, jazz, reggae, etc. Hank, 310-376-1833

-Bs plyr, guit plyr team avail to J/F new band. Have gd sngs, have been in estab band. John, 213-851-5521

-Bs solist, new LP w/recrdng co, maj touring exp, lgt for overseas sts, dbl on keys. Has album credits. 1 ntr, recrdng sngs, all styles. 213-662-6390

-Bst avail for cmtl metal band w/strong voc. Have grt equip, image, matrl. Pro only. Greg, 818-892-3007

-Bst skg metal band in vein of Skud, Love/Hate, AC/DC. Have pro equip, chops & image. Chris, 213-876-7172

-Bst, hvy, not metal, funky, not lunk, groovy, sngs career minded pro outfit. Tons of stage, recrdng, touring exp. Will relocate. Full promo avail. 818-845-6465

-Bat/guit, contrapantal, melodic, multi cultural, likes Jamerson, Lesh, Marley, Paul Simon, African, Nevilles, sngs similar skilled muscians. Not into blues. Bernie, 818-761-8633

-Bst, plys & reads all styles, avail for studio, cst's & other paying gigs. Eric, 818-780-3688

-Bst, dlvs all styles, pref't jazz & R&B. Read notes &

chord symbols, have recrdng & live exp. Pro only. 619-294-8723

-Bat/wrt sngs real muscians for real music in O.C. Phil, 714-786-1775

-Cntry tem bst/wtd. 15 yrs exp, gd stage appearnc, sngs wrk sngs only. Have PA. Will travel. Carol, 818-933-3780

-Dmrt w/decidin & soul sougt by guit, bs team w/same. Early Vnt, Herdnix, Zep. Maj connex. No wimps. Joe, 213-874-7363

-Elec bst. 12 yrs exp, avail for pro wrk sngs only. No starting orig projcs, pls. I'm a sideman avail today. Jeff, 310-422-5167

-Fem bs plyr lgt to J/F HR/HM band. Has lks, dedict, exp. Lgt for the same. Srs only, no lites. 213-463-9212

-Pro bst sngs wrkd 140 blues or cntry band. Reliable team plyr wgd att & lots of live exp. Randy, 310-839-2356

-Pro rthym section skg estab, cmtl rock band. Music #1, motlwn, dedict a must. Where's the real music at? Journey, Bad English, Hard Line, 818-998-7755

-Session plyr, slp daddy, many styles, lots of energy. 818-843-3777

-World class bst, SOA gear, strong bckng vocs, rock image. Sks signed band or paid sngs. Killer groove, chops, exp. Team plyr. Tad, 310-391-0726

-X-G Graves, Joan Jett, Ramones. Lv msg, 850-7301

-X-Grace Perid bst skg Skyng of 90's. Must have vislon & authenticity. Pro only. Mookie, 818-767-1180

10. BASSISTS WANTED

-#1 AAA bs plyr, rock band w/soul Infi Foreigner, Bad Co w/bite. Band has sngs & connex. Burbank rehrl. Pro only. Mark, 714-595-8820

-5 string ldy w/bckng vocs abll & image ndd for pro, lunk HR st ala Boozis Collins, Larry Graham, Billy Sheehan, Pat Badger. Srs only. Chrissy, 818-886-0133; Cliff, 818-990-8332

-A giggling HR band w/lockout studio sks bst. Tom Hamilton, Guit McKagin, Cliff Williams type. Backup vocs a plus. 818-955-5049

-A1 melodic bst wtd for diverse, 60's, 70's, blues inlf proj. 213-655-4851

-Above average bst ndd to contribute to hvy rock band. Must be creat, molivd & goal oriented. Infi Lynch, Rush, O'Ryche, Val, VH, Steve, 818-998-1884

-Absolute team plyr bst w/bgd bckng harmony abll wtd. Style Heart, Giant. Xint tunes. 310-214-7276

-Aggrsv 2 guit metal band, Priest mts Pantera, sngs to replace bst. Srs only, no att, must have gear, exp. Have studio. Call Don, 818-783-4362

-Aggrsv bst wtd for forming band. Improv skills a must. No reservations. Open minded. No att. Infi BH Surfers to Jane's. Joe or Juan, 213-882-6044

-Altrmty bst ndd to reform band. Diverse music, writing & bckng vocs a plus. Have instr & mgmt. Be srs & tntd. No drugs. 818-839-8457

-Altrmty HR band w/moody edge lgt for pro att bs plyr. Sngwrting skills a plus. Myles, 818-580-7792

-Altrmty rock band sks bst. Gd chops, hrd wrk, easy going att. Infi Cream, Kravitz, Echo, Young. We have sngs, prodcr, plan, Dean. 310-823-6786

-Are you heavily into old Stanley Clarke? Return to Former cover band nds bst. Plyr around town. 213-882-8239

-Attn, bst w/strong writing skills, chops, gear & drive to make it happen ndd for pro, melodic rock band. Rush, Toto, Floyd. 310-839-8457

-Attn, pro bst w/bckng vocs nd for melodic rock band. Chops, gear & drive to write grt tunes. Rush, Journey, Whitesnake, 818-763-5177

-Audling mal/tem gothic bst masters for recrdng/videos & touring proj w/abl instr, legal rep & mgmt. Complete pkg ASAP to DARK SIDE, 102 Selton, Irvine CA 92715

-Bald chick writing in nose, optional. Must ply upright bs, mandatory. Utd for vary promising, untdy band of mystics. Nikk, 310-288-9112

-Band sngs creat bst. No HR or HM, pls. Rich, 805-581-2429

-Band sngs pro bst w/own road gear & tmspo. Ozzy & Skid style. Brad, 310-872-4544

-Blatnt bst wtd for all tem black lunk band w/sngwrtr/lg sngwr w/credits. Lgt for recrd deal. 310-281-3333

-Bs plyr & sngwrtr wtd to J/F band. Pro att only. Demo avail. Infi Love Bone, Temple/Dog. Sonny, 213-243-5366

-Bs plyr wtd by aggrsv, super hvy pwr pop, punkish HR/HM band. Chris, 213-664-4987

-Bs plyr wtd for altrmty HR band. Team plyr, 110% dedict & gd equip a must. Norwalk area. Robert, 310-868-5794

-Bs plyr wtd for cmtl HR band. Pro only. Must sing. Hi tenor voc. O'Ryche, Extreme vein. Dave, 818-980-8474

-Bs plyr wtd for cmtl rock band. Your chops don't impress us, your personality & att must. We're ready, are you? Jeff, 818-908-3313; 818-712-9420

-Bs plyr wtd for creat altrmty band. Call Tom, 310-546-4513

-Bs plyr wtd for melodic HR band. Infi Journey, Rush, Whitesnake. Must be dedict. Pro att, rock image. 818-999-1893

-Bs plyr wtd for melodic HR band. Infi Whitesnake, Journey. Must have chops. Radio hit sngs. 818-345-6314

-Bs plyr wtd for melodic HR band. Must be dedict, have chops. Pro sit. Infi Rush, Journey, Whitesnake. Clayton, 818-999-1893

-Bs plyr wtd for new band w/recrdng studio & rehrl studio, 24 hr access. Pst contact Brian, 818-990-5557

-Bs plyr wtd for recrdng proj. 818-506-4768

-Bs plyr wtd for rock band. Infi Cars, Roxette. Top prodcr/engineer. Labl instr, private rehrl. 27-32. No wrtts. No smoking or drugs. 818-557-0722

-Bs plyr wtd w/open mind, gd att, tmspo, for verstl band. No drugs. Steve, 310-844-5315

-Bs plyr, 18-23, ndd for melodic, progrsv rock or metal band. Infi Rush, O'Ryche, Fates, Dream Theater. Love music w/passion, int, open mind & gd att. Chad, 805-296-0166

-Bs plyr, Crue, Kiss, LA Guns, Hanoi. Have tape, sngs, shows, labl instr, contact & image. Scott Alan, 213-876-5837

-Bs plyr/sngwr ndd for Orange Co lolk, cntry, rock trio. Paid gigs. 714-830-4943

-Bs plyr/sngwr ndd for Orange Co lolk, cntry/rock trio. Paid gigs. 714-830-4943

-Bst ndd by altrmty band. Creat team plyr wtd. Pixies, U2, Doors, Curve, Chris, 213-938-8682

-Bst ndd for Larry Graham inlf bs style, Progrsv rock & soul band. Giggng now. Call Knght, 213-876-8087

-Bst w/bckng vocs for HR proj. Lynch Mob, Hard Line, Zebra. 714-951-8308

-Bst wtd by name plyrs for new band, style of Whitesnake mts Skyndyrd. We have sngs, studio, gigs. Must have att, image, gear. Alan, 818-901-9233

-Bat wtd by orig fusion grp for demo tapes & showcs's. Mike, 818-752-1065

-Bat wtd by orig, hi energy, post punk band w/tem voc. Call Amy, 213-874-0169

-Bat wtd by srs, orig rock band. Must be creat, energetic. We have free rehrl spc. Infi Crowes, Beatles & Petty. David, 818-285-6580

-Bat wtd for aggrsv metal band. Must be team plyr & have pro att. John, 818-782-4223

-Bat wtd for altrmty band w/cmpl cassette album. Infi Murphy, Sisters, Gabriel, Cure, Floyd. Must be dedict & have pro equip. Steve, 818-784-2169

-Bat wtd for altrmty pop band w/mal/labl instr. Grt stage att & must, strong ldy w/bckng vocs pref'd. David, 818-861-6319

-Bat wtd for altrmty pop/rock trio w/abl instr & demo deal. Dave, 310-280-4516

-Bat wtd for gorging metal band. Pro att a must. Mark, 818-980-3394; Troy, 818-985-2823

-Bat wtd for gorging speed metal band. Pro att a must. Mark, 818-980-3394; Troy, 818-985-2823

-Bat wtd for hi energy rock trio w/mny upcmng gigs. Labl instr. Michael, 213-857-5761

-Bat wtd for rock band into Hard Corps, Run DMC, Beastie Boys. Must have verstlty. Pts lv msg. 310-885-6404

-Bat wtd for rock band. Infi Sabbath, Crowes. Vocs a plus. Roger, 310-398-3646

-Bat wtd for rock band. Infi VH, AC/DC, Zep & Ozzy. 310-306-3070

-Bat wtd for sng/sngwrtr/guit, age 37. Altrmty rock. 310-473-7410

-Bat wtd into Peppers, Zep, S'Garden. Deditn a must. 310-473-5752

-Bat wtd to collab w/voc/lyricst of the Jacaranda Reply. Lgt for experimnt, altrmty, world beat guit w/ing rthym, beats & compng ideas. Derek, 310-364-0069

-Bat wtd to compl band. Vocs a must. Altrmty mts pop/rock & blues. Pixies, Concrete, Replacmnts. Steve, 213-463-8858

-Bst wtd. Altrmty orig. No grunge. No hrd core. John, 213-467-8412

-Bst wtd. Infi Fuqazi, Ragging Slab & Tad. Don, 818-752-3172; Eric, 818-343-0272

-Bst wtd. Tone conscious, groove monger w/strong bckng voc abll wtd for fresh, new, orig band. Infi Kings X, Beatles, Extreme. Contact John, 818-789-4236

-Bst, male, gd image, wtd to form metal band w/tem guit. Infi Skid, Extreme, Pearl Jam. I have sngs, endorsement. Jaye, 213-876-4481

-Bat, male, melic, grt chops & equip, wtd by guit w/same to form orig band. Have grt tunes, rehrl spc. Harris, etc. Jeff, 213-651-2992

-Bst, tone conscious, groove monger w/bckng vocs wtd for fresh, new, orig band. Infi Kings X, Beatles, Extreme. Call John, 818-789-4236

-Dance rock orig making first album. 4 shows per month bckng rehrl & studio. Infi INXS, U2. Srs only. Paul, 213-655-4346

-DESTINY'S CHILD sngs pro bst w/own road gear & tmspo. Ozzy & Skid style. Bill, 818-899-2007

-Destructive pop band w/demo & mgmt sngs. Plyr, Infi Iggy, Love/Rockets, Bowie. Short hr bst. Mark, 818-309-3494

-Estab Hll wtd sngs sngs simple bs plyr w/straight black hr. Infi Lords, Hanoi, Alice, Bowie. Image is a must. No metal heads. No teenagers. 213-874-6436

-Fem bs plyr wtd for recrdng proj. Sick sngs of humor importnt. Equip provided. Burbank area. No pros, P/T OK. Mark, 818-841-4706

-Fem bst wtd for altrmty band. Must be creat & skilful. Cindy, 818-764-8239

-Fem bst wtd for orig rap band. Mark, 818-786-0180

-Frtless, groove oriented bs plyr wtd for orig band w/mgmt & labl instr. Hvy touring & recrdng. Session plyrs ndd not call. Keith, 213-842-7657

-Funk Inlf rock bst wtd for INFLX pop/rock band. We have indie deal offer. Infi Cult, INXS, Dramarama, Jesus Jones, Peppers, 818-884-2277

-Funky bottom ndd to join band forming in LA. Music must come first. Infi Sly Stone, Grand Central Station, Santana. Free. 714-466-1663

-Fusion bst ndd to compl orig band for showcs's & demo tape. Mike, 818-752-1065

-Fusion bst wtd for live gigs. Rehrl nites in Studio City. Pro only. Doug, 818-763-1196

-Gat bst wtd over 30 yrs exp drmm & tem sngwrtr to J/F band. Styles Slade, Hunter/Ronson, Stones, Beatles. 818-765-5546

-Guit/electrnc drmm lgt for bst w/equip & tmspo to form hrd, dance, industrial band. Infi Skinny Puppy, Ministry, Infi Kill, etc. Gabriel, 818-448-7323

-Guit/sngwrtr/sngwr sngs semi accus, semi psychdcl altrmty bs plyr for proj. Male or fem. Clint, 213-665-7399

-Highly classic, pro, Latin dance/rock band, currently showcsng for mal recrd co's, performing on nat'l TV & at large venues, sngs pro bst. 818-773-0551

-HR band sngs grooving bs plyr. 818-882-0753

-Hvy driving, soulfyly, Geezer, Harris, Jamerson, Clark. Lv msg. 213-221-8314

-Intelligent, rhythmic, melodic bst ala Lee, Taylor, studio, live exp, bckng vocs, grt equip, image, ndd for all orig rock band. Labl instr. More info. 818-377-2701

-Lgt for fem bs plyr. Fred, 818-906-0231

-Lgt for solid lunk, slap monster w/melodic sensibilities to join orig pop band w/tnk/jazz edge. Exp only. Bob, 310-791-0758

-Lgt for tue bs, not frustrated superstar relegated to bs. We have 2 sets of matrl. Pearl Jam, Zep, Temple/Dog. Tony, 310-559-0456

-LOST CHILD now audting bs plyrs. Maj labl instr w/all kinds of So Cal shows. Hrd, driving, cmrcl material. 213-666-8654

-Male voc, 29, guit, skg tem voc who dbls on bs or guit. Infi Motown mts My Bloody Valentine. Jeff, 213-525-1613

-Org metal band wtd will be complete after bs plyr. Style is Rush, O'Ryche, Dream Theater. Your style should be too. Don't call if you're not srs. 818-832-9304

-Pro bst w/bckng vocs for proj w/sngs, mgmt, studio, labl instr. Lk, feel, gear, tmspo a must. Infi Aoro, Crowes, etc. 714-776-3051

-Pro rock bst for tno. We have free rehrl, recrdng & promo for the right plyr. Image & chops a plus. Michael, 818-994-8113

-Putting together a band w/anger & soul. If you're lgt for a proj you can jump into & get signs, don't call. I nd someone creat. 213-851-7153

-ROCKVILLE nds a bs plyr. John, 213-933-3925

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to fill out very pro band with major management deal and major label interest. Country with Rock edge. Seeking pedal steel player, keyboard player, and acoustic player. Vocals a plus. call

310-652-7754

Now Auditioning BASSISTS and DRUMMERS

(teams preferred) for commercial rock act w/lab, mgmt., legal representation.

MUST SING!

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Hard alternative rock band located in the West San Fernando Valley is looking for a powerful, driving male bass player. Style somewhere between U2 and Pink Floyd. Professional Attitude a must. Songwriting & backing vox a must.

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***SIMON LE GREED** sks hvy, aggrsv bst w/pro gear, stage & studio exp. Demo pref'd. Pros only. We have F/T rehrst. Call Dave, 818-763-0553

***Singer & guitar** sks pschic bal, tint & lks a must. Infil. Stones, GNR mts Aero, AC/DC. Devil worshipping OK. Michael, 213-656-2642; Stacy, 818-782-5815

***Skg bst** to join folk/rock duo w/hw sound. Call Cindy, 818-508-1725

***Spanish rock band** lkg for Spanish drmr. If not srs, don't call. Freddy, 213-753-5603

***Top chops.** hvy rock guit plyr. Grt Image, showmn, bkng vocs, happening 90's tunes. Lkg for rhythm section. Must groove like your mother. Ricky, 818-352-7039

***Very young bs plyr wtd.** Image not important. Infil James Jamerson, Chuck Fleury, Donald Duck Dunn, Willie Dixon, David Hood 213-296-8756

***Voc/guit forming band.** Lkg for bst. Infil Sabbath, Temple/Dog, S'Garden. Andre, 818-761-0288; Lawrence, 818-708-0339

***X-CBS guit/sngwrtr** sks bst for forming bkues/rock band. Pro plyr w/strong image. Bad Co, Free, Crowes, Aero. Jason, 818-990-6831

***Xint fusion** bs plyr wtd for orig, instrmntl matrl for recrdng sessions & pty out. For recrd deal & music library. Brian, 818-987-0946

***Young R&R band.** Infil. Stones, Faces, early 70's, late 60's. Dan, 818-342-7233

you want the best Hammond plyr in LA who can play all styles of music, call me. 818-773-0551

11. KEYBOARDISTS WANTED

***Absolute team plyr** keybdst w/gd bckup harmony arrl wtd. Style Heart, Giant, Xint tunes. 310-214-7276

***Acous pianist** keybdst ndd to bckup fem voc w/band for coffee house sit. Bkgrnd vocs a must. Infil. Tori Amos, S.Nicks, Larisa. 310-436-8639

***Alt/rmv band lkg** for strong, creatv keybdst. Must be dedictd. Call Sam before 5 pm, 714-474-7900; after 6:30 pm, 213-888-1531

***Are you crazy** about old Chick Corea? Return to Forever cover band nds keybdst. Ph around town. 213-882-9239

***Band sks keybdst/tyrcst** w/blues organ sound. Lkg for something new. Pasadena area. Jeff, 818-355-9266

***Black fem keybdst wtd** for all fem black funk band w/sngwrtr/d singr w/sng credits. Lkg for recrd deal. 310-281-3333

***Cntry rock male keybdst** voc ndd to form duo w/fem voc/sngwrtr. Australian tour possible. Diane, 818-990-3063

***Fem keybdst ndd** for orig rap&B band. Mark, 818-786-0180

***Fem keybdst wtd** for allrmv band. Must be dedictd. Infil are Bowie, Doors, Siouxsie, S.Pumpkins, Damned. 213-721-2728

***Fem keybdst plyr ndd** for all girl cntry band, SOUTHERN STAR w/orig matrl. We're hot. We're happening. Call Nadine for more info, 213-957-1174

***Fem rock/metal keybdst wtd** for SG. 310-288-9660

***Fusion keybdst ndd** for new grp. Weather Report, Grover Washington. Must be pro. Rehrs nts in Studio City. Doug, 818-763-4196

***Fusion keybdst** to collab on orig matrl for demos & shows's. Mike, 818-752-1065

***Fusion keybdst wtd.** Do orig. instrmntl matrl for recrdng sessions & pty out. For recrd deal & music library. Brian, 818-887-0946

***Gigging band sks keybdst.** 20-30, to add depth & style to proj. Gd equip a must. Vocs a plus. Male or fem. Rich, 818-845-3275

***Guit/electrnc drmr lkg** for keybdst w/equip & trnspos to form hrd, dance, industrial band. Infil Skinny Puppy, Ministry, Thnll Kill, etc. Gabriel, 818-448-7323

***Keybdst ndd** for org, aocrsv rock & soul band. Infil Bemie

Worrell, Edgar Wintir mts Gabriel. Seal. Gigging now. Knight, 213-876-8087

***Keybdst ndd** to recrd demo for recrd executives & film prodors. Must know funk, metal, blues & jazz. Also doing LA gigging. Pros only, 818-727-9707

***Keybdst ndd** to rehrs & recrd demo proj. Lush, textural plus a blues/jazz feel. Infil P.Gabriel, B.Ferry, XTC, Richard, 213-461-8761

***Keybdst wtd** for alt/rmv pop band w/maj labl intrst. Grt stage att a must, strong bckup vocs pref'd. David, 818-681-6319

***Keybdst, 18-23, ndd** for meldc, progrsv rock or metal band. Infil Rush, O'Ryche, Fates, Dream Theater. Must have solo capability, open mind & gd att. Chad, 805-296-0166

***Keybdst/Rhodes/piano.** Hammond plyr ndd for srs, all orig, new proj. Infil Steely Dan, Doobies, Sting, Call Mitch, 310-455-7224

***Keybdst/voc wtd** for wrkg seqncr tro. All music from 40's to 90's. Steve 818-246-3593

***Keybdst plyr wtd** for uniq, meldc R&R band. Newly compl'd recrd, 24 hr retrst spc, srs only apply. Brian, 818-990-5557

***Lkg for fem keybdst plyr.** Pays well. For tour to Europe & all over the cntry. 818-906-0231

***Lkg for keybdst** for starting grp. Steve, 818-334-4552

***Multi keybdst ndd** by forming orig band. Have guit, bs, vocs & matrl. Nd your versitily & originty. Jeff, 213-258-9483

***Piano/B3 blues plyr wtd** for Derrick & Dominoes style band. Rocking blues, pro plyrs, local shows. Contact Brad, 213-656-5227

***Well equip'd, exp keybdst ndd** for orig pop band w/funk/jazz edge. Gadget wizards OK if you can really ply. Vocs welcome. Bob, 310-791-0756

***Where's our Wakeman?** BUZZHOUND nds grt keybdst. Infil VH, Zap, Yes. Call Paul, 818-902-0996

***Wtd, keybdst/strong bckup voc** for live showscng. Music

in style of Tears, Beach Boys. I have prodors, studio, tapes, connex, atty. Pros only. Hill, 310-392-6007

12. VOCALISTS AVAILABLE

***#1 ace voc/wrtr/showmn** xtraordinaire w/absolutely vicious bs drmt team sks wtd. Zen, fun idea fountain writing brother! Tim, 213-464-5594

***23 y/o singr/guit** avail to form band like Steppenwolf, Mountain, ZZ Top & Doobies. No Stones, clones, glam or metal. Steve, 818-752-0213

***24 y/o singr/sngwrtr/guit** sks pro HR band. Has lks, lnt, desire & dedcn. Infil Tyler, Roth. No egos. Doug, 818-982-7975

***26 y/o blues singr/guit/wrtr/roommate** avail to form grooving band. Infil Tom Keffer, Joe Walsh, Nugent & John Fogarty. 213-739-3726

***70's retro rock blues crooner/guit w/att problem, integrity & nasty vox.** 23, sks dedictd outlaw band to travel & jam. 818-761-3820

***Alt/rmv wave voc & drmr sk musicians** for shows. Infil Bad Religion, Ramones, Soc Dist. 310-827-0054

***Attractv fem voc lkg** for wk. Demos, recrdng, session wrk, etc. Pop, R&B, gospel, T40. Paid \$45 per sng, no less. Tara Word, 213-756-8416

***Australian voc/guit,** 10 yrs pro, studio & live. Pro calls only, pls. 310-472-6166

***Blues & roots guit/voc/sngwrtr,** Elmore, T-Bone, King, Collins, Son. 310-376-9141

***Bluesy voc nds 2** guits & rest of band near Hilywd, N Hilywd w/elements from GNR to Tesla, Aero, AC/DC. Pros only. No Orange Co. 213-960-2010

***Cherokee indian, 5'8", wing brown hr & deep bailsy vox** sks hvy rock band w/dep blues & wicked sex groove. Call between 8-4. 310-920-9923

***Cntry fem singr sks band** for gigs & collab. Laree, 818-985-0237

11. KEYBOARDISTS AVAILABLE

***Fem keybdst avail.** R&B, jazz, T40, pop, standrfs & other styles. Pro, exp plyr. Bkgrnd vocs, some lds. Read, studio exp. Sks paid wrkg sts. 784-2740

***HR keybdst avail** to J/F pro sit. Infil Ozzy, Dio, John Lord, Elton John. Grit equip. ready to ply. 714-754-6915

***Keybdst avail** for orig or cover wrk. Pro gear, pro att, bkgrnd vocs also. Ray, 818-753-7662

***Keybdst w/new equip,** pro gear, has album credits, sks pro proj. Has overseas exp, 1 niters, recrdng srs, has sampling abil, all styles. 213-682-6380

***Keybdst, 29, lkg** for band srt. Grit equip & orig matrl. Cult, Steters, Guns, 818-787-9033

***Midi consultant,** Kurtzweil K2000 avail for pro srt. Kent, 818-348-6065

***Organ, piano plyr** avail for R&B, blues gigs, sessions, etc. Call Nick, 310-420-7217

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Please bring your instrument to the audition along with your own outboard processing gear, and be prepared to play three minutes of your best stuff. You may also be asked to read a lead sheet and/or improvise to a sequenced selection. Sound reinforcement will be provided. Sequencing ability a plus.

DATES:
Wednesday, November 18 & Thursday, November 19

TIME:
By appointment only. Call (714) 490-7340 for more information.

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Must be 18 years of age. Please bring picture ID and social security card.

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•Entry fem voc/bst, 15 yrs exp, gd stage appearnc, sks wrkg shts only. Have PA. Will travel. Carol, 818-893-3780
 •Entry rock fem voc ala Wynona & Bonnie lkg for new of estab band. I have strong overseas connex. Diane, 818-990-3063
 •Entry singer/rhythm guit/sngwrtr sks collab & band. Bill, 818-700-1980
 •Demented fem voc w/poetry from the dark side. Sks HR band. If you're lkg for bluesy, passionate, distinct vocs, call me. 310-915-9937
 •Drowning in a sea of unorg flakes. HR solo child sks a band. Cat, 213-926-4281
 •Exp fem, gospel, jazz, R&B. Bckgrnd singing & demo wrk only. Paid gigs, pls. Dretta, 310-633-9925
 •Exp male bckgrnd voc, R&B, gospel, pop, avail for recrdng sessions, demos, shows & perfrmcs. Totally pro. Paid only. El Gamar, 310-978-0695
 •Exp voc pro avail for session wrk. Maj labl credits, grt range, control & edge. Je M. Bolton, B.Adams, P.Collins. I'm real gd. Scott, 805-297-2468
 •Extraordinary fem voc/sngwrtr w/incredibl image lkg to J/F. Alttriv bluesy rock band that aims to agitate & awaken. Must have total dedcn & pro att. Candra, 818-789-7150
 •Fem pop singr sks sngwrtr. Pop, dance style. Have demo deal. Send tapes & bio to Melame, 8424-A Santa Monica Blvd, Box 572, W Hollywood CA 90069
 •Fem voc avail for demos & weekdly paying gigs. Pop, rock, ballad, cntry. Total pro, srs only. T.J., 310-392-0219
 •Fem voc avail for recrdng, perfrmng & demos. Total pro. Ld & bckgrnd. Pro shts only. Michelle, 213-755-6942
 •Fem voc avail for sessions & demo wrk & shows's. lds & bckgrnd. Tape avail. Jennifer, 818-769-7198
 •Fem voc avail for studio & ld & bckup vocs. Have image, will wrk for free. 213-856-8927
 •Fem voc lkg to join org, T40 band. Gorgeous vox & ks. Elena, 310-438-9888

•Fem voc, R&B, pop, pro, w/ixnt chops, avail for paying session wrk & live gigs. Susan, 818-762-0583
 •Fem voc/sngwrtr w/xtremly orig matrl lkg to create an outstndng band sit Pro, versl musicians call. 310-289-0191
 •Guit wrtd to collab w/sngtr lkg for originalty, gd chops, gd singing/sngwrtrng abll. Style R&B. Srs inquires only. Tommy Trujillo, 818-450-0007
 •Intense vocalyrcst. 23, killer frontmn, metal lk, deditcd, labl intrsl, pubshd wrtr, equip, demo, tmspo. Are you guys out there? D.C. Ray, 417-864-6928; 417-732-1965
 •Ld voc/guit skg duo stl. Keybdst w/seqncng avail pre/d. Daniel, 714-338-4640
 •Male pop singr avail for demos, jingles & session wrk. Exp. ltrtd, most styles covered. When you nd a real singr, call me. Steven, 231-876-3703
 •Male pop voc, 27, soull pipes, CD credits, nds to sing or die! All prjcs welcome. Kelly, 714-770-8858
 •Novice voc wrts to form grp. Mld baritone range, Intl Tyler & Rogrs. Gd vocs, hrd wrkr, open tunes. Rock, blues & accous. Keith, 310-815-1041
 •Poet, singr/sngwrtr w/conscious & soul & anger, sks diverse yd aggrsv allrmtv groove band or guit to form band. Have intrst in mgmt. 310-288-8009
 •Pramiere voc lkg for signed, touring act only. Styles, Rogrs, Marriol, Wait. You won't be disappointed. Demo. Jay, 510-689-9422
 •Pro voc avail for pro band. Intl are Vedder, Morrison, Cornell, Ian Gillan. Pro shts only. Frank, 213-962-4799
 •Pro voc nds K/A 2 guit band. Ballys but blues based. GNR, Aoro, Skid, AC/DC. 213-960-2010
 •Pwrfl ldr soul singr & lyric wrtr sks keybd wring partner who has his own studio for collab on wrtng sngs. 310-826-3518
 •Quadrphenia to Dogs, eccentric, literate voc w/Lennon tendencies sks self actualized plyrs. Mick, 213-653-4551
 •Rapper sks musicians for live, hip hop, grunge stl. Josh, 213-662-2033

•Seasoned pro voc/frontmn avail. 3 1/2 oct range, 5 yrs road exp, album credits, killer image, team plyr. Lkg for pro st. 310-421-8990
 •Sngtr formng band not done before. Old Cooper, Aoro, Sabbath, GNR, old Priest. Thunder, 213-957-2397
 •Sngtr/sngwrtr lkg to form band. Intl Stones, Ptsy, Crowes. Brad, 213-931-6429
 •Sngtr/sngwrtr 3 1/2 oct trained soull vox, exp, kgs, wrts tght groove rock band wth their business end together. Rachel, 310-392-8147
 •Sngtr/sngwrtr. B/A pro team plyr, wrts to hook up w/ xplos garage musics/sngwrtrs to release raw energy on public. Eddie, 818-956-7837
 •Sngtr/sngwrtr, similar to Lou Reed, Morrison, sks 18-22 y/o musicians to form band. Brian, 818-886-6320
 •Solo fem voc, age 23, skg band to fit chemistry of vox. Prel jazz or R&B only to shows in LA county area. Shatnawa, 310-438-1034
 •Srs 25 y/o black fem singr/lyricst sks well known pop prodcr to help wrty first demo. No sex, no favors, just business. Tamiko, 213-845-9936
 •Tltd sngtr/frntmn w/ks sks guit w/same. Intl Stone mts GNR mts Aoro mts AC/DC. Michael or Stacy, 213-656-2642; 818-782-5815
 •Tltd sngtr/sngwrtr lkg to form adult contmpy pop grp. Styles of Hall & Oates, Loggins, new Chicago, Collins. Gd music & gd harmonies. 20-30 y/o. Bill, 310-214-7270
 •Vince Neil's evil twin. lks & sings like Vince wrte war paint & mind of Nikki Sixx. Leather war paint set, no gummies. Must be 21. Bobby, 818-280-9540
 •Voc avail for Journey, Rush, Petty type pro. No egos or personal problems. Able to wrte gd, simple sngs & wrk together essential. Jason St. James, 213-453-4505
 •Voc avail for recrdng prjcs. Range, baritone. Styles, pop/rock, MOR, jazz, R&B ala L.Richie, M.Bolton, P.Collins, P. Cetera. Glen, 213-734-6322
 •Voc sks to J/F hvy soundng proj w/soul & feel ala Alice/Chains. S'Garden, Helmet. 310-942-7290
 •Voc/lyricst/dancer w/stage exp sks compsr, bands, for demos. Anna, 818-503-5130
 •Voc/rapper sks musicians to J/F rock band into Hard Corpsce, Run DMc, Beastie Boys. Pls lv msg. 310-865-6404

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 •3 girls pop/R&B recrdng grp currently wrkg, lkg for excptngly strong fem voc. Must dance & have image. Call Hipp, 213-664-7572; 213-663-7741
 •70's type voc wtd for classic rock, pwr metal band. Intl Sabbath, Crowes, Beatles, Metallica. Srs only. So Bay area. Alex, 310-534-1184
 •A frontmn wtd by ldr. Tall w/rigs, lkg for someone who will shock. Tons of ltr. Pissati, Extreme, 818-347-3116
 •A1 creatv & mldc male voc wtd for diverse, 60's, 70's, blues Intl proj. 213-655-4851
 •Ace voc wtd by sngwrtr for demos, etc. Some pay. Pop. R&B, C&W. Lrv msg to Des. 213-980-8806
 •African/American male bckgrnd voc for Capitol recrdng artist. Must be very attractv, between ages 21-26. Pls call for more info. 310-247-5361
 •Aggrsv, versatl pwrfl ldr singr wtd for HR, funky proj. Must have gd range, gd rhythm Intl Peppers, Sabbath, Yes, Love Bone, Mike D. 818-506-1183
 •All orig, progrsv, HM band, Intl old Rush, Zep, Sabbath, Priest, Hendrix, sks solo soundng voc w/gd range. Stan, 818-343-8045
 •All types of vocs ndd, Nirvana to Madonna, Houston to Henley. There is pay. Jeff Gunt, 310-390-9404; 818-778-3121
 •Almost comp band sks voc. Strong, male, no fem's. We rock hrd. 818-752-0121
 •Alttriv HR act, PYRAMID MOOD, sks fem bckup voc, hi soprano range. Previous studio exp req'd. In process of recrdng album. Anthony, 818-782-9205
 •Artlst, unlk, creatv voc ndd for xperimtl modcm band. Have studio. Ages 18-26. 818-382-2813
 •Band sks pro voc w/own road gear & tmspo. Ozzy & Skid style. Brad, 310-672-4544
 •Basic element sks voc. Must be team plyr, ahve pro att, sing ldr & bckgrnds, dance & must wrk HR. Srs only. 310-915-6683
 •Bckup voc ndd to rehrs & recrd demo proj. Alttriv music to combine w/rhythm & blues harmonies. Intl P. Gabriel, B. Ferry, The The, Richard, 213-461-8761
 •Bluesy rock voc wtd by pro gult/sngwrtr w/maj credits. I'm lkg for a pro w/soul & image. Rogers, Marriol, Stewart. Jason, 818-990-6631
 •Bono, Vedder, Morrison. Audaltious bst, alttriv guit, skt frontmn, wided pipes to perfm reqcd sngs w/socially conscious lyrics. No posers. 5-9 pm. 818-763-5318
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•Fem blk grp member, prototype Vanessa Williams, nrd immed. Morgan, 310-208-0558
•Fem HR band sks ballisy, K/A voc. No drugs, att. Must relocate to E. Cal. Have financl bckng, connex, etc. Srs, deductd. 908-286-3645
•Fem ld singr wtd for T40 HR band. Some orig. Soon to be wrkg. Matt, 818-609-0183
•Fem singr wtd, XTC & 10,000 Maniacs mts Pixies. Nd gd range, intonation, pwr, as well as sensitivity. Lyrics abil a plus. Aaron, 818-683-8765
•Fem sings wtd into Madonna, Marika, Expose, Cover Girls, En Vogue, etc. Dance orientd music by band w/ possible recrdng contract in negotiations. Now auditions, all nationalities. 714-647-2469
•Fem voc, must be xint music for collab partnership, like Bernie Taupin/Eton John. Im superb lyricist, strong w/ melody, folk rock, soft rock, etc. Sean, 213-853-8782
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•Guit/instrmntist meidc for fem voc w/cup & trmpso to form hrd, dance, industrial band. Intl Skinny Puppy, Ministry, Thrill Kill, etc. Gabriel, 818-448-7323
•Guit/angwrtr sks male voc for collab on progrsv HR proj. Pro att, drive, lng hr image. 818-985-3076
•Guit/angwrtr sks male voc, 20-27, to compl cutting edge, meidc, HR, band. Have 16 trk, only very srs nd call. Doug, 213-466-6761
•HR act w/Hllywd rhrsl studio sks voc to form pwr gw. Intl Love Bone, Alice/Chains. 213-654-6928
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•Ld voc for all orig HR band. 110% dedicn & trmpso a must. Must be team plyr. Norwalk area. Robert, 310-868-5784
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•Dmm god ncd. Huge headliners nd ing, straight hr, white dnl bs klt, grt att & dedican & do high presale. Skid, Cru. 805-493-7790
•Dmmr wd by forming org band. Have gult, ba, vocs & matri. Hst your versatly & originalty. Jett, 213-258-9483
•Dmmr ncd for dark, emotional, aggrsv, dark, altmrv band. Upcmng shows, video. Lv msg, 818-753-4015
•Dmmr ncd to compl instrmnt trio ala Saritani, Eric Johnson, Steely Dan, Rush. Must be loud, fast, inflrd, creatv w/gd att. Fred, 818-359-9611; Ray, 213-268-6839
•Dmmr wd by estab Hillyrd band w/killer R&R matri & punk edge. Infl Pistols, Ramones, Stooges. Pro gear, chops, att & a must. 818-848-5336
•Dmmr wd by red hot blues band that rocks ala SRV. Gary Moore. Fehrs in Van Nuys. Jim, 818-785-3638
•Dmmr wd for all instrmnt Texas swing blues band. Infl SRV, Thunderbirds, Cobras, Gatamouth Brown. Wrk is waitng. Darryl, 213-876-8227
•Dmmr wd for altmrv band w/comp cassette album. Infl Murphy, Sisters, Gabriel, Cure, Floyd. Must be dedcd & have pro equip. Steve, 818-784-2169
•Dmmr wd for altmrv poprock trio w/labl instrt & demo deal. Dave, 310-208-4516
•Dmmr wd for altmrv rock w/twist of funk sit. Pros only. Henry, 818-760-6880
•Dmmr wd for altmrv style band. Infl include REM, Replacements. Gd att a must. Ron, 818-994-3063
•Dmmr wd for band. Infl Who, Kinks, Big Star, Wire. Venice, 310-390-8838
•Dmmr wd for hi energy, altmrv band. Infl Jane's, Cure, Faith, 805-254-8931
•Dmmr wd for HR band. Gult plyr, bs plyr team. Infl are O'ryche, Firehouse, VH, Scoops. Sngs wrtten. John, 213-851-5521
•Dmmr wd for Japanese shows, 3 months. Will pay \$1450/week. 818-557-0758
•Dmmr wd for org rock band. Image nd not aply. Infl Clapton, Doors, Curt, Jim, 818-753-1025
•Dmmr wd for rock band into Hard Corps, Run DMC, Beastie Boys. Must have versatly. Pts lv msg. 310-402-2261
•Dmmr wd in vein of Hunt Sales & Clem Burke. Short hr pref'd. Band has mgmt & demo deal. Steady meter a must. Mark, 818-305-9494
•Dmmr wd to bckup singr doing standrds music. Send pic & resume to Richard Allen, PO Box 29535, Hilywd CA 90029
•Dmmr wd, mtdc HR band. Hvy, sometimes bluesy edge, very groove orientd. Pro gear, ltrt, grt image, tmspo & dedican a must. Johnrv. 310-444-9804; 213-876-3485

•Dmmr wd. P.L.L. Bow Bow Bow, Bad Brains. 310-823-2333
•Dmmr, male, gd image, wd to form metal band w/fem gult. Infl Skid, Extreme, Pearl Jam. I have sngs, endorsemnts. Jays, 213-876-4481
•Dmmr, male, metal, grt chops & equip, wd by gult wisame to form org band. Have grt tunes, rhrsl spc. McBrain, Aldrdge. Jeff, 213-651-2992
•Dmmr/percussnt wd for singr/sngwr/gult, age 37. Altmrv rock. 310-473-7410
•Dmmr/percussnt for dark westam, altmrv band. Infl X, Morisy, Concrete Blonde. No sexist, racist, homophobic dwebes. Pro mgmt, labl instrt, shows Dec-Jan. 310-578-5521
•Estab modern rock band sks flntd single bs rock dmmr w/ bking vocs. Jamie. 310-393-7913
•Exp dmmr ncd to join rock, rock/blues org band. Chris, 213-883-0944
•Fem dmmr wd by all girl band. Doing orgs & covers. 310-379-7371
•Fem dmmr wd for altmrv band. Must be dedcd. Infl are Bowie, Doors, Siouxsie, S.Pumpkins, Damed. 213-721-2728
•Fem dmmr wd for org proj. Rock opera. Singing helpfl. No egos. Sue, 818-985-8060
•FORTRESS skg dmmr, gult plyr & voc. Pros only. HR. Chris, 714-754-8915; Arthur, 310-834-1858
•Fusion dmmr wd to compl org fusion band for demo tape & shows's. Mike, 818-752-1065
•Giggng HR band w/lockout studio sks hr hting, aggrsv dmmr. Gear, att & meter req'd. Infl unimpornt. 818-955-5349
•Groove orientd HR band lkg for dmmr. Vocs a plus. Infl from Alice/Chains, Electric Boys, Tesla. Gunny, 818-548-8003; Brett, 818-982-7577
•Hrd hting, solid, in the pocket, lng hr image HR dmmr wd. Crue, Ratt, Bullet Boys, Shotgun Messiah. Lv msg. 213-939-1233
•Jazz fusion dmmr wd. Do org, instrmnt matri for recrdng sessns & ply out. For recrd deal & music library. Brian, 818-887-0946
•Loud, fast, psychdc, funk/rock band sks jazzy, busy dmmr w/perfctim ala Mitch Mitchell. Genus only. 213-739-4413

•Love, Sex, Destruction lkg for guy who loves beating on things. Infl Al Bundy, Sly & Family Stone. Cory, 818-881-8724
•Male voc/gult, 29, skg dmmr, 23-29. Infl Motown mts Patndge Family mts My Bloody Valentine. Jett, 213-525-1613
•New recrdng artist nds hip hop R&B dmmr. Styles Gap Band, Vandross. 818-980-7977
•New, org rock band forming. Nd dmmr w/gd chops who plys in the dmm style of Pretenders, U2, Simple Minds. Under 27. Christopher, 805-287-4529
•Percussnt wd for org lolk/rock grp w/gigs, Roxy, Highland Grounds, etc. Grt sngs, vocs, harmonies, etc. Vocs a plus. Steve, 213-650-2851
•Pro dmmr w/bking vocs for org proj w/sngs, mgmt, studio, labl instrt. Lk, teal, gear, tmspo a must. Infl Aero, Crowes, etc. 714-776-3051

•Progrsv rock ensemble. Infl by ELP, Yes & Kansas. sks dmmr, 28-40. Must read & be comfortable plyng to click. Michael, 213-258-5233
•Rock, rock/blues dmmr ncd for pro studio sessns. Regular wrk. Bobby, 805-267-8429
•RUINED are auding hvy dmmrs. Infl Ministry, Sabbath, Slayer. Labl instrt. Cali Harlan, 213-665-2814
•SACRED SOULS nds dmmr. Infl Zep, Rush, Sabbath, Ozzy. Call for more info. 213-255-7562
•Sngtr & gult sk solid dmmr w/ltrmg & lks. Infl Stones mts GNR mts Airo mts AC/DC. Michael, 213-659-2642; Stacy, 818-782-5815
•Spanish rock band lkg for Spanish dmmr. If not srs, don't call. 213-753-5603
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*Cntry rock band sxs any musics, flddle, pedal steel, banjo, mandolin, etc, for fun gigs in Hilywd area. Tex, 213-465-6233
*Cntry rock fem perfmr sxs agent or mgmt for overseas srs. Currently charting & receiving Steady rotation in Europe. Pro & exp. Linn, 702-438-8798
*Dancer avail Love to dance. Into hip hop, rap, funk, techno R&B, new jack swing. Willing to auditr for any social event, dance grp. Intrsd? Cal Denise, 310-831-3320
*DJ ndd for scratching in live, hip hop, grunge sit. Josh Darlington, 213-662-2033
*DJ wtd for rock band into Hard Corpse, Run DMC, Beastie Boys. Must have versatility. Pls lv msg. 714-994-1090
*Electric violinist avail for proj. Ply 20 yrs pro, all styles. Especially intrsd in jazz, blues, rock. Will travel. Call Paul, 714-494-6314
*Fiddle & sax plyr plus vocs sxs wrkg cntry/rock band w/ paid gigs. Mark, 818-567-0687
*Fiddle, sax or 2nd instrmt w/dark, youthfl image for altmrv rock band. Pro mgmt, challenging wrk, no pay. Former Geffen artist. Maj shows exposure, 310-578-5521
*Get exposure on public access shows. Send 8x10 photo & bio to The Casting Channel, PO Box 11122, Bev Hills CA 90213
*Grps ndd for psychological research pertaining to personality & compatability. Jamie, 213-939-7162
*HUNTER, supergrp of 90's, currently skg pro atty, mgmt, to shop demo to maj labels. No hype. Read demo critique in past MC, 818-773-0551
*Knowledgeable music person w/grt ears & 12 yrs industry exp lkg to get back in the business. Strong sales bckgrnd also. Mike, 818-999-5715

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*Cntry sngs ndd by all girt cntry band cutting demo. Nd sngs w/abil to show amazing kd vocs. 213-957-1174
*Fem pop sngtr sxs sngwrtrs. Pop, dance style. Have demo deal. Send tapes & bio to Melanie, 8424 -A Santa Monica Blvd, Box 572, W Hilywd CA 90069
*Fem sngtr/wrtr a little stuck. Skg srs minded collab. Varied Intl styles. Hrd edged cntry, rock lre Mott, Beatles, Stones. 818-755-5546
*Help. Altmrv rock lyricst w/abl Intrst & productn stud pro band for film proj. Jackie, 310-397-4604
*Hlt sngwrtrs grp w/covers on Milli Vanelli, Billy Ocean, Freddie Jackson, Anne Mary, Jennifer Holiday, etc, sxs Investors for unpublishd sngs. Michael Black, 213-461-9306
*I write words, you write sngs. I vocalize, dance & live stage exp. You have access to make demo. We will create music, money & more. Ann, 818-503-5130
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*Paul Joseph Hanson, sngwrtr & guit, has pop, dance & cntry demos. Sks band not necessarily sell contained, also sxs music publishers & mgmt. Paul, 818-358-6863
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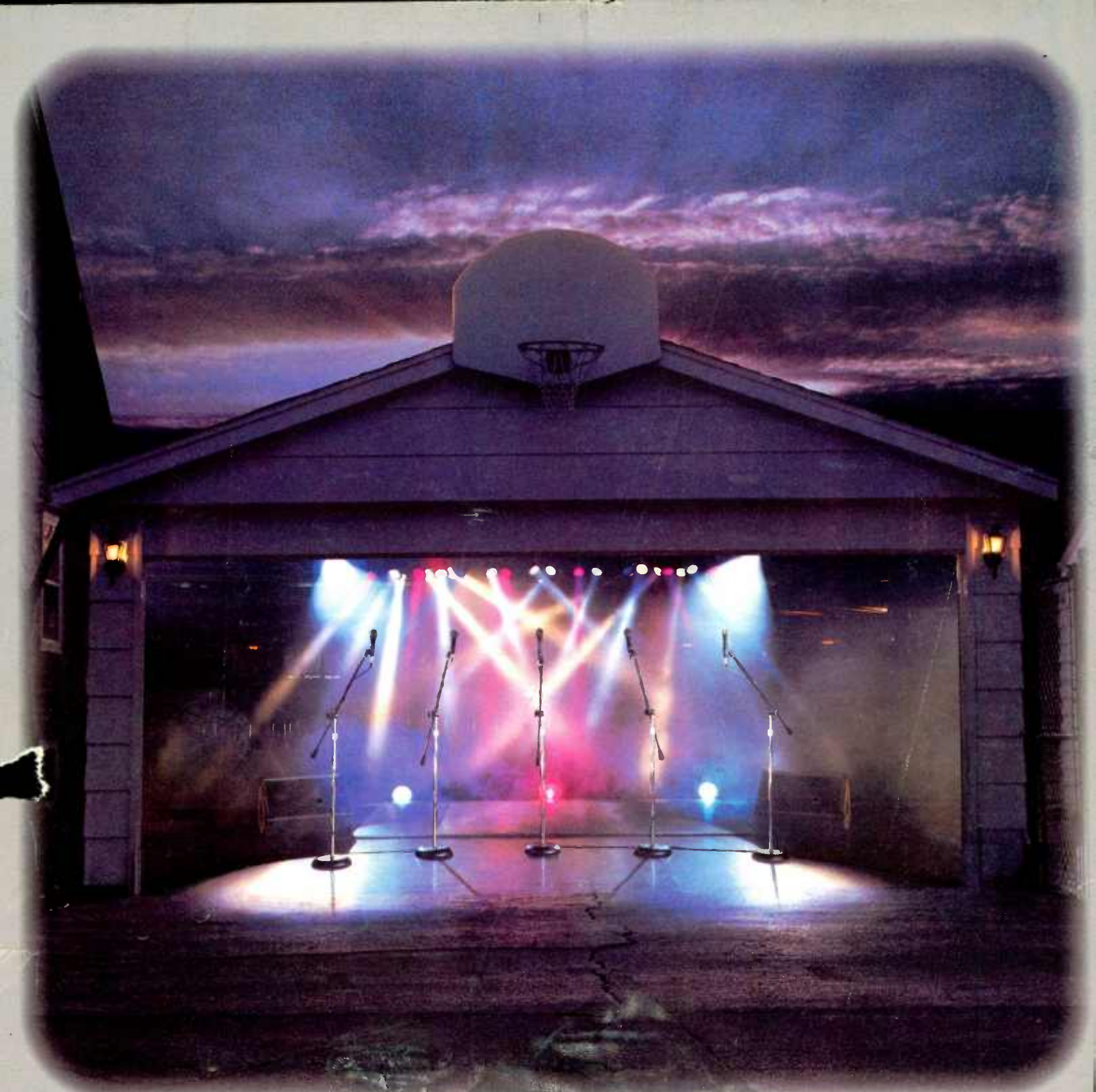
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