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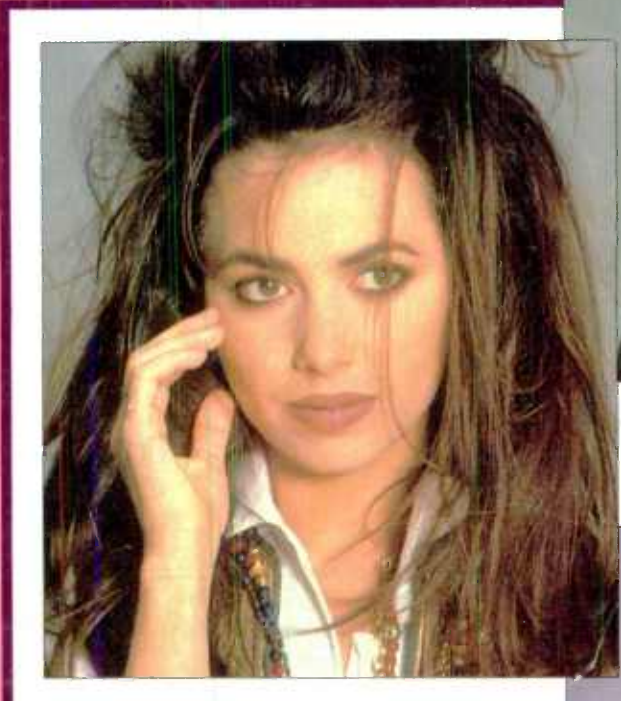
THE WEST COAST MUSIC TRADE MAGAZINE™

MC Guide To Sheet Music Retailers

SHEET MUSIC:

Who's
Making
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WATTS:**
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FEATURES



Randee St. Nicholas

14 BANGLES

Originally perceived as just a pretty pop band, the BANGLES are becoming one of today's most consistent hitmakers. Find out what the girls have to say about their men, their careers and making records.

By Michael Amicone



20 ERNIE WATTS

A regular on *The Tonight Show*, this sax great has also recorded numerous jazz albums and has even toured with The Rolling Stones and performed with the famed Buddy Rich Orchestra. Find out how this musical veteran manages to balance his many obligations. Interesting reading.

By Scott Yanow

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Bangles Cover Photos: Randee St. Nicholas

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FEEDBACK

Rock Solid

Dear MC:

The Bricks have to laugh at how *MC* treats some "news." In your March 19 issue, on page 8, you do a full-page article on "Jailhouse Rock—A Unique Gig." For most of 1988, The Bricks toured the Southwestern U.S. State Prisons on our own; no organized support at all! It was a blast for a local street rock band to play for hundreds of men and women prisoners, to wildly enthusiastic appreciation and a few hundred bucks for each one-hour show.

So what kinda irked us was the fact that *MC* was aware of The Bricks prison tour because a feature article on the tour was submitted to you by Bruce Duff (then with your mag). The article was refused by your editors "because it had nothing to do with the local music scene!" And now you run this article as if prison shows for an L.A. band are some new thing!

The Bricks are an L.A.-based, original music rock band, around since late '85. We've played every club in town as well as places *MC* will probably be touting as "new ideas" in 1990 (we played to 300 patients at Camarillo State Mental Hospital, 200 fourteen to seventeen year-olds at Lancaster Juvenile Detention Facility and a bunch of other fun, paying, unusual venues).

Since you've never printed our letters to you (positive or negative) and you refused to run Duff's article last year, we know you won't run this one either. But watch us, *MC*...we're on the leading edge!

The Bricks
McCall, Taka, Robert, Joe
and Jimmy

News On New Age

Dear MC:

I enjoyed reading your February issue on New Age music. It put into perspective the problems of this music. Most of the confusion about New Age music can already be answered from a scholastic point of view. There are simple reasons why some composers/musicians say they are New Age, and others disavow the term. There are still other reasons why some record distributors and producers reject the term and use Contemporary Instrumental Music instead.

New Age music represents a new experience of music involving a philosophy, an aesthetic, a cultural context, a new sound and music technology. This kind of innovation in music rarely occurs in history; the last one dates from the rise of Classicism about 400 years ago. Most composers/musicians are sensitive to this, no matter what they call themselves. Record distributors and producers have their interests elsewhere; they are not necessarily responsible for nurturing a new artistic form. New Age music is definitely not to be understood as just Contemporary Instrumental music.

Music is beginning to be experienced and understood holistically in the western world now. We'll need to study the connections between sound systems, music technology, aesthetics, and the philosophy of New Age music to get a clear understanding of it. There is a lot to learn about New Age music, but there is no definitive answer. Any new artistic form has a dimension that cannot be told. Steve Halpern's comments struck a chord with me.

Kathleen Lawson
San Jose, CA

And All That Jazz

Dear MC:

May I take a moment to compliment your magazine on its standards, particularly its jazz coverage as written by Frankie Nemko.

Most recently, I met Frankie at Nucleus Nuance in Hollywood covering a Monday night Jam session. We spoke at length about the excitement of the now blossoming jazz scene. She expressed a deep appreciation and thorough understanding of the past and hopeful future for all styles of Jazz. Rarely have I met a journalist as enthusiastic in person as on paper and I commend you for having her as part of your staff.

As co-chairman of the sub committee on the Film and Jazz Festival here in May, I look forward to Frankie's reflection on the events.

Arthur von Blomberg
Co-Chairman/Film & Jazz
Festival

CORRECTION

Our apologies for incorrectly spelling the Robert Fitzpatrick Organization in last issue's Guide to Personal Managers.

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By Katy Saylor

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.

□ The Sixth Annual Showbiz Expo will be held June 3-5, 1989, at the Los Angeles Convention Center. Produced by Live Time, Inc., the expo is known to the TV, film and video production community as the world's fair of products and services. For further information, call (213) 668-1811.

□ Lynn Robin Green, from Love Forever Music, will be the special guest at The Songwriters Guild Song Critique Session held on Thursday, May 18, 1989. The session is free to SGA members (\$2.00 for non-members) and is held at the Guild office at 7 p.m. Reservations are required.

□ The Songwriters Guild Foundation is also sponsoring Chip Halstead's Commercial Songwriting Workshop which begins on April 25, 1989 at the SGA Hollywood offices. Call (213) 462-1108.

□ Starting Wednesday, April 26, 1989, the UCLA Extension Dept. of the Arts will present a new six-session course entitled "Personal Management in the Entertainment Industry." Also, there is an eight-session course, "The Music Business in Transition: Issues Shaping the '90's," which will meet on Monday evenings, April 17-June 12th, 7-10 p.m., in room 13-105, at the Center for Health Sciences, UCLA. For further details, call (213) 825-9064.

□ On Monday, April 24th, at 7 p.m. at My Place (1026 Wilshire Blvd. in Santa Monica), the National Academy of Songwriters (NAS) will present a "Producers Panel" that will focus on song selection, production methods and predictions for the future of the music industry. Admission is \$8.00 for non-members and \$4.00 for NAS members and students with proper I.D..

□ Garth Shaw will host an NAS "Orange County Song Screening Session" on Sunday, April 16th, at Newport Beach Public Library, 856 San Clemente Dr., Newport Beach. Doors open at 1 p.m. for tape sign up, and the session begins at 2 p.m.. For further details, call (800) 334-1446 or (213) 463-7178.

□ The Los Angeles Songwriters Showcase (LASS), sponsored by B.M.I., presents a weekly night showcase at Gio's Restaurant, 7574 Sunset Blvd., Hollywood. There will be a music publisher's song evaluation and Pitch-a-thon, and a screening session for producers and record company executives. Contact Hector Ortega or Stephanie Perom at (213) 654-1665 for further information. **MC**

Capitol and RIAA Track Down Beatle Bootleggers

By Steven P. Wheeler

HOLLYWOOD—Nearly twenty years since The Beatles break-up, The Fab Four are still making news. Over the past six months, numerous Beatles bootleg CDs and LPs have been circulating throughout America and England, forcing Capitol-EMI to seek help from the Recording Industry Association of America (RIAA).

According to Sue Satriano, Vice President of Public Relations for Capitol-EMI, the RIAA was contacted because of the widespread sales of the unauthorized recordings and the need for an organized effort to stop retail outlets from selling the merchandise. RIAA's anti-piracy unit is attempting to locate the CD plants pressing the bootlegs and hopes to eventually track down the source of the tapes.

The material in question includes CD and vinyl collections of studio outtakes and markedly different versions of standard Beatles songs. There are currently six volumes entitled *Ultra-Rare Trax* (some of the material has been reissued as two CD volumes called *Back Track*) and a compilation of demos from the *White Album* sessions called *Off White*.

Satriano explained Capitol-EMI's stance, "We do not have the authorization to release this mate-



rial. That would have to come from Apple (the record company that was started by The Beatles which currently safeguards the legal rights of

the group) and they have not come to us with that proposal. Satriano further defended Apple's decision, saying, "I do not see the point of releasing nine different versions of 'Strawberry Fields Forever.' Releasing this material would be an infringement on the rights of the artists involved. If they had wanted these variations heard, they would have released them in the first place."

Despite Capitol-EMI's feelings on the matter, the fact that the RIAA has been brought in to investigate the problem shows that there is an overwhelming demand for the material by the public. "They've been very helpful," says Satriano, regarding RIAA's involvement. "They're making the stores aware that selling these unauthorized CDs and LPs is illegal. The major retail chain outlets do not sell them because they know it's illegal. It's mainly the independent stores that are doing it."

In an official statement issued by Capitol-EMI, it's clear that legal action will be taken against stores found selling the products: "Capitol Records Inc. has launched an aggressive campaign against retailers who continue to carry the unauthorized compact discs and vinyl albums of Beatles' recordings titled *Ultra-Rare Trax, Volumes 1-6*, which are being illegally imported and sold in the U.S. and Canada. Capitol Records Inc. will aggressively pursue all the legal remedies it has at its disposal, including criminal prosecution, to stop this unlawful activity." **MC**

SEALING THE DEAL:



Jim Fifield (left) President and Chief Operating Officer of EMI Music Worldwide, Chris Wright (middle), Chairman and Chief Executive Officer of Chrysalis Group, and Joe Kiener, Executive Vice President of Chrysalis Group congratulate each other on the recent agreement in principle for Thorn EMI to acquire a 50 per cent interest in the Chrysalis Record Companies. **MC**

Pepsi Pulls Madonna Commercial

By Kenny Kerner

LOS ANGELES—The Pepsi Corporation has issued a statement saying that they will no longer run their Pepsi-Madonna commercial on television. A Pepsi spokesperson said that, although there was nothing wrong with the Madonna spot, he didn't want viewers to confuse it with the controversial MTV video of "Like A Prayer" which has angered many religious groups for its alleged sacrilegious overtones. **MC**

AIRWAVES: RADIO

By F. Scott Kirby

On a balmy Monday evening during the hallowed Ides of March, **KROQ's Ken Fusion** and the good people at the **Club Lingerie** hosted a listening party and live showcase to honor the just released *L.A. One* sampler album. Many of the acts featured on the disk were on hand to promote their respective material and standout performances were turned in by up-and-comers **Mary's Danish**, **Hoi Polloi** and the **U2/Strangers** hybrid, **Talkback**.

Apparently, the king **KIIS**-er himself, **Rick Dees**, has been so unnerved by the commotion caused by **Pirate Radio's (KQLZ, 100.3)** emergence that he called his jocks in for a private "closed door" pep talk to bolster sagging morale. And after giving the station a cursory two-hour listen some weeks back during Program Director **Scott Shannon's** shift, I completely understood why. For **KQLZ** is just what this dance-saturated market has been longing for: an intelligent blend of straight ahead commercial rock, mainstream hits and a bracing omission of machine tooled beat box excess.

With **KIIS, Power 106**, and even weak Orange County sister, **KEZY**, all playing follow the leader in the race to out disco each other, it was about time someone took the ball in another direction, and it's unfortunate it took this long to attempt the obvious.

While I don't know (and don't care) what local critics are going to label **Shannon's** musical menu, one need only glance at his artist roster to know he's discovered something substantial. The list—**XTC, REM, The Clash, The Replacements** and **Rod Stewart** to name a few—says it all and should siphon an alarming number of *L.A.'s* Top Forty refu-

gees into their nets.

As **Shannon** puts it: "We want to project a somewhat irreverent attitude and not take ourselves too seriously. Musically, we're going to try and please **MTV** viewers with an emphasis on **Rock and New Rock** and cater to those who have been suffering from dance backlash." And in what might be a first, a 900 line has been introduced to give inquiring minds outside of broadcasting range a taste of what **Pirate Radio** is all about.

For a slice of **Pirate Radio's** pie, dial (900) 990-8000 and find out why **Dees** and **Co.** are a bit edgy these days.

Those loyalists who have steadfastly refused to wilt under the anti-WAVE propaganda barrage have been amply rewarded by seeing their station triumph during the recent **Arbitron** book.

And it logically follows reason to say that if **KTWV** is a success, then the artists it trumpets will follow suit and enjoy greater recognition and sales. These artists, **Enya, Edie Brickell, Windows, Basia** and **Hiroshima**, would likely be far less popular were it not for stations like the **WAVE** who have joyously given adults somewhere else beside **KRLA** and **KRTH** to turn to. A sure sign that the media and press are taking these artists for real is that **Radio & Records** has shown the insight to include **New Era** artists in its most prestigious section—the ultra visible "Back Page".

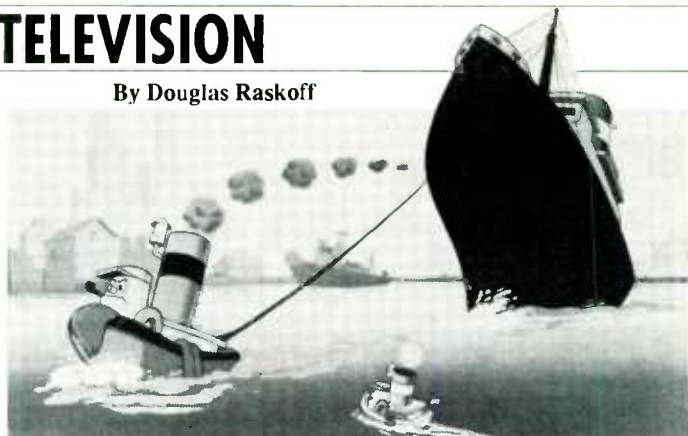
Those who were once skeptical of the staying power of atmosphere-oriented, adult-leaning artists had better wake up. Cause if the music won't wake them, the clang of cash registers will—and that's a sound even sceptics can understand in a hurry. Until next time . . . **MC**



Head Pirate, **Scott Shannon**.

TELEVISION

By Douglas Raskoff



Walt Disney's Melody Time re-emerges from the vault on Saturday, April 15th at 10:00 a.m. on *The Disney Channel*, of course.

THURSDAY, APRIL 13

5:00 p.m. **THE NASHVILLE NETWORK—Some Enchanted Evening** with **Willie Nelson**: A reprise showing of a 90-minute concert by **Willie Nelson** from last year, featuring songs from **Willie's** 1988 LP, *What A Wonderful World*.

FRIDAY, APRIL 14

7:00 p.m. **BRAVO—Bravo Jazz**: The quirky, sax-based instrumentals of **The Lounge Lizards** are featured in this 60-minute live performance from 1982.

SATURDAY, APRIL 15

10:00 a.m. **THE DISNEY CHANNEL—Walt Disney's Melody Time**: One of **Disney's** lesser-known efforts comes to TV for the first time ever this month. Compared in style to *Fantasia*, the 1949 animated feature has seven segments built around one or more then-current pop songs. In one, **Donald Duck** shakes his tail to "Blame It On the Samba." Altogether, the film features 11 pop songs from the period, including tunes from **The Andrews Sisters, Dennis Day** and **Francis Langford**. **REPEATS**: April 23, 4:00 p.m. & April 28, 7:00 p.m.

8:00 p.m. **SHOWTIME—Michael Jackson's Moonwalker**: Because it's still a hot item at the video store, the Showtime network paid what is, no doubt, an enormous price for the right to stage tonight's broadcast premiere of the **Jackson** epoch. If you have yet to pluck down the \$2 to rent this eccentric, personal movie, don't miss the even lower cost opportunity to see it via cable. The 94-minute film intermingles live performances, documentary and a 41-minute fantasy tale starring **MJ** as a super hero who battles the forces of evil and who, after emerging victorious, performs a cover of **The Beatles'** "Come Together." Indulgence or brilliance? You decide. **REPEATS**: April 24, 8:00 p.m. & April 30, 2:00 p.m.

SUNDAY, APRIL 16

8:00 p.m. **VH-1—New Visions**: Jazz musician and music critic, **Ben Sidran**, is the host for this new two-hour weekly concert and interview program devoted to jazz and what is described as "progressive music."

This week, **Talking Heads' David Byrne** discusses Brazilian music, and on the following week (April 23), **New Orleans' Neville Brothers** are scheduled to appear.

TUESDAY, APRIL 18

7:30 p.m. **THE NASHVILLE NETWORK—New Country**: **Jo-Ei Sonnier**: A half-hour performance by **Jo-Ei** and his band from the LP *Come On Joe*. **REPEATS**: April 19, 10:00 a.m.

THURSDAY, APRIL 20

9:00 p.m. **BRAVO—The South Bank Show**: **Eric Clapton**: A profile of "Slowhand" himself, including what is described as **Clapton's** first major TV interview.

SATURDAY, APRIL 22

10:00 p.m. **HBO—Sting In Tokyo**: From the **Tokyo Dome** arena, a recent hour-long concert performance by **Sting**. The former **Police** man's backup band includes his most frequent musical collaborator for the last few years, saxman **Branford Marsalis**. Besides covering most of the many hits he has generated as a solo artist, **Sting** reaches back a decade to perform such **Police** classics as "Don't Stand So Close To Me," "Every Breath You Take" and "Message In A Bottle." **REPEATS**: April 23, 10:30 a.m., April 27, 11:55 p.m. & April 30, 10:00 p.m.

SUNDAY, APRIL 23

2:00 p.m. to 3:00 a.m. **BRAVO—Unfinished Stories: Artists and AIDS**: A 13-hour block of programs dealing with the impact of **AIDS** on artists of all kinds. The programs will be interspersed with telethon appeals for donations to support **AIDS** research. Three of the day's programs, in particular, pertain to music and musicians: At 6:40, it's **Leapin' Lizards—It's Liberace!**: filmed at the **Las Vegas Hilton** back in 1977; at 7:50, it's **The AIDS Show: Artists Involved with Death and Survival**: an original cabaret featuring **San Francisco's Theatre Rinoceros** ensemble and filmed in 1984; and at 11:25, it's **Hero of My Own Life**: a moving profile of nightclub singer and **AIDS** victim, **David Summers**.

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

Okay, so you haven't sung since the seventh grade chorus and "Happy Birthday" proves challenging. But every time you step into the shower, visions of stardom still permeate your thoughts. If you've convinced yourself that the closed windows of your car with the stereo blasting will be your eternal stage, The Singing Store just may be your saving grace.

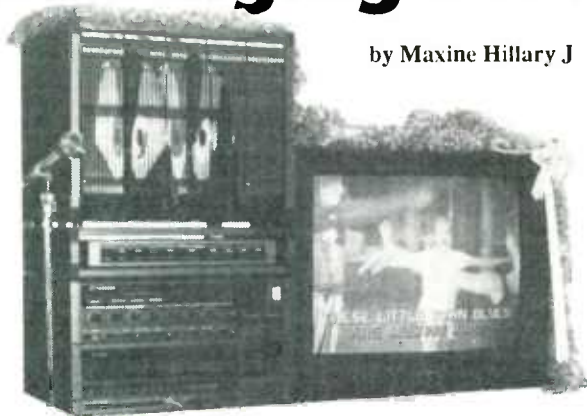
Owned and operated by ex-piano merchants Ron Roy and Ernie Taylor, The Singing Store replaced their piano retailership five years ago when the Karaoke, a Japanese tape machine supplying backup music for vocalists, proved more popular and profitable than pianos.

To some, the Karaoke provides mere entertainment. Others employ it as a professional tool. Whether viewed as a toy or a tool, the Karaoke combines simplicity and technology, making it useful for both.

Consisting of two cassette decks and two microphone jacks, one deck plays the pre-recorded orchestration while the other records the vocalist combined with the music. Several models are available and, as the only retail outfit specializing in Karaoke devices, The Singing Store carries a large selection, as well as music sources in formats including CD, video picture disc and cassette. The basic model, consisting of two decks, microphone jacks and an echo control, retails for about \$199.00. The top of the line features digital echo, pitch, key and speed control and a retail price of \$900.00. While the higher priced Karaoke contains compressors, even the most inexpensive units mix sound rather than layer it. Some units feature loops for special effects and vocal suppressors for use with existing vocals. Others provide hookups for additional instruments. All Karaoke come equipped

The Singing Store

by Maxine Hillary J



with two jacks for use in duets or for amplification of acoustic instruments.

The Singing Store boasts a variety of customers. Photos of happy clients adorn the walls, as well as the faces of some better known entertainers. Pia Zadora, who owns two Karaoke, can be seen next to a smiling Liberace, while one of several Elvis look-alikes share the wall with an elderly songstress. According to Ernie Taylor, Vice President of The Singing Store, many of the clients work day jobs and perform in clubs at night. To date, no one has won a Grammy, but some of the clientele have capitalized on their Karaoke in amazing ways. Taylor elaborates: "We've had people come in and buy a machine, then six months down the road, they're doing cruise ships or retirement homes. I don't think we've had any success stories where they've become big stars, but we have had people go on to much bigger things with the help of the equipment."

The majority of Singing Store clients range from people in their late twenties to early forties, with at least sixty percent of them women.

Stage parents make up a small percentage, buying tapes for their budding child stars, and occasionally a celebrity graces the premises. "We had Eddie Van Halen in a couple of weeks ago," says Taylor. "He came in with his wife, Valerie (Bertinelli). He bought her a singing machine, the nicest one with digital echo, key control, and a bunch of tapes. I guess she wants to do a little singing." Taylor recalls that Dick Van Dyke's wife purchased tapes as well as comedian Bob Newhart.

Customer service is of major importance at The Singing Store. A catalog listing selections from fifteen companies sits on a display counter above a showcase containing tambourines, microphones and various percussion instruments. Songs are often available from more than one company, and The Singing Store stocks them all.

In order to ensure availability to customers, Taylor keeps abreast of chart action and orders accordingly. Instrumental backing tracks patterned after hits by country artists such as The Judds and Reba McEntire account for a large portion of sales, but pop artists such as Whit-

ney Houston, Madonna and Barbra Streisand are big sellers, too. Rock selections include "Money For Nothing" by Dire Straits, Fleetwood Mac's "Golddust Woman" and Heart's "Alone." Foreigner, The Beatles, INXS, Buddy Holly and Elvis are also available.

The Singing Store stocks Spanish selections and show tunes such as *The Sound of Music*, *The Rose*, *Xanadu* and *Flashdance*. Customers can also rap to Run DMC and DJ Jazz Jeff and The Fresh Prince. According to Taylor, hits from Guns N' Roses and Poison will soon grace the shelves along with Bon Jovi.

"We stock what's available," says Taylor. "That's our commitment. We buy what they make. We know that when they release a new Anita Baker tape, we'd better order a lot of it because if we only order five of them, they'll be gone the first day. Commercially popular songs will be the first ones that come out in sing-along versions."

The Singing Store also sponsors four performance workshops a year and has provided Karaoke machines to several nightclubs and hotels. Those without singing machines of their own can use the in-store booth for ten dollars a song, but they must provide their own tapes, which average from ten to twelve dollars for five songs. Guaranteed to be the life of any party, rentals go for \$45.00 a night. Tapes rent for ten dollars.

The Singing Store, located at 16851 Victory Blvd. in Van Nuys, welcomes customer demonstrations. "Don't laugh," I begged as I attempted to sing "Danny Boy" using a "follow the bouncing ball" lyric guide on a picture disc. My fears proved unfounded when the results exceeded my own imagined potential. According to Taylor, "No one ever laughs at your singing here." MC

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SOUND IMAGE ENTERTAINMENT, INC.

Rykodisc Acquires Rights To Bowie's RCA Catalogue

By Kenneth B. Giles III



Greg Gorman

SALEM—Rykodisc, an independent Salem, Massachusetts-based label,

Jarreau Raises Half-Million Dollars for Armenia Earthquake Victims

By Mark Everett

ROME—Vocalist Al Jarreau has raised over \$450,000 to help benefit victims of last year's earthquake in Armenia. Proceeds from the sold-out show staged at Rome's Palaeur Stadium will be given to the Institute of Hematology in Erevan, Armenia, where many of the victims are hospitalized. The half-million dollar gift was donated by Jarreau at the start of the European leg of his worldwide concert tour.

Currently in the midst of a 40-city tour of Europe, Jarreau will kick off the American leg of his world tour at New York's Radio City Music Hall. **MC**

has acquired the North American rights to David Bowie's RCA catalogue. The highly sought-after, 18-album catalogue will be released in all formats, with the CDs obviously in greatest demand (some titles were only briefly available on CD). The albums span the years 1969-83, and include such influential and commercially proven titles as *The Rise And Fall Of Ziggy Stardust*, *Young Americans*, *Station To Station* and *Changesonebowie*. In addition to acquiring the rights to this recorded material, Rykodisc has also assumed custodianship of Bowie's master and art archives and is currently researching it for the availability of additional valuable material.

The rights to the master recordings, originally licensed to RCA Records, reverted back to Bowie in 1984. With the remastering process being conducted with the artist's full participation, the result will be an authenticated body of work remaining true to Bowie's original sound and vision.

Industry heavies are calling this a landmark deal for independent labels, as the release of the Bowie back catalogue will meet a major demand at retail. **MC**

By Michael Amicone



Jim Fifield

EMI Music Worldwide has announced the appointment of Jim Fifield to the position of President and Chief Executive Officer. Fifield will assume full executive responsibility for the direction of EMI Music Worldwide and will be based at the company's New York headquarters. He will oversee the company's operations in 37 countries—which include record companies, manufacturing and distribution, recording studios and music publishing.

Atlantic Records has announced the appointment of Linda Wade to the post of Director of Personnel. A nine-year veteran with the company, Wade will work out of Atlantic's New York headquarters, overseeing all phases of personnel, recruitment and employee relations. In another Atlantic promotion, Linda Moran has been advanced to Senior Vice President. In addition to her new duties, Moran will continue to function as Executive Assistant to the Vice Chairman, Sheldon Vogel.

I.R.S. Records is expanding its promotion and marketing staffs. Joe Estrada rejoins the company in the newly created post of Northwest Regional Promotion Director. In his new role, Estrada will oversee radio promotion in the Bay Area, Seattle, Portland, Denver and Salt Lake City. Dee Murray joins I.R.S. as Midwest Regional Marketing Director, and will be based in Chicago. Wendy Gold has been appointed Manufacturing Manager at the label's Universal City home office.

Sarah McMullen and Linda Dozoretz have announced the formation of McMullen/Dozoretz Associates, a national public relations agency specializing in entertainment and corporate representation. The firm's client list currently includes Elton John, songwriting team Burt Bacharach and Carole Bayer Sager, Allan Carr and Virgin Music Publishing.



Billy Bass

Billy Bass has been named Executive Vice President and General Manager of Tabu and Flyte Tyme Records, Inc.. Recently a Vice President of Marketing for Chrysalis Records, Bass will act as liaison between the labels and their distributor, CBS Records, and will handle artist direction and day-to-day administration for the labels. Bass' career credits include professional stints at RCA, Motown, and other

labels, where he worked with such artists as David Bowie, Lou Reed, Jefferson Airplane and Starship, among others.

Relativity Records has inked a long-term deal with Sony Video Software, Inc.. Under the new pact, Relativity will manufacture and distribute soundtracks for SVS film releases. Initial Relativity/SVS forays into the celluloid arena include *Summer Job*, featuring music by OrKestra, Jack Green and Ike Stubblefield; and *Midnight*, featuring music by ex-Traffic member Jim Capaldi.

Virgin Records has announced the appointment of Kelly Darr to the position of Manager, Personnel/Administration. Darr is based at the company's Los Angeles headquarters.



Capitol-EMI Music, Inc. has announced the formation of the Capitol/EMI Latin division. Effective immediately, the new division will be responsible for the manufacturing, distribution, marketing and promotion for all EMI Music Latin product in the United States. Jose Behar has been appointed Vice President & General Manager of the newly created division.



Jose Behar

In more Capitol Records news, Paul Bishow has been named Director of Product and Artist Development. Bishow will handle Intuition and Blue Note label releases.

Fender Musical Instruments Corporation has reaffirmed its exclusive right to manufacture and distribute Kubicki stringed instruments. Phil Kubicki will remain based in Santa Barbara and will head the research and development of new products to complement the present line.

BMG has announced the appointment of Barry Levine to Director, Field Marketing for the label. Levine, who comes over to the Bertelsmann Music Group direct from a two-year stint with Arista Records, and prior to that, a ten-year stint with CBS Records, will handle alternative marketing programs and will coordinate national merchandising activities for the label. BMG has also appointed Gunter Hensler to President, BMG Classics worldwide. Prior to his BMG appointment, Hensler served as President for Polygram Classics and was instrumental in the 1980 merging of London Records with Deutsche Grammophon and Phillips in the U.S.. **MC**



LOCK-UP! is the latest local L.A. band to be added to the ever increasing roster at Geffen Records. The band (comprised of Brian Grillo, Tom Morello, Chris Beebe and Vince Osterag) was signed by A&R Rep Anna Statman. Plans call for their debut to be released later this year.

Dialogue:

Tom Whalley: VP A&R, Capitol Records, West Coast

A&R Staff:

"When staffing the A&R department, there are several things I look for in an A&R person. First, someone who's passionate about music. Then, I look for somebody with a knowledge of popular music and someone who displays a zest for wanting to get out there to see what's happening on the local scene. When I put my A&R staff together, I was looking for people with different tastes in music. I wanted Capitol to be a broad-based record label with lots of dimension in the roster. And rather than use A&R people that had been moving from one label to the next, I put together an entirely new staff. I have Rachel Matthews who loves the harder rock and metal stuff. Then, Tom Vickers is here strictly as a song person. I brought him over from Almo/Irving Music just to listen to songs. Tim Devine, although he had a history of being in marketing, had a history of working well with brand new bands. Also, his tastes lie more in the new music area. I also have a couple of people working out of the New York offices, but it's one A&R staff. And we just added Nigel Harrison to our West Coast staff. He was formerly the bass player with Blondie. He'll be out in the clubs all the time."

Signable Bands:

"To me, the first thing I look for is a maturity in the songwriting. I'm a big believer in songwriting. I've never signed anyone who didn't write their own songs. I look for songs, uniqueness and someone who's passionate about what they're doing. After that, I look for person-

ality. Those are the main things. We also make demo deals and development deals all the time. That's why I like Tom Vickers here. He's a songsmith and works well in these areas."

Management:

"It's not a prerequisite that a band has a manager in order to get signed. Sometimes, it works out to their advantage if they don't have one! If the band has bad management, then naturally it can hurt. But if the manager is strong, we always welcome that. I always sign the act and not the manager, so the band, first and foremost, has to have it together. Having a strong manager would not sway me to sign a band. The opposite is also true: if the band was good but management was lacking, I'd sign the act and work with their managers. A good label should be able to do that."

Deal Making:

"Naturally, we have input into the deals we want to make. We first let Business Affairs know how we perceive the band, what we expect them to do and what kind of record we expect them to make. The record deal has to reflect the vision that the A&R person has for that particular act."

Staff Support:

"I'd be kidding myself if I thought I could hear everything. So if a staffer comes to me with an act that he/she really believes in, even though I might not hear that act, I would go with their feelings and sign the band. I believe in my staff, and if there's an act that they're really committed to, most times I'll support them."

Unsolicited Tapes:

"Our policy is that we do not accept unsolicited tapes. The volume of

tapes we would receive would make it impossible for us to take care of them all. Also, from time to time, every label has been accused of stealing a song that came in on an unsolicited tape. We want to avoid that. Most of the unsolicited tapes are not that great anyway! I can tell you that after several years of personally listening to these tapes, I came across only one or two acts that were considered but never signed. It's just not worth it. So that gives you some indication as to the quality of unsolicited tapes."

Grapevine:

According to lead guitarist **John Chase**, local blues-rock band **Rattlesnake Shake** has fired their manager, Bill Aucoin. Managers interested in working with the band can reach John at (213) 938-3670.

Aerosmith is headed up to Vancouver, Canada, to record their next album with producer **Bruce Fairbairn**. Expect a fall release.

Look for **Paul McCartney's** latest Capitol offering in early June. Album is tentatively titled *Flowers in the Dirt*. Let's hope for a major comeback here.

Guitarist **Steve Vai** has joined **Whitesnake** on a temporary basis. Vai, former guitarlinger with David Lee Roth, will be recording and touring with Coverdale and company and may be putting his own band together at a later date.

Word has it that L.A.'s **Jailhouse** will soon sign with Epic Records. We'll keep ya posted.

Paul Schaefer's Capitol Records debut (due in July) will be called *Coast To Coast*, with every track being recorded in a different U.S.

city. Thus far, guests on the LP include **Steve Cropper**, **Carole King**, **Ellie Greenwich**, **Dion**, **The Memphis Horns** and **DJ Jazzy Jeff**. And yes, Schaefer did record a remake of the classic "Louie, Louie."

Chart Activity:

As predicted here in MC, "The Look" by **Roxette** and "She Drives Me Crazy" by **Fine Young Cannibals** both landed solidly in the Top Five.

Skid Row (the Atlantic Records rock quintet that *Music Connection* put on its cover before anyone else in the country) has gone gold with their debut LP. Check 'em out at **The Whisky** and the **Forum** (opening for **Bon Jovi**) in late April.

Donny Osmond's "Soldier of Love" single continues to astound everyone as it heads for the Top Ten. Funny thing is that it's not even the strongest single on the album.

On The Move:

Capitol Records has named **Scott Folks** Vice President, A&R. Folks will report to Step Johnson, VP/General Manager, Black Division. Folks was most recently Director, A&R Black Music for EMI Records in New York.

In a continuing effort to bring in his own personal team, MCA President **Al Teller** has named **Denny Diante**, **Susan Dodes** and **Paul Kremen** to the label's A&R staff. Diante and Kremen will be headquartered at the label's West Coast offices while Dodes will work out of the Big Apple. MC



BANG TANGO: Less than one year after their first local club date, **Bang Tango** was officially signed to MCA's Mechanic Records. This hard rockin', blues-based quintet will make their debut in late spring/early summer with *Psycho Cafe*. If you just can't wait that long, pick up their live EP entitled *Live Injection*. That oughta hold you.



MCA President Al Teller is counting heavily on the talents of new A&R staffers, Denny Diante (Left) and Bret Hartman. Hartman moves to MCA from Columbia Records. Diante, named label VP/A&R, has a long, successful track record in the industry that includes work and production chores with such acts as Barbara Streisand, Neil Diamond, Bill Withers and Denice Williams, among others.

Pay To Play

The Pay To Play issue is currently the most controversial topic on the local club circuit today. But what exactly do we mean when we say "Pay To Play?" Here's how it works: A promoter rents a venue for a show and pays for it in advance. The promoter then books one or two headlining bands that are certain to draw 125-200 people each. These bands get paid by the promoter. Then, the promoter books an additional two to three "support" bands—each required to either pre-sell or buy anywhere from 50-100 tickets. Prices per ticket can range between \$6.00 to \$10.00 each. This minimizes the promoters financial risk, assuring that his costs are covered even if people don't show up. The cost to the band varies, depending on their desired time slot. It will cost a band more money if they want the 10:30 slot on a Friday/Saturday, as opposed to a 9:30 slot on a Thursday. Most promoters will then take out several full-page ads in local magazines and ask the three support bands to "chip-in" for them.

Whether you're satisfied with the way the L.A. club scene is operating today, or you've had it with the Pay To Play mentality, then we want to know. Fill out the questionnaire below and mail it to: Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028. Keep reading *MC* for more information on this controversial issue.

Check one box only

Pay To Play is fine. Let's leave it alone.

Let's end Pay To Play now!

Here's my compromise solution:

Would you be willing to participate in a Pay To Play round table discussion with club owners, promoters, record company executives and musicians? If so, please give us your name, address and phone number so we can contact you.

Name: _____ Phone: () _____

Company/Band name: _____

Address: _____

City _____ State _____ Zip _____

Very few bands throughout rock history were able to hold their own as a trio. In recent times, only Cream, the Jimi Hendrix Experience, ZZ Top and Stray Cats were able to pull it off with success. And though I might have missed one or two, it's for certain that Fastlane wasn't on the list! This three-song demo is shallow, sonically unappealing and downright boring. The best advice I can offer is for these guys to get out of the fast lane immediately. Then, spend six months to a year paying your dues on the local club scene, and work day and night on perfecting your songcraft. Additionally, you might wanna consider adding another guitarist or a keyboard player to help round out your sound. Then, if all goes according to plan, you guys should be ready come the early 1990's.



Fastlane

Contact: John/Don
(818) 346-2115

Purpose of Submission: Seeking management & label deal.

① ⬆ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



Soul Hole

Contact: Simon Reeve
(714) 986-2858

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⬆ ⑥ ⑦ ⑧ ⑨ ⑩

Originally calling themselves Black Velvet Elvis, the band changed names to Soul Hole a while ago. They combine the very best elements of rock & roll with early punk—heavy on the attitude. The performances here are crisp, clear and pleasurable—but nobody has gone all the way to the top of the charts on attitude alone. And while Soul Hole seems to excel at making a point with each and every song, nothing really sticks out. It's not easy becoming a great songwriter. It takes plenty of hard work and determination. Although Soul Hole is definitely headed in the right direction, it would make sense to hold back on those tapes and continue brainstorming with other writers.



Tiger Shark

Contact: Tero Erohen
358-73-651-915

Purpose of Submission: Seeking American management & label deal.

① ② ③ ④ ⬆ ⑥ ⑦ ⑧ ⑨ ⑩

When we began our "Demo Critique" section, we figured we'd get a representative sampling from across the United States. But this tape from Tiger Shark came to us directly from Finland. This rock & roll quartet is anxious to move state-side with their brand of up-tempo, teen-oriented Bay City Rollers music. Well-written, well-performed and filled with one youthful hook after another, these guys apparently have their Finish sights set directly on their pre-pubescent audience. Personally, I'd like to hear another five or six songs just to be sure. Although this tape represents a good effort, I must hear and see more before I'd offer these guys any kind of a deal.

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

Local Notes

Compiled by Michael Amicone

Contributors include Ace Passion, Kenneth B. Giles III, Tom Farrell, Keith Bearen and Jan McTish.

SOMETHING DIRTY IS WRITTEN HERE: For two weeks, drivers motoring by Tower Records on the Sunset Strip were intrigued by an eight-by-eight footpainted board stating "Something Dirty Is Under Here." Curiosity and controversy abounded, until an unveiling, hosted by Prince Stash Klossowski and Bobby "Miss DCC Compact Discs" Davis, revealed an erotic album cover lurking beneath—the cover of *The Dirty Strangers'* debut album, produced by Prince Stash, on DCC Compact Classics. Less than two weeks later, Tower removed the cover amid an avalanche of complaints. Efforts to reinstall the cover at the Tower Records location in Northridge were nixed. To naysayers who ask, "Is it promotion or is it porn?" Prince Stash simply declares, "It's rock & roll!" —KB



DUETING LEGENDS: County music legend Buck Owens and Beatle legend Ringo Starr are teaming up for a remake of Owens' 1963 hit, "Act Naturally"—a song the ex-Beatle covered with The Fab Four in 1965. The duo is scheduled to record the remake at Abbey Road Studios No. 2, the hallowed confines that played host to most Beatles recording sessions. Speaking of Ringo, Rhino Records has recently released a collection of his post-Apple recordings entitled *Starr Struck: Best Of Ringo Starr*, Vol. 2.



HIS REPUTATION PRECEEDS HIM: Although the majority of his extracurricular press manages to capture the negative side of his lifestyle, it would seem that Billy Idol is getting a bum rap for something that should have earned him a pat on the back. Idol, who has been an active fundraiser for the Muscular Dystrophy Association for years, participated in an MDA fundraiser known as "The Love Ride 5" in California last year. In December, England's *News Of The World* newspaper ran a story accusing the pop star of having behaved outrageously and indecently in front of handicapped children, an accusation that key people involved with the event describe as completely untrue. Idol is now in the process of suing the British newspaper. —TF

BABY YOU CAN DRIVE HER

CAR: What do The Beatles and The Supremes have in common besides being two of the biggest-selling, most loved pop groups ever to walk the face of the earth? A 1970 Mercedes Benz 600 stretch limo, that's what. According to original Supreme, Mary Wilson, she bought the car from George Harrison in 1975—its previous owner being one John Lennon. The car was stolen from Wilson in 1980, and later turned up mysteriously at a Sotheby's rock & roll memorabilia auction. After a lengthy legal battle, Wilson has reclaimed rightful ownership, and will offer the car for sale by auction at London's Christie's. Perhaps of equal value as the limo itself is the car's pink slip which sports the autographs of John Lennon, George Harrison and Mary Wilson scrawled upon it. —AP





THE RAD PACK TOUR: Red-hot rapper Tone Loc did the "Wild Thing" and other songs from his new *Delicious Vinyl* release, *Loc-ed After Dark*, at the Jetts nightclub in Long Beach as part of KIIS-FM deejay Hollywood Hamilton's Rad Pack Tour. Proceeds from the benefit concert will go to the anti-drug National D.A.R.E. Program (Drug Abuse Resistance Education). Pictured backstage: (L-R) Corporal Dale Malec of the D.A.R.E. program, Tone Loc and Hollywood Hamilton. —JM

VOCAL FAIRE '89: The Los Angeles Vocal Registry, in conjunction with *Music Connection* magazine, will sponsor Vocal Faire '89, a day-long event including classes, workshops, exhibitors and performances. The event, to be held at the Pasadena Holiday Inn (303 E. Cordova Blvd.), will take place on Saturday, May 20th. Tickets are \$100.00 in advance for LAVR members and \$125.00 at the door; non-member prices are \$125.00 in advance and \$150.00 at the door. For further info, call (213) 969-1652.

—JM

SHE HAD A BABY: Cypress/A&M recording artist Wendy Waldman, who wrote Don Johnson's single, "Heartbeat," and has several cuts on the soundtrack of the

Touchstone motion picture, *Beaches*, recently gave birth to a healthy baby boy, Abraham William Parker. The father is well-known guitarist Brad Parker, currently a staff writer for Gold Mountain/Virgin Music. Both mother and son are reportedly doing well. —JM

DIAMONDS ARE FORVER: Neil Diamond has added an eighth show to his July series of concerts at The Great Western Forum. This eight-show stint breaks Diamond's own previous record of seven—with Prince the only other superstar approaching this record with his six-show stay in 1985. Diamond's most recent series of concert appearances, in support of his first studio album in over two years, *The Best Years Of Our Lives*, has, in fact, been breaking previous Diamond attendance records all over the country (Diamond already holds house records by a solo artist at both Madison Square Garden and The Greek Theatre). What is perhaps most amazing about all this is the fact that, without the aid of a major hit single, he still has incredible drawing power over a varied audience. In 1986, when he didn't even have new product out, Diamond was named the top grossing solo performer of

the year by *Amusement Business* magazine. Honors such as these show that Diamond's appeal obviously extends beyond Seventies-era easy-listeners and that his live show is much more than the glorified Vegas act one might expect it to be. —KBG

1959
1958

BBB Billboard

To To Top Rock'n'Roll Hits

1	1	1	All Shook Up	6	That'll Be The Day
2	2	2	Jailhouse Rock	7	Little Darlin'
3	3	3	Wake Up Little Susie	8	Peggy Sue
4	4	4	Diana	9	School Day
5	5	5	Party Doll	10	Whole Lot Of Shakin' Going On

KUDOS TO RHINO: Archivist reissuer deluxe, Rhino Records, has just announced that its 15-volume series, *Billboard's Top Rock 'n' Roll Hits*, has topped the million unit mark in sales. The collection, which documents the top ten rock & roll hits from every year beginning from 1955 through 1973, is such a success that Rhino plans

to release a new multi-volumed series entitled, *Billboard's Top R&B Hits*, which will cover the years 1960 through 1964.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

A NEW WAVE ON THE CHARTS: It may have been a long time coming, but there's no doubt about it now. Blondie, a group first recognized as part of New York's early new wave period, is selling as well as anybody. Their single, "Heart Of Glass," has zoomed to Number One, which has revitalized sales of their *Parallel Lines* LP.

THE "SPEND IT BEFORE THE TAXMAN TAKES IT" DEPARTMENT: Rock band Queen has bought the studio in Montreaux, Switzerland, where they recorded their latest LP *Jazz*. It was either that or four more Mercedes limos," said a spokesman for the band. Apparently their accountants ordered them to spend some of their piles of lucre before the year is out.

HE LEFT IN A MINUTE AND A HUFF: C, S & N member, Graham Nash, has reportedly quit CBS in a fury because the label refused to take the price coding bar off his new solo album's cover picture. Nash has signed with Capitol.

BANGLES



Musical Princes & Fairy Tale Endings

By Michael Amicone

For most modern-day Romeos and Juliets, romance is already a tricky proposition—a minefield fraught with jealousy, fairy tale illusions and outside pressures. But for four successful, strong-willed women like the Bangles, it must be even more difficult dealing with romance and the fragile male ego. "Somebody who's going to be intimidated by the band, or by our success, or by guys looking at you—I don't want my woman up on the stage with a miniskirt and men looking up her dress—that kind of guy isn't going to last too long in Banglelonia," remarks Vicki Peterson. "Those men tend to naturally avoid us anyway, because they know that we wouldn't stand for it. I'm not going to be laying there in bed with some guy, and he's saying, 'Well, I don't understand why you don't want to spend the evening with me instead of playing The Greek Theatre.'"

With the kind of success that the Bangles are currently enjoying, the men in their lives will have to be even more understanding than ever if they aim to last in Banglelonia. "I just think that it's hard to maintain relationships, period," explains bassist Michael Steele. "But when you have a travelling life, it definitely makes it more tricky. Our dudes have to be fairly well-adjusted dudes."

During a break from rehearsals for their current concert trek, I had the opportunity to talk with Susanna Hoffs (voice, guitar), Mi-

chael Steele (voice, bass), Vicki Peterson (voice, guitar) and Debbi Peterson (voice, drums) about their dudes, their records and their storybook career. From such humble beginnings as Susanna Hoffs' garage, where Susanna and the sisters Peterson honed their trademark Bangle vocal blend, the band has emerged as a bonafide hit machine. Everything they touch seems to turn to platinum: their 1985 LP *Different Light* spawned four hit singles, their 1987 remake of Paul Simon's "A Hazy Shade Of Winter" reached Number Two and their latest LP, *Everything*, has scored two hits already—"In Your Room" and their current smash ballad, "Eternal Flame."

Spawmed by the early Eighties L.A. club scene known as The Paisley Underground, the Bangles, or The Bangs as they were known in the beginning, have managed to translate their infatuation with Sixties-era renaissance rock into a string of Eighties chart successes. "I'm sure that we romanticized the Sixties in our minds," says Michael Steele of their musical mentors, "because we were too young to actually see it happen. I still listen to The Byrds, Hendrix, Fairport Convention, all those bands. It gives me a certain feeling. The Beatles, especially. As soon as I hear them, I'm happy."

A late arrival into the Bangle fold, Michael Steele paid her proverbial dues on the local band circuit (this is her fifteenth band) before

replacing original bassist Annette Zilinskas in 1983. As she puts it: "Sometimes you have to kiss a lot of musical toads." Before you find your Prince? "That's right," replies Steele.

Steele remembers one Top Forty band in particular. "It was so funny. During one of our shows, there were these girls in wet T-shirts with their tits bouncing up and down, and our lead singer was performing the Missing Persons' song, 'Words,' and singing, 'Do you see them, do you care?'"

Armed with their fascination for English beat group arrangements and harmony right out of a Beach Boys/Hollies/Byrds songbook, the band began honing their performance skills on the local club scene. It wasn't long before Miles Copeland, owner of I.R.S. Records, signed them to a management contract. A five-song EP was released on Copeland's subsidiary label, Faulty Products—which drummer Vicki Peterson describes as "basically a calling card to the record companies."

Though the band settled on Copeland as their manager, they balked at the idea of being on his mothership label, I.R.S., perhaps fearing the Go-Go's connection. "I liked The Go-Go's," remarks Vicki. "But we were very defensive about the comparison because it was the automatic slot we were lumped into. And we did not want to be somebody's poor man's Go-Go's, and get handed down whatever they didn't want."

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**HOW'S
DAT?**

Soon, major labels came a-courting, with Columbia eventually winning their hand. Their first Columbia album, *All Over The Place*, produced by David Kahne, failed to set the charts on fire, though it contains some early Bangle gems ("Hero Takes A Fall," "Going Down To Liverpool") and remains one of drummer Debbi Peterson's favorites. "I still like that record because we just went in and basically played it. It was very much a band effort. I think our second LP, *Different Light*, tended to be more a picking apart of things."

Though David Kahne's production technique would eventually guide the band to success, all four band members cite it as also causing some undo tension in the studio. "It was our first time with a producer who was acting like a producer," states guitarist Vicki Peterson of the sessions for *All Over The Place*. "It was also our first time in a studio with a little bit of time to spend and a little bit of money to spend. And it was not the easiest thing in the world to go through for us. Matter of fact, we had a shitty time."

When it came time to record their second LP, *Different Light*, again with Kahne at the helm, the band found themselves short in the song department, which added to the strained atmosphere. "One of the problems with *Different Light*," says Michael Steele, "was that, on our first album, we had played most of the songs live and were comfortable with them. We had broken them in in front of live audiences. Then after we toured, we came back and we had no time to write for *Different Light*. We found ourselves in the studio with-

out enough songs. And we had to seek outside material which, as you see, turned out to be a stroke of luck for us."

That stroke of luck came in the form of a tossed-off gem from the pen of Minneapolis Boy Wonder, Prince. "Manic Monday," credited to the Prince pseudonym, Christopher, was just the sort of catchy, melodic pop song to help The Bangles get that needed inaugural chart success—a success that they have parlayed into a steady stream of hit recordings.

"We laughed when Prince said, 'You can sing over the tracks if you like.'

We said, 'Right (sarcastically), we'll do that.'

—Vicki Peterson

In addition to offering them the song, Prince also suggested that they use his backing track. Not such a surprising suggestion considering there was some industry speculation that they relied on seasoned session players to cover up their instrumental shortcomings. "We thought that was hilarious," recalls Vicki Peterson. "We laughed uproariously when he said, 'Oh, you can sing over the tracks if you like.' And we said, 'Right (sarcastically), we'll do that.'"

With "Manic Monday" breaking the chart ice, the Bangles went on to score the hits, "If She Knew What She Wants" (a song showcasing their vocal blend), "Walk Like An Egyptian," the song that really signalled the Bangles arrival as hitmakers, and a surprising success in 1987 with a cover of Paul Simon's "A Hazy Shade Of Winter," a track they produced for the movie, *Less Than Zero*. It gave the band the confidence to trust their own instincts in the studio. "It was a song that we had done in the clubs when we first started," says Susanna. "It was one of those situations where, by a fluke, we were given this opportunity to do a very low key thing—do a song for this movie—and it ended up going to Number Two. And we really enjoyed doing it. We realized that there's a fun way to do records."

"We were using it as a little exercise—a fun project," states Vicki. We had had such a hellish two albums. People kept telling us that recording could be fun—we didn't believe them—but we thought let's go and find out." Michael takes Vicki's point a saucier step further: "It's like somebody who has never had a good lay. It can be great, you know."

But isn't some creative tension in the studio good for the music? "We've got plenty of that already," counters Vicki. We've got a nice, healthy competition going on within this group anyway. The kind that you're going to have when you have four strong personalities."

When it came time to record their latest LP, *Everything*, the band choose rock-critic-turned-producer Davitt Sigerson (David &

23 ▶



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PRODUCER PROFILE



MICHAEL WAGENER

By Maria Armoudian

He's the German mastermind behind the smash hits "Wait" and "When the Children Cry" by White Lion. His finishing touches sent Poison and Dokken to the top of the charts. His immaculate production is undoubtedly one of the most distinctive in rock & roll, with credits that include Accept, X, Stryper, Great White and Skid Row. And although his preference is hard rock, Michael Wagener's polish has graced many different styles of music—disco, punk and orchestral.

Wagener didn't just bounce out of nowhere to become one of the top producers in the music industry today. He has definitely had his share of struggles. "Sure it was an overnight success," says Wagener, "but it was

one heck of a long night—fifteen years."

Wagener's magic touch is largely due to his understanding of people and music, spiced with just plain enjoyment. "The first thing is that the stuff you like is what you do your best in. For me, that's melodic hard rock. As for qualities, the most important one is the ability to handle people. There are so many individual personalities in this business that you just have to accept them. My job is mainly being a psychologist. I have to get the most out of artists without them knowing. Then I get them to work hard without making them feel bad," he says.

So how does he do it? What are those special ingredients that allow Wagener to communicate so well? Members of White Lion, currently working with Wagener, explain: "Michael doesn't pressure you into playing your part. It's like we do the take now or later, but the take will be there, and he knows what he's doing which in itself is very comforting," says James Lomenzo, bassist. Vito Bratta adds, "What makes Michael so good is that he never makes you feel like you're doing a record. It's like he distracts you from playing the music so you can play it better. I remember playing my part and saying, 'What's next?' and he said, 'That's it—you're done.' I just went 'Wow.'"

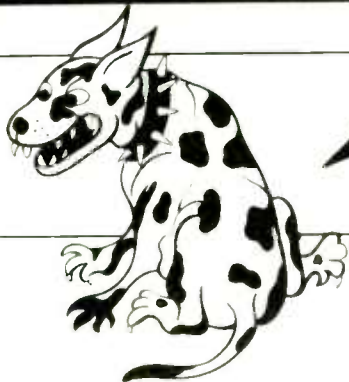
The relationship between Wagener and his bands is a friendship and a partnership whereby each partner gives his input and works together to try to create the best possible record. Lead vocalist, Mike Tramp elaborates, "The relationship is like a marriage or like an addition to the band. Michael is just like one of us; he's part of the band. That's why it works so well. We don't feel like we're in the room with a hired hand. He likes to kid around, have fun and be crazy just like us."

"One thing is that I never try to change the band," says Wagener. "I work with them. Producers shouldn't try to make a band something that they're not just to put their stamp on them. It would be fake that way. Their mark will be there anyway. They should just listen to the bands and bring out their best qualities. You can't make a pop band out of a rock band, or vice versa. If that's what you want to do, then put one together."

The real mystery in Wagener's production style is this special ability he has to get such an impeccable, crystal clear sound while still maintaining that full rock energy. "Michael makes the band sound big without all the extras. For example, on the *Pride* album, you hear one guitar, one bass and one drum track, but it's still a wall of sound. He makes sure we play the best that we can and basically just



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puts the band on tape," says Bratta. Tramp adds, "He's like a Mercedes Benz or a BMW. That clean, German mentality is reflected in everything he does. He throws out anything that isn't needed."

That cleanliness extends into Wagener's personal life as well. "I don't drink or do drugs or anything; you can't hear if you're on drugs or alcohol," says Wagener, whose only vice seems to be Oreo cookies.

Does such a superman ever have difficulties or problems? "There are always difficulties of differing degrees, but that's just part of the job. For example, X was not a typical rock band. They used a totally different way of playing—even from an equipment standpoint. But we all agreed to make it more metal. It was interesting but not impossible. As long as it's fun. I guess my biggest problem is that I have to always deal with the business. I hate that there has to be business with music. I think it gets in the way," says Wagener. Thus, the business responsibilities are handled by wife, Maggie, and their Double Trouble Production Company.

Don't ever expect to see Wagener on the Strip. He barely has enough time to see an occasional concert due to the fact that he is always in the studio. "The bad part about that is sometimes I have to turn down bands I'd really like to work with. For example, I'd love to work with The Killer Dwarfs, but there's no time right now." Obviously, Wagener doesn't ever have to look for work. His mailbox is constantly bombarded with tapes. "I try to listen to all of them, but many of them expect



Neil Zlozower

Stryper

me to get them a deal, and I can't do that."

His selection of projects, therefore, is largely dependent upon timing, but Wagener also selects according to the people involved. "First, I have to like the music, and second, I have to like the people in the band. If I don't like the people, I have to say 'no' because I won't do them any good." That doesn't ever seem to be a problem, however, since Wagener seems to get along with just about anybody.

Even with his long string of consistent successes, Wagener still attributes it mostly to

luck and timing. "I don't think anybody really knows what a hit is because it depends on timing. For example, a hit in 1989 is totally different from a hit in 1986. And there are so many factors: the tour, the label's reaction and the kids that buy the records. I'm lucky in that what I like and what I do best is what's popular now."

As for the future, Wagener would ultimately love to produce a Number One record. But for the time being, he's content with working and having lots of fun on the job. So who could ask for more?

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SHEET MUSIC— FACTS & FIGURES

By Pat Lewis

At one time or another most all of us, musician and music lover alike, have ventured into a sheet music store in pursuit of a hot piece of sheet music or a book of song transcriptions required for a music class. Even though sheet music is a luxury, it's one of the few that is still affordable. And it is also a luxury that can become a vital necessity for our mental well-being during times of high unemployment. "In hard times, like a recession," says Stephanie Rinaldo, Manager at Hollywood Sheet Music, "people stay home more and entertain themselves, so sheet music sales tend to be better."

But just how do the songs get translated from the audio recording into sheet music form in the first place? Most of the larger print publishers have an in-house staff to handle the task of transcription. "In our case, we have full-time, salaried music arrangers who have the capability of transcribing the song right from the record," says Jay Morgenstern, President of Warner Publications and Vice President/General Manager of Warner/Chappell Music. "In some cases, however, if the record is so complicated that you wouldn't be able to

play it, they come up with an arrangement that is playable on a piano." These written arrangements are then taken by a professional music engraver, who uses specialized typesetting equipment and an artistic eye to create the finished, publishing quality master manuscript that is sent to the printer for mass duplication.

Retail sheet music stores buy sheet music one of two ways. Small volume dealers, such as record stores that carry a few music books of album-oriented bands or retail instrument shops with a small selection of sheet music, will buy from wholesale distributors or "Jobbers" (as they are referred to in the sheet music industry), while the larger volume stores will buy directly from the music print publishers. "Most of our business is done directly with the publisher," says Stephanie Rinaldo. "The discount is better with a publisher as well, but you have to have a high volume purchase and there's a minimum amount that you have to buy per year to keep a certain discount. With Jobbers, however, there is no minimum purchase." An example of a wholesale distributor is Morse M. Preeman, Inc.

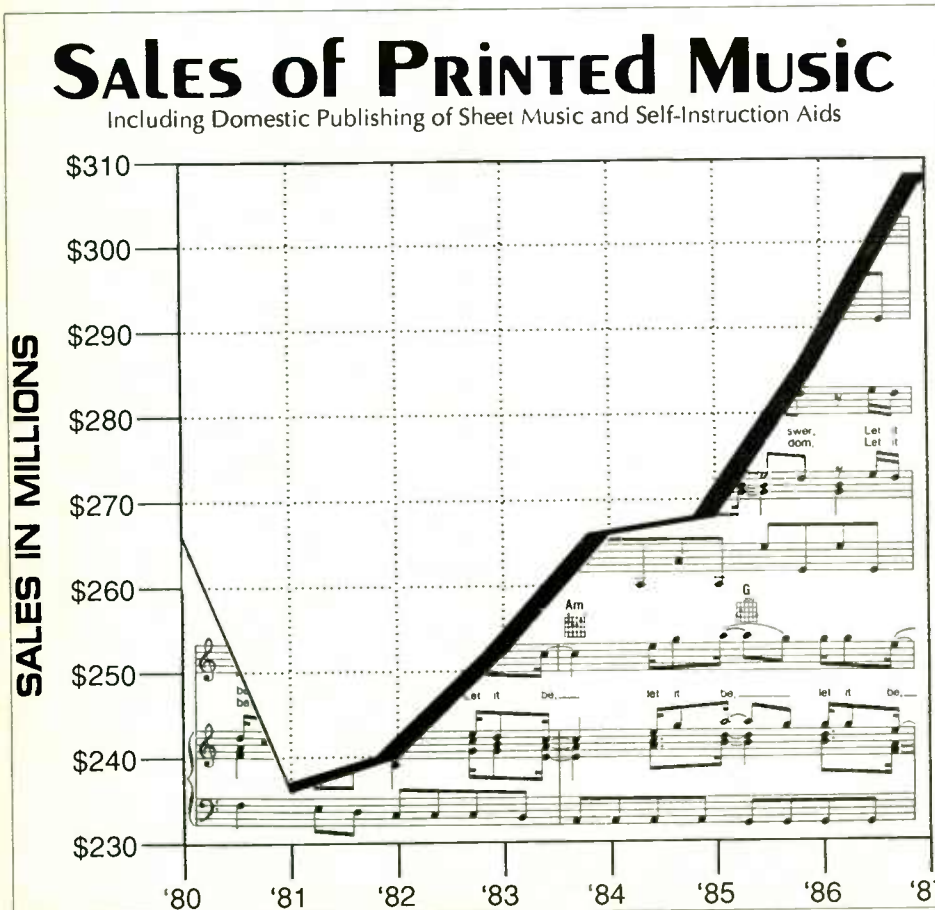
"We are a wholesaler that sells to several hundred other music retail sheet music stores," states Terry Stevens, Assistant General Manager at the company's Los Angeles office. "They can come to us as one source, instead of going to hundreds of different publishers." In addition to servicing other retail stores, Morse M. Preeman is a high volume sheet music dealer with three retail outlets in Los Angeles, Costa Mesa and Mission Viejo.

There are between fifteen and twenty large print publishers and many more smaller publishers, but only a select few have the hot-selling catalogs and therefore get the majority of business. "On the pop spectrum, there are pretty much three major publishers - Warner Brothers Publications, Inc., Hal Leonard Publishing Corporation and CPP/Belwin Inc.," says Trent Stroh, Assistant Sheet Music Manager and Pop sheet music buyer for Baxter/Northup in Sherman Oaks.

Sheet music retailers have noticed trends over the years in the types of products that attract the consumer. In the Sixties, for example, folk music songbooks were the rage as groups like Peter, Paul and Mary, Joan Baez and Bob Dylan topped the pop charts. And of course, until more recently, organ music was a top seller. "Over the past few years, organ music sales have dramatically declined and a whole new genre of music books have come along called E-Z Play books," explains Terry Stevens. "Also, books that are available for the new electronic keyboards and MIDI electronic instruments are selling prolifically."

"Within the last year and a half, an interesting trend has been the advent of what's called guitar tablature publications," says Trent Stroh. "Some of the publishers have taken guitar-based groups like Guns N' Roses, Metallica or Bon Jovi and come up with songbooks which are unlike the traditional piano-vocal-guitar arrangements (which have a full piano arrangement with a separate vocal line and only guitar chord diagrams for the guitarist to just strum along). The guitar tablature has the guitar parts completely written out and a diagram showing the actual location of the note on the fretboard. They service the beginning guitarist who has a hard time taking guitar parts off of the record or the more advanced musician who doesn't want to spend the time to figure out the lines and transcribe them to paper."

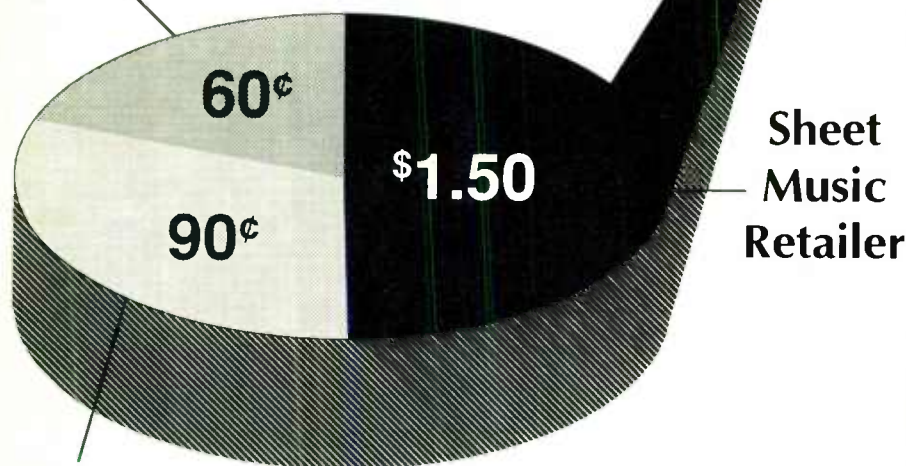
Another trend that's felt rather than seen by the retail sheet music dealer, and one passed onto the consumer, has been the age old problem of price increases. The average price for a piece of sheet music is \$2.95, but a number of the major print publishers have



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A SELECT GUIDE TO SHEET MUSIC RETAILERS

Compiled By Pat Lewis

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Encino, CA 91316 (818) 345-0773

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16122 Cohasset
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Globe Music Co.

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L.A., CA 90029 (213) 465-1777

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L.A., CA 90064 (213) 474-5151

Hollywood Sheet Music

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Merrill's Music Company

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Santa Monica, CA 90401 (213) 393-0344

Music Center

5616 Santa Monica Blvd.
Hollywood, CA 90038 (213) 469-8143

Musician's Supply Shop

11732 W. Pico Blvd.
West L.A., CA 90064 (213) 478-7836

Preeman Morse M. Inc

731 S. Spring St.
L.A., CA 90014 (213) 623-7211

The Music Store

10941 W. Pico Blvd.
L.A., CA 90064 (213) 475-6768

Worth Buddy Music

14848 Strathern
Van Nuys, CA 91402 (818) 785-0965

been cautiously inching up the price to \$3.50. The average cost for a music book, which contains around fifty songs, is fifteen dollars. "We've noticed a substantial price increase in music, which I think is a very important factor in the decrease in unit sales while the dollar volume has gone up," confesses Donald Wonders, co-owner with Richard Cotterman of Hollywood Sheet Music. "The reason for the increase in cost, in my personal opinion, is that publisher acquisitions are being paid for through the increased cost of their product. We've seen a definite trend with publishers buying out one another, just as we see in the business world throughout."

Trends in hot-selling shelf items seem to have a direct correlation with recorded music sales—especially if the recording lends itself well to the printed page. "Piano-based, song-oriented acts like Debbie Gibson's latest material or any act that's on the Top Twenty sell well," says Trent Stroh. "Also, when a band like Guns N' Roses is on the charts, guys are willing to pay fourteen or fifteen dollars for the whole book of transcriptions because that type of act would sell more albums than single recordings." Terry Stevens notices, "These days many of the very big songs are generated through movies. For instance, 'Somewhere Out There' from *American Tale* and Bette Midler's "The Rose" have been monster hits for us. Commercials on TV have also stimulated songs. For instance, 'I Heard It Through The Grapevine' from the California Raisins ad."

The perennials are fairly consistent from

retailer to retailer. "One of the more consistent items is classical music," says Terry Stevens. "Classical music sales are the bread & butter items that never decline." "The bulk of our sales still come from our standard sheets (the music from the Thirties and Forties), our standard books and our Broadway line," says Donald Wonders.

Although sheet music sales are relatively strong throughout the year, there are some seasons during which sales skyrocket. "In the fall," says Terry Stevens, "kids go back to school and pick-up their instruments and we start selling a lot of instrumental methods. Usually that runs right into the Christmas season and we sell a lot of Christmas music. In the spring, the schools put on their yearly concerts, so we'll see choral and band music selling at that time. Through the summer, things lighten up."

The sheet music professionals unanimously agree that music reading is on the decline and has become almost an art form. "In general, people want the simplest way to go," says Terry Stevens. "There is one exception. With the influx of other cultures, specifically the Asian culture, to Southern California, I have noticed they have a greater interest in the more esoteric, classical music. I appreciate that, to tell you the truth. They're not looking for the easy way out." Donald Wonders agrees and concludes: "Americans are less interested than ever in learning the fundamentals of music and instead get by on learning a few guitar or piano chords and faking it from that point on."

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ERNIE WATTS:

Building a Sax-sessful Career

By Scott Yanow

To the non-jazz audience, saxophonist Ernie Watts is best known for his pop recording of "Chariots of Fire," his 1981 association with the Rolling Stones and his guest appearances with an endless variety of major commercial artists. But until recently, Watts' sound was generally heard either in support of others or in pop settings. With the release of *The Ernie Watts Quartet* (JVC) and two Verve CD's by Charlie Haden's *Quartet West* (Quartet West and In Angel City), the "real" Ernie Watts is back on records.

Born October 23, 1945 in Norfolk, Virginia and raised in Detroit and Wilmington, Delaware, Watts did not start in music until he was already in junior high, but he developed so quickly that he earned a scholarship to the strictly-classical Wilmington Music School where he studied throughout his high school years. After a short period at the Westchester State Teachers College, Ernie won a Downbeat scholarship to the Berklee College of Music. A year-and-a-half gig with the Buddy Rich Orchestra gave him national exposure, and when Watts settled in L.A., it did not take him long to become an in-demand studio performer. Evolving from playing anonymously on jingles to high-exposure guest shots, the versatile Ernie Watts (a member of the Tonight Show band since 1970) has been on literally thousands of sessions.

During our discussion Watts was easygoing, good-humored and obviously enthusiastic about music.



MC: What originally attracted you to the saxophone?

EW: It was a fluke. In junior high they were offering instruments for instruction. I wanted to play trombone, but all they had left was a baritone sax. About a year later the school got an alto, so I switched and took lessons. I practiced constantly and in high school studied classical music and played festivals. When I was fifteen or sixteen, my mother joined the Columbia record club and the freebie she received when she signed up was Miles Davis' *Kind of Blue* with Cannonball Adderley and John Coltrane. I was really astounded by Coltrane. It sounded to me like he was playing in a different key and it worked. I wanted to learn to play in the other key, and that's what set me on the trail, on the path. After a year at Westchester Teacher's College, I taught privately for a while before getting a scholarship to Berklee. At Berklee I learned technique and the scientific aspect of improvising, learning the theories behind what I was doing by ear.

MC: How did you happen to join Buddy Rich?

EW: Gene Quill, who had been playing with Buddy, quit the band rather abruptly. The band manager asked Phil Wilson, the trombonist who teaches at Berklee, who he'd recommend and he mentioned my name. They asked me to join and I went on the road the next day. That was my first full-time professional job. I was with Rich until the

summer of 1968 when I moved to L.A..

MC: How was Buddy Rich to work with?

EW: For me, he was great. I was very focused on the music so we had a pretty good relationship. There was always a lot of turnover with Buddy's band because some people didn't have the temperament to get along with him. (Laughs). He could be a pretty volatile person.

MC: Did he teach you a lot about how to lead a band?

EW: (Laughs). I learned what was involved and that I probably would never want to lead a big band. One funny thing I remember was that once in a while Buddy would come on stage, and because he didn't feel good, he wouldn't play as well as usual. The band would sound great anyway and he would get bugged and fire the band after the first set, saying that if we didn't tighten up that would be it. We would come back for the next set and Buddy would be all fired up because he had gotten angry. We would play the same way, but he'd sound better and say "Yeah, that's more like it." (Laughs).

MC: How did the Tonight Show gig come about?

EW: I think that Doc Severinsen heard me when I was with Buddy Rich and liked the way I played. I was on staff at NBC and when the *Tonight Show* visited out west a few times a year I played with them. They moved out to L.A. permanently in 1970 so I've been with them for over eighteen years now. Doc is a lot of fun, an excellent musician and very focused.

MC: Do any particular shows stand out in your memory?

EW: No. (Laughs). After a while it's all kind of the same, really like an hour commercial with people plugging their movie, music or show. I guess I've been most impressed by hearing the great opera singers like Pavarotti, Marilyn Horne and Beverly Sills up close; they have so much power.

MC: What are some of the good and bad points about working in the studios?

EW: Obviously, the good point is the money, and the bad point is the lack of creativity connected with just sitting in a section, reading tons of notes, playing a lot of instruments and not adding anything unique to the music.

MC: Tell me a bit about touring with the Rolling Stones in 1981.

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EW: I was with Quincy Jones' record company, Qwest. Mick Jagger called Quincy to say he was in a jam because his saxophonist wasn't working out. Quincy recommended me—so Mick called and I met him at his hotel room. He gave me a bunch of Stones records and I took them home to study. Listening to them, I heard blues in "C," blues in "B," blues in "A," and blues in "G," so it didn't take too long to figure out what they were doing. I told Mick that I would play two concerts and then they could decide if they wanted me to do the whole tour with them. I didn't meet Keith Richards or the rest of the band until I played with them in San Diego before 80,000 people. We had a good rapport so I was with them for three months.

MC: That must have been quite an adventure.

EW: Yes, I had a lot of fun. It was really nice to be on a first class tour with their own private jets. That was the biggest treat of all for me, just getting out of a car directly onto a plane. It was a classic tour and I don't know if they'll be doing any more.

MC: What are some of the many projects that you've been working on recently?

EW: I'm still on the *Tonight Show* on an irregular basis. I do high school and college workshops, clinics and lectures. I tour with Charlie Haden's Quartet West, with Lee Ritenour and with Pat Metheny, in addition to my own group.

MC: Is it difficult to switch between styles of music, say from the straight ahead jazz of Charlie Haden to the more rock-oriented

groups?

EW: No. All of the music is governed by the same logic. It's just a matter of dealing with the rhythmic aspect that changes the styles. I listen to a lot of people and I have a knack for being able to assimilate the information and then react and respond to the music on a genuine level of my own. It's not hard at all.

MC: Do you have any particular favorite selections on your CD, *The Ernie Watts Quartet?*

"Mick [Jagger] gave me a bunch of Stones records to study. I heard blues in 'C,' blues in 'B,' blues in 'A,' and blues in 'G.' It didn't take too long to figure out what they were doing."

—Ernie Watts

EW: I like "Skylark" a lot. It was a very natural date. We did thirteen tunes in two days, just going into the studio and playing. It was very comfortable. I like the whole session.

MC: Do you listen to your older records much?

EW: No, not at all. Once I do a performance, then it's gone. To me spontaneous music is in the doing. I'll listen to the date when it's getting mixed, but after that I don't dwell on my playing. I'd rather practice and study and

move on; I don't do much looking back.

MC: It's nice to have you on record playing jazz again.

EW: Yes, it's really been enjoyable making music with Charlie Haden. I want to do much more of that, writing in that style of music. That's my background; I grew up listening to Coltrane. I'd like to do some special projects now that I'm signed to the Amherst label—such as an album with a string quartet and also some melodic material with a full orchestra. I've got a lot of ideas.

MC: Are there any musicians that you'd like to record with one day?

EW: Last fall I played with Herbie Hancock, bassist Buster Williams and drummer Al Foster. I'd like to record with them. I've been doing some touring with Pat Metheny, but we haven't recorded anything yet. There's a lot of people who I respect and would like to record with, especially McCoy Tyner. I'd like to do more with Chick Corea, also.

MC: Finally, tell me about the Yamaha WX7 you play. How does it differ from Michael Brecker's Akai WX7?

EW: The pitch bending on the Akai is with the thumb, but on the Yamaha it's on the mouthpiece, the reed. The Akai has metal switches but the Yamaha has keys almost like a little soprano saxophone. The Yamaha and Akai are different enough to have qualities of their own. I'd like to master the Yamaha WX7 to the point where I can use it as a part of my creative voice and play it with acoustic bands. I hope to get complete control of it so it can fit in. That's my next step.

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SHOWCASE—D.R. STEWART

A big sound, a huge beat and talented players make Collaborating Cultures (Co-Cu for short) one of the best bands to emerge from L.A.'s underground club scene. It was at just such a place, the now-defunct Flaming Colossus, that U2's Bono caught their act and gave them two free dates at A&M studios. The band used the sessions to record two club favorites, "Nuclear Power" and "Collaborating Cultures." These songs represent one of the larger concepts Co-Cu is after: global communities living in safety. The tunes employ lush choral harmonies with doses of funk, jazz and salsa designed to make the feet light, no matter how weighty the message.

Co-Cu is led by the versatile Tommy Jordan, lead singer and player of such diverse instruments as concertina, trumpet, dulcimer hammer and steel drums. Jordan was working in New York on a solo album with Roma Barren, Laurie Anderson's producer. His label folded and it was back to L.A., where he soon found himself getting gigs. He began to tap the rich pool of L.A. musicians, finding them at such strange places as croquet parties or on the street. As Jordan describes the band's beginning, "The first time many of the members ever played [with Co-Cu] was a gig, not in an avant garde, masturbatory way, but in a way that freedom was a definite priority." Soon Co-Cu was playing the cream of L.A.'s club circuit, places like Vertigo and Bocca, or celeb bashes like Steven Spielberg's birthday party. They used performance elements such as elongated arms, huge hats and twelve-foot Swiss horns. At one point, they had a secretary join them on stage and type, at other times they are graced by Capoeira, a group of Brazilian dancers who have gyrated on the stages of Carnegie Hall. Add to this Co-Cu's strong material, and you understand why they have garnered the interest of major labels and the aforementioned Bono.

Co-Cu has left the cocoon of the



Alice Arnold

ARTIST: Collaborating Cultures (Co-Cu)
ADDRESS: 4522 Circlevue Drive, Los Angeles, CA 90043
MANAGER/CONTACT: Callahan Giordano
CONTACT PHONE: (213) 285-3439
BOOKINGS: Self

LEGAL REP: Tonik Mizell, Esq.

BAND MEMBERS: Tommy Jordan, lead vocals; Greg Kurstin, keyboards; John McKnight, bass; Danny Monihan, tenor sax; Jane Fontana, alto sax, David Markowitz, guitar; Richard Fultineer, drums; James Hoskin, cello; Perla "Whirl" Cabaza de Vaca, percussion.

TYPE OF MUSIC: World Beat

YEARS TOGETHER: Two

UPCOMING SHOWS: The Music Machine, April 20, 9 p.m.; Club Lingerie, April 24, 11 p.m., LACC Stadium, June 25, 9 p.m.

FORMATS AVAILABLE: Record CD Cassette Video

exclusive scene and recently played dates at The Music Machine and UCLA's World Drum Beat Festival. Several of the members are still in college, majoring in strangely enough—world culture. This is a strong theme to Jordan. At one point, when the band balked at playing trendy clubs like Vertigo, Jordan said, "Every person carries a culture. You can't pretend a culture doesn't exist.

You're being more exclusive than the exclusive to exclude the exclusive."

The Co-Cu musicians are veterans of L.A. bands, with stints in folk, ska, reggae and heavy metal. This diversity shows through in their style and the way that instruments are exchanged by members throughout the show. Playing musical chairs has not gotten in the way of achievement and the

band has been prominently featured in *LA Style*, *Variety*, and *LA Weekly*. Collaborating Cultures is, as Jordan puts it, "an ever-evolving collective of musicians. Many bands try to achieve perfection in hibernation. We strived to evolve in front of and with the audience. A lot of bands just try to play their instruments. We try to play with the audience—that's our instrument." **MC**

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◀ 15 Bangles

David's *Boomtown*). Since they were coming off a confidence-building, self-produced hit record, why not go in the studio and produce themselves? "We need a tie-breaker," comments Steele. "There's just too many cooks. We need somebody with an overview because we tend to get bogged down."

Another major change occurred in Bangleonia when the band severed managerial ties with Miles Copeland. An amiable parting of the career ways? "As much as that kind of thing can be," offers Debbi. "It's like breaking up with a boyfriend or a girlfriend. There's no good time to do it. It just comes to the point where you have to say, 'It's just not working anymore.'"

Since Copeland also handles Sting (as Vicki puts it, "Sting is his Number One son"), did the band feel like they were playing second fiddle to the ex-Police leader. "Miles is very involved with his record company, and he's very involved with Sting," remarks Hoffs. "He's always shuttling back and forth from England to the U.S., and we just wanted a change. It ended very amicably—he didn't go kicking and screaming or anything."

"We shouldn't have to police someone to make sure that they're doing their job," adds Vicki. "A couple of years ago, we were ready to make a management change. And Miles came in and sat down with us and said, 'Look, I haven't been around. I want to take a personal interest in you.' And we realized we never had the benefit of what Miles could bring to an act because he wasn't around."



Vicki Peterson, Susanna Hoffs, Michael Steele and Debbi Peterson.

Even though all the Bangles are solid songwriters, most of their past single success has come from the pens of outside tunesmiths—Prince ("Manic Monday"), Jules Shear ("If She Knew What She Wants"), Liam Sterberg ("Walk Like An Egyptian"), Paul Simon ("A Hazy Shade Of Winter"). On *Everything*, though Bangle Susanna Hoffs co-wrote "In Your Room" and "Eternal Flame" with the talented songwriting team of Billy Steinberg and Tom Kelly ("Like A Virgin," "True Colors"), it's Steinberg and Kelly that some may attribute the songs' success to. "There's nothing that you can do about what people think," snaps Vicki Peterson. "It just like when people think that the Bangles don't play the instru-

ments on their records. Fine, if that's what they have to think in order to like the record, then let them think it. But it's not true."

Steele is a bit more vocal. "I don't really give a shit what people think we do or what they think we don't do. The only thing that matters is we can play great live and make an album that will stand the test of time and, years from now, people will still be listening to it."

After spending some time with the Bangles, any preconceived notion of them as just another pretty pop band is forever punctured. Here are four strongly independent, career-focused women whose future looks as bright as any band currently riding the charts. **MC**

THIS IS WHAT FANS HAVE TO SAY ABOUT ONE

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All For One?

Dear MC:

I recently came out here to the Los Angeles area from Chicago to go to school. Here in L.A., I spend time going out to clubs and checking out live bands. Recently I've been going to Hollywood's Roxy Theatre to see some of the local hot bands. Well, after going to the Roxy a lot, I was convinced that all L.A. rock bands were very much alike. But to my astonishment I was wrong.

About a month back, I went to the Roxy on a Saturday night. The headline act was a band I read about in your magazine by the name of One, which I never saw before. After seeing about three songs from One's set, I said, "Let me sit down and fasten my seatbelt. These guys were fucking great! Where the hell did these guys come from? They had an incredible sound, were very original, had great melodic songs and didn't look like all the other Hollywood bands.

Thanks, Los Angeles, and *Music Connection* for welcoming me to the Jungle and for some mighty fine music from your band. One.

Lorna
West Covina, CA

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EMI Music Worldwide has made two major agreements with I.R.S.. Pictured are (L-R): EMI President Jim Filfield, I.R.S. Chairman Miles Copeland and I.R.S. President Jay Boberg.

THE BUSINESS SIDE

EMI Music Worldwide announced the integration of EMI Publishing Worldwide and SBK Entertainment World. New appointments include: **Charles Koppelman**, to Chairman/Chief Executive Officer; **Martin Bandier**, to Vice Chairman of the combined EMI/SBK music publishing operation; and **Irvin Robinson**, to President/Chief Operating Officer of the EMI/SBK company. EMI Music Worldwide has concluded two major agreements with I.R.S.. EMI Music will become exclusive licensees of I.R.S. product in all European territories, excluding the U.K.. At the same time, EMI Records (U.K.) has agreed to a long

term pressing, distribution and sales contract with I.R.S. for exploitation of I.R.S. recordings and artists in the U.K. and Ireland.

Geffen Music's Lisa Wells moves up to Director of Creative Services.

MCA Music Nashville announced the following appointments: **Noel Fox**, to the position of Vice President Creative Services; **Steve Day**, to General Manager; and **Al Cooley**, to Director Of Creative Services. **Kathy Lee** also joins the team from Silverline Goldline Music.

Warner Chappell Music has recently acquired **Birch Tree Music**, which includes the Suzuki Music Method and the Frances Clark Piano Method and the publishing rights to the "Happy Birthday" song.



Atlantic recording artist **Judson Spence** has signed a multi-LP publishing deal with MCA Music. Seen discussing career plans are (L-R): **Rick Shoemaker**, Senior VP, Creative Affairs, MCA Music; **Scott James**, VP, Film and Television, MCA Music; **Justin Spence**; and **Leeds Levy**, President, MCA Music.

NEW SIGNINGS

MCA Music signed a worldwide co-publishing deal with **Tom DeLuca**, whose writing credits include REO Speedwagon, Jimmy Davis and Junction and Tora Tora. **Allan Rich** has signed a worldwide publishing deal with MCA Music. Allan co-wrote Natalie Cole's hit ballad, "I Live For Your Love," as well as Gladys Knight and the Pips' Number One R&B hit, "Lovin' On Next To Nothin'." Atlantic records' **Judson Spence** has signed a multi-LP publishing deal for the U.S. and Canada with MCA Music.

BMI Nashville celebrated the

association of **Pat Higdon** and his new company, **Patrick Joseph Music**, with the Warner Music Group. **Gary Harrison** is the first songwriter to be signed with the new publishing company.

Songwriter/producer **Michael Jay** has entered into an exclusive long-term worldwide publishing agreement with **The Famous Music Publishing Companies**, a unit of Gulf+Western's Paramount Pictures Corporation. Since 1985, Michael has had over seventy-five cuts with artists such as Martika, Five Star, Miami Sound Machine and Stephanie Mills.

ACTIVITIES

Lisa Fisher will have a song on the upcoming Melba Moore release on Capitol entitled "Cryin In The Night," which she co-wrote with Melba's producer **Howard King**. Fisher, who has worked onstage with Luther Vandross for the past several years, is also working on material for her own debut Elektra LP.

Dave Stewart of Eurhythmics fame has ten songs on *Rooftops*, the first film and soundtrack from New Visions Pictures.

UCLA Extension has a two-year certificate program in songwriting, developed in cooperation with **NAS** and the **Society of Composers and Lyricists**. Songwriter **Pamela Phil-**

Nelson George has been appointed to the Popular Awards Panel and **JoAnn Falletta** has been appointed to the Standard Awards Panel of ASCAP.

BMI Nashville Vice President **Roger Sovine** presented **Tom McEntee** with a commendation of excellence for his contributions to Country Music throughout the years. McEntee was presented the award at BMI's annual Country Radio Seminar luncheon which featured singer/songwriter **Eddie Rabbitt**.

BMI writer **Stevie Nicks** flew into New York to record a duet with **Bruce Hornsby**, which will be on her forthcoming solo album produced by **Rupert Hine**. BMI writer **Dean Pitchford** has two singles on the Top 100:



Patrick Joseph Music and **Warner Music Group** announced they have entered a publishing agreement. Shown here (L-R): **BMI** Vice President **Roger Sovine**, songwriter **Gary Harrison**, **Tim Wipperman** of **Warner Music Group**, **BMI's Jody Williams**, and **Higdon**, owner of **PJ Music**.

lips-Oland, an **Almo-Irving Music** staff lyricist, will lead an advanced course in "Writing Lyrics For Hit Songs," which will also feature other well-known songwriter guests.

ASCAP has distributed \$101,700 in supplemental cash grants for 1988-89 to ASCAP writer members whose works have unique prestige value or those that are performed substantially in media not surveyed by ASCAP. The awards are distributed by the Society's Awards Panels which meet semi-annually to determine the special monetary awards.

Johnny Kemp's "Birthday Suit" (co-written by **Tom Snow**) from the movie, *Sing*, and "After All" by **Cher** and **Peter Cetera** from the film, *Chances Are*. BMI writer **Steve Dorff** has just finished the score for **Clint Eastwood's Pink Cadillac** and **Whoopi Goldberg's CBS Movie of the Week, Kiss Shot**. BMI writer **Randy Edelman** is writing "something suitably scary" for *Ghostbusters II*. BMI writer **Michael Kamen**, who scored *The Adventures of Baron Munchausen*, is at work on the next **James Bond** score. MC



Songwriter/producer **Michael Jay** has entered an exclusive long-term worldwide publishing agreement with **The Famous Publishing Companies**. Shown are (L-R): **Famous Music** Vice President **Alan Melina**; **Michael Jay**; and **James Vellutato**, Creative Director for **Famous Music**.

SONGWRITER PROFILE

Laura Rossignol



Aimee Mann (Til Tuesday)

By Pat Lewis

A song already has its own life," says 'Til Tuesday's Aimee Mann, the band's songwriter, bassist and lead vocalist. "You just have to be sensitive and tune into its life. If you take the time and think about it long enough, it *will* come to you."

Mann has often times been referred to as a "confessional songwriter." Her lyrics ache with broken-hearted passion and honesty. She sings of relationships gone awry and the pain caused by love withdrawals. "J'is For Jules," from the band's third Epic release *Everything's Different Now*, is a good case in point. "Jules" is ex-boyfriend songwriter/artist Jules Shear. With her novel lyrical approach, Mann turns Jules into a country that has to be left behind. A confession, if there ever was one. Surprising to find, however, Mann does not feel that she is any more or less confessional than many other songwriters. "Certain people have styles that are verbose and clever and mask certain intentions," says Mann, "but they don't fool me. So, I think other people are confessional in their style. I write honestly, but not really confessional. I want the emotion of the song to be honest. Quite often I'll start out telling my personal story, but if I have to change details to make sure that that emotion remains pure, then I will. There's a lot of fiction that has to go into it. You have to pick out just a few of the events or details to appropriately tell the story and get the point across and sometimes, you have to change them, too. You have to choose your details carefully."

Surely three albums abounding with songs about love relationships is proof of a confessional songwriter at work. "To me," asserts Mann, "stories about relationships are metaphors for every kind of relationship. Quite often, you can interpret a certain relationship as a metaphor about a person's relationship with religion or people that they work with. The feelings that occur in my relationships tend to be easy for me to write about and easy to pin point - that's my facility. But I don't at all feel that I'm just talking about love or lovers and what happens to them."

Mann pays close attention to lyrical content. Accurate details, honesty in intent and believability are key elements that must be present in her lyrics. "With me," says the spunky, white-haired bassist, "if I don't know what I'm talking about or if there's one line that's inconsistent, oblique, obscure, or just put in there because it rhymes, I'll work it until every line makes sense. I know a lot of songwriters who don't think that's important and those songwriters let me down. It's like having a nice book cover, but nothing in the pages. When I write a song, I ask myself, what is the meaning of this relationship? What is the meaning of this event? What is the meaning of life? Ultimately, if you're not concerned with the meaning of life, maybe you don't have anything to say."

Since Mann writes both the lyrics and the music, which comes first? "They come at exactly the same time," she explains. "Sometimes I'll have a general idea of what I want to write about and as I play the music, I'll just tell the story. That's how I think of it. You're telling the story through the first verse and when you come to a point where you musically want to sum it up, then that's considered the chorus."

Mann is a strong-willed, driven individual. She does not make compromises in her personal or professional lives. She is adamant about her distaste for "selling out" to become a commercial success. Music is art, plain and simple. What inspires such a free spirit to write? "Inspiration is a totally faceless thing," confesses Mann. "Sometimes listening to other music inspires me to want to write a song. But when I'm actually inspired to sit down and write the song, it just happens. It's not even that I really have a song or story that I want to tell. It's not even that particular. It's kind of propitious. I feel if there's a song out there that's suppose to come out, then it'll do it on its own terms." **MC**

ANATOMY OF A HIT

By David "Cat" Cohen

"Walk The Dinosaur" (Songwriters: D. Was/D. Was/R. Jacobs) Was (Not Was) Chrysalis

The concept of eclecticism was introduced to pop music in the Sixties by The Beatles. When one bought an album by the Fab Four, it was always a surprise to find such a variety of pop, folk and ethnic styles. Before market research came to dominate the recording industry, Sixties music in general had a lot more variety and flair than is found in most of today's formatted product. Nowadays, all ten tracks sound pretty much the same because not many record producers want to risk confusing their prospective audience with too broad a spectrum of pop styles.

Enter Was (Not Was), a Detroit-based half-white, half-black, half-rock, half-R&B, half-Sixties and half-Seventies oriented mixture of fun, funk and mind tripping fantasy. Not only does their music hark back to the live feel of pre-midi days, the way David and Don Was write, produce and arrange their songs revives some of the best practices of pop's recent past. Each song is unique unto itself with the arrangements covering a wide variety of grooves, scales, vocal structuring and instrumentation. With all band members contributing vocals, each in a different style, the contrast from song to song is great. Yet, what holds it together is the consistent playfulness of the Was Bros. writing. In the single, "Walk The Dinosaur", the mood and style are a Sixties/Seventies hybrid of surrealistic lyrics with a funky very danceable groove.

Lyric: Free associative imagery in a Sixties manner (like Donovan) gives this lyric a comic book feel. One could try to read some meaning in these time warp phrases mixing antiquity with today, but I doubt that any heavy message was intended; just stringing along images for fun.

*It was a night like this forty million years ago
I lit a cigarette, picked up a monkey skull to go
The Sun was spitting fire, the sky was blue as ice
I felt a little tired, so I watched Miami Vice*

Groove: Half rock and half funk, a combination of an 8th feel with sparse overlying 16ths. The drums provide a strong 8th foundation with only the high hat playing a 16th ride on the last two 16ths of every beat. The bass plays mainly 8th figures with an occasional staccato 16th syncopation to drive the beat ahead. This was very common in the James Brown, Sly Stone early funk period.

Scale: A combination of two scales, the blues scale which is built on the minor pentatonic with a flat 5th added (1 - b3 - 4 - b5 - 5 - b7 - 8) and a mixolydian color which adds the 2 tone to the melody in the hook section. The blues scale was basic to the Sixties style while the added dissonant tone on "everybody walk the dinosaur" has a very late Seventies sound (Michael Jackson's "Off The Wall").

Melody: More riff-like than melodic. Good for dance but not very memorable.

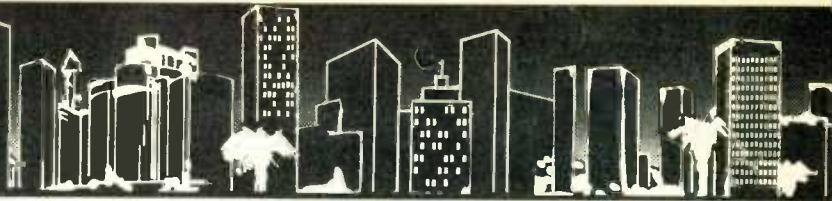
Harmony: Not very harmonic, the verse and chorus use only the I chord, the pre-hook and bridge expand to the IV, bIII, bII, II and V chords. The harmonies used are triads and occasional dominant 7ths.

Form: Intro Hook - Verse 1 - Pre-Hook - Chorus - Intro Hook - Verse 2 - Pre-Hook - Chorus - Bridge - Organ and Sax Solos - Verse 3 - Pre-Hook - Chorus - Intro Hook

Production/Performance: Flawless mixture of styles into a danceable whole. The groove, the arrangement and the vocals are high energy fun, consistent from beginning to end.

Summary: A funky, playful, down home, yet sophisticated dance record that appeals to the hippie-disco nostalgia in those of us who lived through these eras—and an infectious dance experience to the post-disco generation. **MC**

NIGHT LIFE



ROCK

By Eric Niles

One of those nasty sidelights to being a rock journalist is that you also have to work for a living. Anyway, as a part of my lovely *real* job (a construction job, if you must know) I was stationed in Palm Springs for the past week, consequently missing out on a sizable chunk of Hollywood hyperbole. However, in my never ceasing search for the universal nightspot, I made the most of my desert stay—sandwiching in between my twelve-hour work days, some nightclubbing. One fine eve yielded the *Pink Lady*, a cozy little go-go dancing club with a stunning cocktail waitress named *Denice*. *Pompeii's* lay just a reptile's throw away, and seemed to be a big hit with the second wave of Spring Break '89 college pups. Who, by the way, failed to live up to any reputation they might have conjured up in the media; sedate and polite they were. Next stop found us staggering into *Zelda's*. Disco spat back at us from the inside and a would-be Don Rickles bouncer made some comment about the egregious state of my friend's slovenly, sleeveless D'Marzio T-shirt. In other words, it was off on the Gene Autry trail once again.



Dickie Betts

Good Betts: A last minute decision to venture *Palace*-ward on Monday night to catch ex-*Allman Brothers* axist *Dickie Betts* paid off like a Vegas slot machine. Hardly a devotee of Seventies' Southern rock, save a brief *Lynyrd Skynyrd* period and a sampling of the Allman's *Live at the Fillmore East*, I had nary a

clue as to what Mr. Betts would pull out of his Stetson. Needsay, that the dreadfully sparse crowd was literally leveled by Betts and Company's renditions of old blues numbers, a smattering of Allman Bros. oldies ("Statesboro Blues" and "Blue Sky") and a string of equally impressive newer numbers. Betts and his fellow guitarist's (sorry, no names) axe interplay was mind boggling. Dual harmony guitar leads and rhythms made their way through impossibly intricate progressions. In fact, Betts' sidekick, who also chipped in with some gut wrenchingly good Southern vocals, was, dare I say, as talented as the man himself. I can't imagine any other collection of musicians on the planet accomplishing musically what this quintet did. Anyway, despite a good ten minutes of the crowd screeching for more after the band went off, the house



The Dead Milkmen

lights went up. Seems that problems with Betts' monitor (which plagued the show throughout) cemented the band's decision not to encore. Despite being denied "Whipping Post" and "Rambling Man," I was certain that both *The Palace* and I had witnessed the best show of young 1989.

CLUB SHORTS: *Tequila Mockingbird's* *Rockadero* has opened its doors at the corner of Wilcox and Santa Monica (6508 Santa Monica Blvd.) in Hollywood. Rock bands play Friday and Saturday nights. Call 871-8054 for booking information.

A Moose Sighting: Former songwriting great (notice the former label) *Bruce Springsteen* was seen cavorting around during *Caterwaul's* set at the *Amnesty International/Artists For Freedom* benefit at *The 2nd Coming* recently. I didn't happen to spot the rock star myself, but at least two dozen scantily clad

groupies trampled a path over my bod on the way to greet the Moose. I know I should have capitalized on that *Born in the USA* concept album I dreamed up in 1980.

Benefit Mania: Despite the fact that *Sen. Alan Cranston* was a no-show, the benefit for the homeless raised over one-thousand dollars. The eleven-band bill at the *Club Lingerie* drew wide support from the record industry, including no less than ten A&R reps. Way to go guys!

Benefits Take Two: *Pleasant Gehman of Raji's* says that their Easter benefit for the *Hollygrove Orphanage* was a success as well. Clubgoers coughed up over \$600 and a variety of toys for the needy tots. The show was headlined by the *Ringling Sisters*, who, by the way, just completed a song for an upcoming compilation album entitled *Radio Tokyo*.

South By Southwest Music Conference, after having played to sold-out crowds at this three-day annual event. *Candy Kane*, *Ree Van Vleck*, *Steve Kolander* and Epic recording artist *Jim Lauderdale* all performed in the ballroom of the *Austin Crest Hotel*, along with A&M artists, *The Wagoneers*. The showcase was heavily attended by record company A&R people from Los Angeles, New York and Nashville. This strong line-up of L.A.-based country acts created quite a buzz within the Austin music community.

It's been a good year for drummer *Roger Tarczon*. Roger has played with *David Crosby*, *Bobby Whitlock*, bassist *Tim Drummond* of the *Jimmy Buffet Band*, and is playing in town with the group *Continental Divide* at *Narod's* in the city of Chino next week. Tarczon made a guest appearance at the *KCSN Barndance* recently and was very solid.

Candy Kane played an excellent opening set to begin the evenings festivities. *Ree Van Vleck* followed with an inspired set of original tunes that included crowd favorites, "Trouble," "Double Jeopardy" and "Ain't Afraid of Dyin.'" Ree's rendition of *The Band's* "Up On Cripple Creek" also created excitement with the large crowd.

Another fine country singer now making the rounds at lotsa local showcase rooms is *Shandi*. Shandi sings great material written by her and guitarist *Pete Andrews*. After a close listening, the tunes are kinda reminiscent of *Patsy Cline* and *Brenda Lee*. Shandi's band includes drummer *Jack Bruno*, bassist *Ritt Henn*, steel guitarist *Ray Austin* and the harmonica stylings of *Jimmy Powers*. This is a very dynamic band that plays arrangements in the classic style of *Owen Bradley*. Add to that Shandi's soaring vocals and the sound is completely spellbinding.



Shandi

L.A. resident and Austin native *Steve Kolander* was warmly greeted by his hometown crowd during his high-spirited set. Kolander's combination of craftsman-like songwriting

A Few Shows Before I Go: *Final Conflict* confronts the *Country Club* on April 15th; *The DI's* hit the *Club Lingerie* on April 13th, and the return of *Armored Saint* is slated for April 16th at the *Country Club*. *The Flaming Lips* noise it up at *Bogart's* April 20th; *Pat Travers* plays the *Strand* on April 25th, and the *Screaming Sirens* play along with *Machete Betty* at the *Shamrock* April 26th. And finally, *The Dead Milkmen* deliver at *The Palace*, April 28th.

C&W

By Billy Block

Some of L.A.'s finest bands recently returned from the Austin,



Billy Block

The Mustangs

and energetic stage presence proved without a doubt that he is headed for big things. Backed by **Bill Dwyer**, **Dave Hall** and **Dex Del Rio**, both Van Vleck and Kolander rocked. Epic's **Jim Lauderdale** displayed his charisma and vocal prowess to an audience anxious to hear L.A.'s newest and brightest country singer. With bandmates **Buddy Miller**, **Dusty Wakeman**, **Donald Lindley** and Nashville steel great, **Al Perkins**, Lauderdale did not disappoint and capped off his great set with a soulful cover of **James Brown's** "I Feel Good."

Who says Hollywood isn't getting into country music? *General Hospital* star **Brad Maule** certainly is! Raised on country music while growing up in West Texas, Maule and writing partner **Clay Williams** are getting material together for an upcoming record. Brad tells us that he's been into country music for as long as he can remember and considers himself a singer/songwriter as well as an actor. Williams also has many acting credits and is currently playing with **The Tim Sullivan Band**. Maule and Williams hope to join forces with **Allan Rich** (yes, Charlie's son) to perform their material.

The infamous **Lee Ving James** is back from his real estate ventures in Austin, Texas to produce a new record for his band, **Range War**. The record will feature **Candy Chase**, **Red Volkaert**, **Ray Austin** and **John Berrafato** performing original Lee Ving James songs. *Musician Magazine* spotlighted **Range War** as one of the bands to watch for this year.

Herb Pederson of **The Desert Rose Band** just finished producing **Ray Park's** debut single for **Curb Records**. Pederson became aware of Ray Park back in 1962 when Park was performing on the folk/festival/ coffee house circuit with his partner, **Vern Williams**. The duo seemed to impress Pederson as being very real. In 1965, Pederson joined Williams and Park to form a trio. Park, a very fine singer, guitarist and fiddle player, is finally getting some national attention.

Pictured in this issue of Country Night Life are **The Mustangs** with their new bassist, **Mary Vee** (Center). The band is busy recording over at **Dave Pearlman's** newly upgraded **Rotund Rascal Studios** and will then rehearse for their encore tour of Europe. Recently, the band performed an outstanding set at **The Palomino** for **KCSN** listeners. **The Mustangs** continue to grow stronger vocally and musically.

JAZZ

By Ms. Frankie Nemko

Drummer **Terri-Lyne Carrington**, who I predicted several issues ago would be turning up on the club scene soon, has fulfilled her obligation to me: she played with bassist **Charlie Haden** at **Le Cafe** just before we went to press. Of course, if you're a regular viewer of the *Arsenio Hall Show*, you can still see her every night in the great company she keeps there. No doubt she will once again put together the ad hoc group she presented on the show recently: **Patrice Rushen**, **Gerald Albright** and **Paul Jackson, Jr.**



Ella Fitzgerald

A new Lifetime Achievement Award will be presented to the first lady of song, **Ella Fitzgerald**, in an all-star tribute to her to be held April 28th at the **Beverly Hilton Hotel**. The event will be a double-header: a fundraiser for the **Society of Singers**, who offer much-needed

financial help to their less fortunate brothers and sisters; and a celebration of Ms. Fitzgerald's birthday, her 71st on April 25th. That master MC, **Bill Cosby**, will act that role, and others scheduled to offer their talents are **Mel Torme**, **Joe Williams**, **Dionne Warwick**, **George Shearing** (in town from his New York home for a concert earlier in the month), **Carol Burnett**, **Manhattan Transfer**, **The Pointer Sisters**, **Patti Austin** and **The Frank Capp/Nat Pierce Jugger-naut Orchestra**. Saxophonist/composer/octogenarian **Benny Carter**, who was the first to recognize Fitzgerald's unique vocal stylings, will lead a hand-picked jazz group. Handing her the award will be **Clint Eastwood**, a long-time fan of Fitzgerald's. Eastwood, by the way, was seen not too long ago enjoying the Jam session at **Nucleus Nuance**, which is gathering momentum as each week passes. For information on the tribute, call (213) 469-4956.

The vocal group **Full Swing** has two new members, **Angel Rogers** and **Tim Stone**. Founding member **Lorraine Feather** takes them into the studio for a third album under their collective name. Entitled *The End of the Sky* and released on Cypress/A&M, it will be co-produced by **Morgan Ames** and **Full Swing's** drummer **Tony Morales**. All the material is either written exclusively by Feather or co-written with such songwriters as **Eddie Arkin** and **Russ Freeman**. In addition to **Morales**, other players include **Rich Ruttenberg** and/or **David Benoit** (who also arranged one of the tunes) on keyboards; **Grant Geissman**, guitar; **Eric Marienthal** and/or **Brandon Fields**, saxophones; **Bill Lamphier**, bass; and a guest appearance by the Brazilian guitarist **Richardo Silveira**.

How many of you jazzers out there remember **Gil Melle**? His album entitled *Quintet/Sextet*, which appeared in the early Fifties, was way ahead of its time. The saxophonist-turned electronics genius has resurfaced after being pretty much confined to the movie studios. An album for his original label, **Blue Note**, is scheduled for release in May. Titled *Mindscape*, it will be all electronic. Melle is excited about playing saxophone again at a Tokyo Jazz Festival, now that he's got his chops back in shape after a performance at the **Blue Note 50th anniversary** celebrations at Birdland in New York. He continues to turn out electrifying movie scores, the last of which was *Dead of Night*, part of a four-part mini-series for television.

If you're looking for some excellent live jazz in the coming weeks, I can highly recommend **Jane Ira Bloom** at **Catalina's**, April 18-20, and advance notice about one of our

saxophone legends, also at **Catalina's**, **Johnny Griffin**, April 25-29. **The Vine St. Bar & Grill** has a welcome return visit by **Mose Allison**, April 10-15. One of the country's finest singers, **Bill Henderson**, who resides right here in Southern California, will be offering his unique stylings on April 14th and 15th at **Le Cafe**. Another singer, **Ernie Andrews** is at **Marla's Memory Lane** the same weekend, and **Gary Herbig** will be the **KKGO Night** star at the **Grand Ave. Bar** on the 18th. **Blue Monday**, the night before, features **The Curtis Peagler Band**.



Gary Herbig

Saxophonist **Gary Herbig**, whose first album as a leader came out in late 1988 on the **Headfirst** label, is now a television personality. Based on the success of the album which reached #10 on the **Billboard** Contemporary Jazz charts, Herbig was invited to play and talk about his music on a recently aired *Entertainment This Week*. Herbig will be taking his sextet into **Le Cafe** on Tuesday, April 25.

I made the hour-and-a-half drive up to Ventura recently to check out the happenings at the **Ventura Theatre**. **Gato Barbieri** was the headliner, always a favorite of mine. This is a large dinner theatre with a sizeable dance floor, good sound and imaginative lighting. Jazz is a fairly new venture. Coming up in the genre are **The Yellowjackets** (May 13) and a very special appearance by **Chuck Mangione** (Aug. 5). It might be worth marking your calendar and saving up a bit, 'cause ticket prices are high (\$17.50 and \$19.50 respectively for the aforementioned), and dinner for two can run close to \$50. However, it is worth it—even just to get out of town for an evening; or, as we did, leave early afternoon and take a leisurely drive up P.C.H. and enjoy the clean air. **Strunz & Farah** will be there on Sun., Apr. 16th in a **Benefit to Aid Nicaraguan Hurricane Victims**, starting at 2 p.m.. The number to call for info is (805) 648-1888. **MC**

CONCERT REVIEWS



Byron Mits

Shorty Rogers

Big Band Celebration

John Anson Ford Theatre
Hollywood

Radio station KLON put on their first of four concerts, celebrating the legacy of West Coast jazz at the Ford Theatre. The initial offering had five hours of big band jazz, not the nostalgic swing variety, but orchestras based in the jazz styles of the Fifties and Sixties. Titled "The Great Arrangers," this concert featured bands led by Shorty Rogers, Gerald Wilson and Bill Holman, three arrangers with complementary but very individual styles.

Shorty Rogers was one of the top exponents of Fifties cool jazz. His medium-register trumpet and colorful swinging charts were influential not only in jazz but in movie soundtracks. At the KLON concert, Rogers contributed some fine mellow fluegelhorn solos, but more significant were his reworkings of such tunes as "Short Stop," the lightly melodic "Walk, Don't Run" (dedicated to Count Basie), "Doggin' Around," "More Moon" and "Un Poco Loco," among many others. Rogers' arrangements make tremendous demands of his trumpeters and are full of mood changes. Altoist Lanny Morgan was the solo star, playing superbly on the multi-themed suite, "Bud Shank." Other major attractions included the swinging tenor of the ageless Bob Cooper, pianist Pete Jolly, the wild trombone of Buster Cooper (who bested the two-valve trombonists in an exciting tradeoff) and those overworked brassmen.

The popular Gerald Wilson had his greatest fame in the Sixties with his series of albums for World Pa-

cific Jazz and he has continued leading orchestras on an occasional basis ever since. Although not possessing as strong a solo lineup as Rogers or Holman (excepting the masterful pianist Milcho Leviev), Wilson's band displayed plenty of fire and some Latin rhythms. After performing fine versions of "You Better Believe It," "Sophisticated Lady" (featuring Carl Randall's tenor) and Wilson's tribute to a bullfighter, "Carlos" (with some strong high note work from trumpeter Ron Barrows), the veteran trumpeter Carmell Jones sat in with the band. It was obvious that Jones, who was visiting from Europe, had not had the chance to rehearse with Wilson for he struggled on the rapid "Milestones" and seemed unsure of some of the charts (why wasn't he given music?). Other than that, Carmell's tone still sounded excellent, and when Wilson played his inevitable hit "Viva Tirado," all was well.

While Rogers' band swung hard and Wilson's displayed fire, Bill Holman's set was remarkably complex, similar in a way to Charles Ives' music in that the arrangements were overcrowded, very unpredictable and consistently exciting. Holman, a fine saxophonist himself, stuck to conducting, and featured such players as tenorman Bob Cooper (making a return appearance), valve trombonist Bob Enevoldson, trumpeter Bob Summers and drummer Jeff Hamilton. A master of dynamics, Holman also utilized stop-time rhythms, silence and quick shifts of moods and patterns. His version of Monk's "Rhythm-a-Ning" nearly exploded; "The Moon of Montocarlo" was a satire of an old movie theme; and "I Mean You" featured three battling soprano-saxophonists (a unique sound). —Scott Yanow

House Of Lords

The Palace
Hollywood

Performing what can only be described as ass-kicking rock & roll, House of Lords proved they're one of those bands that is just as good, if not better, live than they are on vinyl.

A packed crowd turned out for the band's L.A. debut at The Palace. As I made my way to the front of the stage, I noticed that virtually every person in the first five rows of the crowd, besides being sardined up against each other, was an authentic, dyed-in-the-silk Japanese (keyboardist Greg Giuffria later explained that his two former bands, Angel and Giuffria, were immensely popular in Japan).

After waiting for a half an hour, House Of Lords hit the stage with "Pleasure Palace," and the energy never let up. Let's just sum it up by saying that House Of Lords put on a dynamite, fist-in-the-air rousing show that left you feeling charged and ready to flip over cars in the parking lot. Their music was true to their self-titled vinyl debut, with each musician performing quite impressively live. The only down note was the band's lackluster cover of Led Zeppelin's "Immigrant Song." (leave this one for the sound check, guys).

Otherwise, shame on you if you missed this show. —Tom Farrell

R.E.M.

Great Western Forum
Los Angeles

R.E.M. has arrived. After five albums, the band has finally shook its alternative music status a la the Psychedelic Furs and Talk Talk. Proof: platinum LP and a sold-out L.A. Forum show. So, with all this newfound fame, you'd probably expect the band to take a pre-concert limo ride, say, into Hollywood, to get some well-deserved kicks being ooh'd and aw'h'd by the masses. Right? Wrong. R.E.M. spent their time in the Forum parking lot encouraging fans to donate recyclables to help support Green Peace and The Nature Conservatory. Gimmick? I doubt it. R.E.M. has been dodging the mainstream far too long to just turn around and jump on a "let's save somebody, anybody" campaign.

Inside the Forum, Robyn Hitchcock warmed things up with his own brand of British pop rock & roll and quirky humor. Midway through their set,

Hitchcock and his band were joined by R.E.M. guitarist Peter Buck, which greatly enriched the texture of the remaining songs. With songs about tiny insects, Superman and getting to know the Queen better by travelling inside of her body as an AIDS virus (the Byrds-ish "Queen Of Eyes"), Hitchcock was an unusual pleasure and a good compliment to R.E.M..

Opening with "Pop Song 89," from their Warner Bros. debut LP *Green*, R.E.M. presented an energetic set that was well-balanced with obscure songs guaranteed to please longtime R.E.M. diehards, as well as their "hits," including "The End Of The World As We Know It," "Orange Crush," and "Stand," which, according to vocalist Michael Stipe, is "the stupidest song ever written."

With his animated stage presence and epileptic dancing, vocalist Stipe was the obvious focal point of this Sixties-influenced, Georgian quintet. He even changed costumes on stage while he sang. His use of a megaphone on a number of songs gave an unusual twist to his intense vocals. He also used a metal chair as a percussion instrument, which added to the avant garde feel of the evening.

R.E.M.'s use of video was also fresh and artful. My favorite video was a series of statements flashed on the screen just prior to "Orange Crush," which included "Hello, (your city here)," and "Glad to be back, (your city here)." How many times have you heard those two statements at a concert?

R.E.M. has arrived, and it's about time. —Pat Lewis



Leslie Campbell

Rock's renaissance man, Michael Stipe, of R.E.M..

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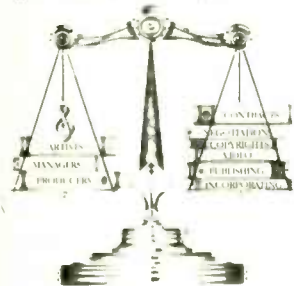
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CLUB REVIEWS



Sons of Freedom: Their songs are potent little gems.

Sons of Freedom

*Club Lingerie
Hollywood*

□ **The Players:** Jim Newton, lead vocals, guitar; Don Harrison, guitar; Don Binns, bass, vocals; Don Short, drums.

□ **Material:** This Vancouver-based group has a tense, large hypnotic sound, whether they're doing slow songs a la "Holy Rollers" or "Dead Dog on the Highway" (both are sinister, muddy, trancelike), or more upbeat material like the oddly exhilarating "Super Cool Wagon" and the crunchy, catchy "Judy Come Home" ("So you moved to Manhattan, and your dreams they came true/Till your man beats your body black and blue"). The songs here are potent little gems. My other favorites include "Is It Love?" with its thick, bottom heavy thunder-riffs, and a frantic number called "Shoot Shoot."

□ **Musicianship:** These players are great. Don Harrison is a superb intuitive guitarist, and he's so inspired on stage that he's a delight to watch. Power-handed drummer Don Short comes from the "take-no-prisoners" school of playing, and he graduated with honors. While I enjoyed Don Binns' energetic work on stage for a portion of the set, a flaw in the mix had his bass at an overpowering, irritating level.

□ **Performance:** Lead singer Jim Newton has a wonderfully expressive voice which suits the band's sound perfectly. Interestingly, he's rather cool and laid back when he's performing live. I caught the Sons at Variety Arts when they opened for Skinny Puppy, and Newton has loosened up considerably since then. Still, he seems a tad uncomfortable on stage at times. More live gigging will surely help him open up to playing in front of audiences.

□ **Summary:** I discovered SOF through their debut American release on Slash. It's one mighty fine piece of vinyl, and the next time you're out looking for new music at Tower, you could do a lot worse. For those who haven't already discovered it, Canada has far more intriguing musical exports (i.e. Cowboy Junkies, 5440, Skinny Puppy) than BTO, Bryan Adams and Loverboy.

—Randal Case



Hot Wheelz: Oozing with energy and emotion

Hot Wheelz

*The Whisky
West Hollywood*

□ **The Players:** Adam Shore, vocals; Don Voyage, guitar; Ray Bailey,

bass; Eddie Cross, drums.

□ **Material:** Hot Wheelz is capable of evoking more emotions from their audience in a half-hour set than the other bands on the bill that evening. Opening their set with "Bad Attack," a real heavy hitter with some wicked guitar parts, Hot Wheelz charged into another crowd igniter, "Bitch Keeps Bitchin,'" which could easily have turned into an aggressive sing-a-long. And just when I thought this was a straight-forward, hard rockin' unit, Hot Wheelz downshifted and tailsprung towards their blues roots. "Get It While It's Hot" is an amazingly moving bluesy bump-n-grinder. At times, Don Voyage has a tendency to be a bit thrashy, yet the band maintains a mainstream pop-trash appeal. A rousing encore, "The Shake," was almost danceable and left the audience hungry for more.

□ **Musicianship:** Each member has his own musical influences—everything from Kiss to Aerosmith—but that's what adds such diversity to their playing. What Adam Shore's raw gritty vocals lacked in range (his Steven Tyler wails fell a little short), he more than compensated for in power (although after listening to the Hot Wheelz demo, his range is much better and even melodic at times). Voyage proves himself to be quite a competent guitarist specializing in wailing guitar leads and treating fans to an outstanding slide guitar solo while the rhythm section was right in sync.

□ **Performance:** From the word "go," these boys give it their all. With the agility of a cat, Shore was all over the stage while cavorting with fellow bandmates. The other members were almost as equally animated while their instruments seemed to be a natural and permanent anatomical fixture. Voyage appeared to be born with guitar in hand. And drummer Cross caused the girls to draw even closer to the already enveloped stage as he took his cool stance from behind the drum kit sporting a fedora and dragging on a dangling cigarette.

□ **Summary:** Versatility is the key here and their performance obviously comes from the heart. If they just smooth out a few rough edges, Hot Wheelz could be a top mainstream act—with a surprise twist.

—Rossi Dudrick

CLUB REVIEWS

Wall To Wall

Raji's
Hollywood

□ **The Players:** David Brewton, vocals, guitars; Michael Fell, vocals, bass; Gene Calarco, lead guitar; Tom Osley, drums.

□ **Material:** Wall to Wall plays what can best be described as punk pop meets AOR. The music is essentially roots rock, based on Sixties influences. Wall To Wall's sound is neither too thick nor too thin; it's an even mesh of instrumentation backed by a heavy guitar sound and powerful rhythms. "John F. Kennedy" is rather typical of the band's style, both lyrically and musically, dealing with a detached generation that, while not being aware during the Kennedy years, is still feeling or just beginning to deal with his impact.

□ **Musicianship:** Unlike many bands who find their influences in yesteryear, Wall To Wall actually finds their "sound" in the musical styles that were popular about twenty years ago. Each band member does his respective job up to par; the vocals are average, and a bit lacking in distinction, yet the backing vocals are definitely high quality. Once again, the guitar sound wins the awards. Vocalist David Brewton performs most of the rhythm chores and packs a heavy tight, wallop while doing so (his moves go hand in hand with the band's well-oiled rhythm section, who stay on track like a runaway train that's determined not to miss a beat). Keep your eyes and ears open for lead guitarist Gene Calarco. This guy's been playing for 18 years and mastering the fretboard for the better part of them. His tone is unique for this day and age, once again finding its roots in the Sixties. Calarco's leads are inventive and colorful, and go above and beyond the call of duty for filling in time between passages.

□ **Performance:** Wall To Wall is to be heard, and not necessarily seen; they play their instruments, and not their makeup kits. The band has an average look and image which doesn't bear them visual distinction—they let the music take care of that. They relate to the audience well enough, but I do see some room for



Tom Farrell

Wall To Wall: Better heard than seen.

improvement in the band's overall performance context.

□ **Summary:** Wall To Wall is a rather new band on the circuit, having recently relocated from New Orleans. But they seem to be picking up the paces and the crowds rather quickly. Their music is refreshingly different from the average club fare, being neither here nor there in a distinct musical category. Keep your eyes open for these guys. Check 'em out and see what you think.

—Tom Farrell

Doo-Wah Riders

Longhorn Saloon
Canoga Park

□ **The Players:** Ken Lee Benson, keyboard, guitar, accordion, harmonica; Lindy Rasmusson, lead guitar; Doug James, bass; Ed Eblen, drums.

□ **Material:** The Doo-Wah Riders are a veritable encyclopedia of country music. They cover everything from traditional Bob Wills Texas swing to local country talent Lucinda Williams with their own excellent original tunes nicely mixed into each set. Every request from the audience was honored, and that kept the capacity crowd dancing and delighted. Whether it was a Texas two-step, a waltz or a straight shootin' country rock song, the Doo-Wah Riders did them all with an abundance of energy and spirit.

□ **Musicianship:** On the night I saw

the Doo-Wahs, mega-talent Albert Lee was appearing with them. He has played with such notables as Eric Clapton, Joe Cocker and Emmylou Harris, to name a few. When in town, he frequently sits in with this group. His presence is like the cherry on the whip cream, making something sweet even sweeter. In addition to the outstanding Mr. Lee, the versatile talents of Ken Lee Benson must also be applauded. He goes from a robust, lively keyboard to a New Orleans accordion to a wailin' blues harmonica. Lindy Rasmusson tears it up on guitar, Doug James adds some inspired bass lines and Ed Elben on drums is great to watch as he keeps it all going strong.

□ **Performance:** Although country bands are often staid and statue-like, the Doo-Wahs are a notable exception. They play and sing with energy and feeling and do something that most country bands never attempt—they move! Incorporated into several of their foot-stompin' tunes is actual choreography which makes for enjoyable viewing as well as listening.

□ **Summary:** The packed dance floor and the line outside the Longhorn are a true testament to the popularity of this enduring L.A. country band. It's definitely time for Nashville to wake up and see what's going on beyond their own limited parameters. L.A. has an abundance of excellent country talent and the Doo-Wah Riders are certainly at the forefront.

—Sharyn Lane



Doo-Wah Riders: Lotsa songs, lotsa spirit.

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CLUB REVIEWS



Tonhinho Horta: The guitarists' guitarist.

Tonhinho Horta

Le Cafe
Sherman Oaks

□ **The Players:** Tonhinho Horta, guitars, vocals; Marcos Silva, keyboards; Gary Brown, bass; Mike Shapiro, drums; Michael Spiro, percussion; Mary Fetting, saxes and flute.

□ **Material:** Unless you've heard one of Horta's three albums (the latest on Verve-Forecast entitled *Diamond Land*), none of the tunes played by this quintessential Brazilian group would be familiar to you. There were several compositions from the aforementioned recording, namely "Sunflower," "Luisa" and a lovely, sensitive ballad, "From the Lonely Afternoons." Although Horta does write (and beautifully), not everything he chooses to play is from his own pen, as was the case with "Sunflower," which was by two other Brazilians, Lo Borges and Marcio Borges.

□ **Musicianship:** Tonhinho Horta has come to be known as the guitarists' guitarist in many circles. Pat Metheny, who wrote liner notes for *Diamond Land* says, "He plays with such great voicings, with such a cool time feel..." Horta's is indeed an unusual style, which doesn't have anything to do with the way he *physically* plays; but rather his total approach to the instrument, and to the music itself. The accompanying musicians on this particular gig happen to be the nucleus of a group known as Intersection who live and work in the San Francisco area. Consequently, they are very attuned to one another. Horta chooses these companions whenever he visits California, and they are very familiar with his needs. Fetting is surely the most unsung saxophonist extant. With all the killer soprano players—not to mention alto and tenorists—she brings to her solos and ensemble work a passion and fire not only befitting this hot Latin band, but placing her squarely in the top ranks of jazz greats.

□ **Performance:** Horta has the demeanor of one who has lived his life for the music he plays. His attitude is easily assimilated by the others, making for a wonderfully intimate, relaxed kind of listening experience. His use of different guitars to obtain a variety of moods added color and depth, and Horta's voice is charming—singing both in Portuguese and English. The band paid very little attention to time constraints, and simply played until they didn't feel like playing any more—way into the wee small hours.

□ **Summary:** My only criticism of this otherwise flawless evening of music from Brazil, is to stress that Le Cafe is far too small a room to accommodate the kind of sound that Horta with his electric guitars, Silva with three synthesizers, plus mucho percussion were producing. However, it is better to have too much Horta than no Horta at all!

—Frankie Nemko

Tragic Romance

Club Lingerie
Hollywood

□ **The Players:** Billy Sundae, vocals; Britt Wilson, guitar; Phil Gibson, bass; Mark Vernon, drums.

□ **Material:** Sometimes a sense of humor is an evasive beast—guising itself in the form of angry melodies, cool vibes and bouffant hairdos. It certainly wasn't apparent in Tragic Romance's initial fifteen minutes that the band was capable of anything other than iron-faced macho poses and tunes recycled from Bon Jovi's reject pile. But as the set wore, and the songs took on a more friendly nature, a definite Tragic Romance personality began to emerge.

□ **Musicianship:** The chief culprit in the bands' early difficulties may have been stiff, pressured playing. It was almost as if the band was playing in front of full-length mirrors which reflected hyper-critical visions of themselves. As their self-consciousness faded away, the band began to

rip it up. Lazy rhythms became crisp, inviting ones. Lackluster leads became blazing solos. Emotionless vocals became riveting howls. And so on.

□ **Performance:** "I used to be in love with this girl, really *in love* with this girl. And then she died. So what?" states singer Sundae before ripping into one of the band's estranged love songs. Rather than coming off as some uncaring bastard, though, Sundae tempered his romantic misgivings with enough dry/deadpan humor to make things humorous instead of hostile. Tragic Romance's performance was anything but a nest of heavy metal cliches.

□ **Summary:** I knew that Tragic Romance couldn't remain pissed-off for an entire 45-minute set. And sure enough, a big greedy smile busted out about halfway through the show. If you can distance yourself from any preconceived notions you might have based on this band's somewhat bourgeois appearance, a night of intelligent humor and sprightly rock is in store for you.

—Eric Niles



CLUB REVIEWS

Nick Cave & The Bad Seeds

Bogart's
Long Beach

□ **The Players:** Nick Cave, vocals; Mick Harvey, bass; Blixa Bargeld, guitar, vocals; Thomas Wydler, drums; Roland Wolf, piano, keyboard; Kid "Congo" Powers, guitar.

□ **Material:** Meditative in a dark, macabre way, Nick Cave's artistically uneven albums mirror the dark underbelly of society. So it came as no surprise that his *Bogart's* show carted a similarly solemn sea. But Cave and his five-man backing band, The Bad Seeds, also exhibited a surprising and impressive penchant for rollicking hard rock dynamics. Like some of the old Doors classics, Cave's multi-tempo material often shifted dramatically and powerfully from dirge-like meditations to apocalyptic shards of glorious white noise. To underscore the point that he isn't all doom and gloom, Cave even lit into a punky, abrasive cover of a John Lee Hooker tune.

□ **Musicianship:** Though the material was uneven, the execution of the songs was always first rate. It seems clear that The Bad Seeds are at their best in a live setting. The band had no trouble locking into a steady and/or driving groove. Harvey's bass runs played a particularly prominent role in establishing various tempos and grooves. Wydler's martial drums, Wolf's clanging piano and Bargeld's haunting slide guitar figures also helped highlight the chillier aspects of Cave's songs. The Bad Seeds live aren't about flash and glitter. They don't compete with each other, but instead lay a gritty and emotionally solid canvas on which Cave can express his harrowing vision. Though some may find Cave's voice rather



Leslie Campbell

Nick Cave & The Bad Seeds

limited, it fits his craggy music like a glove.

□ **Performance:** With its low ceiling and shadowy ambiance, *Bogart's* provided an ideal setting for Cave's crazed theatrics. The pale, dark-haired singer spent much of the evening perched at the lip of the stage under a harsh light. There, he often contorted his body in mock agony or flailed his arms wildly. With his eyes closed and a look of tortured pain on his face, he sometimes seemed like a man in the midst of an exorcism. When Cave shouted "What have I done?" during one emotion-wrenched song, he could

have passed for Jimmy Swaggart during the evangelist's "I have sinned" revelation. Cave projects a powerful and undeniable live presence.

□ **Summary:** Counting his early days with the similarly-styled Birthday Party, Nick Cave has been around for nearly a decade now. And it doesn't seem likely that Australia's enfant terrible is about to compromise his music for wider acceptance. So look for Cave to continue his role as iconoclastic cult artist. Also don't miss him next time he slithers into town with The Bad Seeds.

—Jon Matsumoto



Tragic Romance: Intelligent humor and sprightly rock.

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RECORD REVIEWS



Dead Milkmen

Beelzebubba
Enigma

PRODUCER: Brian Beattie and Mike Stewart.

TOP CUTS: "Punk Rock Girl," "Life Is Shit," "Stuart," "R.C.'s Mom."

□ **Material:** Almost making The Replacements seem mature, The Dead Milkmen deal with normal teenage themes like unrequited love and hatred of peers. I like the way "Brat in the Frat" uses the form and meter of Dr. Seuss' *Green Eggs and Ham*. I like the way the vocal in "Stuart" raps on about "What the queers are doing to the soil," and I especially like how the vocalist wants to have a child with his "Punk Rock Girl" and name

it Minnie Pearl. If you can't identify with at least some of The Dead Milkmen's point of view, then you must have had a happy childhood.

□ **Musicianship:** Vocalist Rodney Amadeus Anonymous has a complete disregard for such dated concepts as tone and beat, and the rest of the band doesn't do a very good job of staying in tune, either. They are helped out, however, by some very clean mandolin and accordion work and a horn section reminiscent of the Violent Femmes' *Horns of Dilemma*. Tuning aside, you've got to love a band that identifies its musical interludes as "bad guitar solos" and means it.

□ **Production:** The production values are so erratic—ranging from the ridiculous ("Smokin' Banana Peels") to the sublime ("Brat in the Frat")—that one could only surmise that the producers were asleep. That's not a bad thing in this particular case, but if I were the producer I wouldn't necessarily include a copy of *Beelzebubba* with my resume when looking for work.

□ **Summary:** I'm a sucker for a truly adolescent experience. The Dead Milkmen are the perfect antidote to a boring party or a bad day at the office. I haven't heard anything quite like *Beelzebubba* since the last time this quirky rock group released an album, and I can't make a claim like that for too many other bands.

—Tom Kidd



Rick Astley

Hold Me In Your Arms
RCA

PRODUCERS: Daize Washbourn, Rick Astley, Phil Harding, Ian Cornow.

TOP CUTS: "She Wants To Dance With Me," "I Don't Want To Lose Her."

□ **Material:** Never mind that the British hit-making machine of Mike Stock, Matt Aitken and Paul Waterman is still behind our boy—he's not manufactured. Astley wrote more than half of this album and the songs he contributes are every bit as melodic, rhythmic and nice as anything by the pros. Bits of his debut hits are echoed in the chord progressions,

but that's probably just an honest mistake. No one as unassuming as Astley could be that manipulative. What this means to you, the consumer, is that the tracks on this disk, like those of his debut, are just as good for smooching as they are for dancing. Make your choice.

□ **Performance:** Nobody in the pop market sings quite like Rick Astley—except maybe Luther Vandross. Or Jim Nabors. His vocal style is certainly solidly identifiable, if not particularly creative. The musical backup is beyond reproach, though considering the string of hits that have come from the PWL team in the last few years (Bananarama, Mel & Kim), you kind of expect that.

□ **Production:** Very clean, very bland. Designed to do nothing more than showcase Astley as the Boy Most Likely to Go Over Well With Mother. Obviously, this homogenous approach worked on his last album, and it's prevalent on his latest opus.

□ **Summary:** "Dial My Number," says Rick Astley, because "Till Then (Time Stands Still)." He'll ask her to "Take Me In Your Arms" and sway her to an updated Seventies disco beat, but only if "She Wants To Dance With Me." Her mom is charmed by his commitment and honesty. "I'll Never Let You Down," he promises the girl of his dreams, but "I Don't Want To Be Your Lover." So where was this guy when you needed a date for the prom? —Tom Kidd

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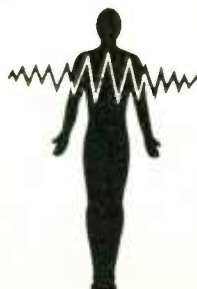
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RECORD REVIEWS



The Replacements

Don't Tell A Soul
Sire

PRODUCER: Matt Wallace & The Replacements.

TOP CUTS: "They're Blind," "Archin' To Be," "I'll Be You," "I Won't."

□ **Material:** You always knew what to expect from each new Replacements album: A fetching disk of inebriated trash-rock anthems mixed in with a few woozy ballads. Improved production qualities and a more-metal-less-punk ethic did distinguish some of its recent Sire work. But generally speaking, The Replacements have always been The Replacements, just as The Ramones have always been The Ramones.

That is, until now. *Don't Tell A Soul* represents a startling artistic growth for the Minneapolis quartet. All but gone is the sloppy, irreverent stance of the early Mats (remember "Gary's Got A Boner?"). In its place is a melancholy vision that relies on subtle melodies and complex emotions. Many of the songs still contain a tough instrumental growl, yet there's no denying the achingly reflective spirit that defines this album. "I'll Be You" is a good representation of the new Mats. Backed by tough talking guitars and drums, it forges ahead with an irresistible pop melody and a poignant emotional undercurrent. When singer-songwriter Paul Westerberg sings the line "You be me for a while and I'll be you," it sums up the maelstrom of conflicting feelings at the heart of his own life and this album. *Don't Tell A Soul* also contains several alluring, world-weary ballads in "Rock 'n' Roll Ghost" and "They're Blind." Spiritually, both are typical of this heartfelt, deeply atmospheric album. Only the bluesy stomp of the riveting "I Won't" and "Anywhere's Better Than Here" qualify as out-and-out rockers.

□ **Performance:** Westerberg's emotionally raw vocals go hand in hand with his emotionally raw songs. It's unlikely that anyone could sing these songs with as much feeling and conviction as Westerberg. Just try soaking up the desperation in his hoarse voice on the yearning "Dar-

lin' One." Instrumentally, this album also blazes new trails for the Mats. For the first time, the band makes significant use of ringing acoustic guitars and smooth keyboard textures. The Replacements also prove their resilience by utilizing pop choruses and tacking bits of blues, country and reggae.

□ **Production:** "Don't Tell A Soul" is probably the group's best produced album to date. It possesses a clear, airy ambiance that lends an added dimension to the songs.

□ **Summary:** This is also The Replacements most accessible album. Some fans will no doubt cry sell-out, but the now veteran band should really be congratulated for taking such a daring risk and making it pay off.
—Jon Matsumoto

Rush

A Show of Hands
Mercury

PRODUCER: Rush

TOP CUTS: "Witch Hunt," "Closer To The Heart," "Subdivisions."

□ **Material:** Rush's lengthy career can be sliced into two distinct parts, the partition between the two being drawn by the then-ground-breaking *Moving Pictures* LP. The pre-*MP* period was typified by traditional

power-rock tunes and long, grandiose epics like the "Cygnus" saga. *A Show of Hands* documents the band's more recent works (save "Closer To The Heart"), an era which saw the band opt for shorter, radio-oriented songs with an emphasis on synthesizers.

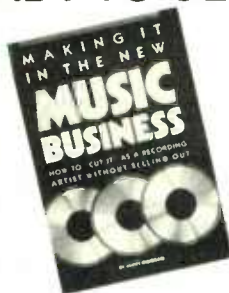
□ **Performance:** Songs that were once dominated by innovative musicianship and songwriting have given way to lazier, technologically top-heavy compositions. Neil Peart remains vibrant, experimenting with a myriad of drum sounds and such, but Alex Lifeson's playing is at times almost indistinguishable from Geddy Lee's overly dominant keys and synths. Lee's vocals sometimes sound great ("Witch Hunt") and sometimes like he was forced to sing at gunpoint.

□ **Production:** Rush's litany of recorded material has always been flawlessly produced—its a band trademark. Although a little muddy in spots, the production on *A Show of Hands* does little to tarnish the band's reputation in that area. No glaring abnormalities on this front.

□ **Summary:** Rush seems to have fallen into the dreaded abyss of mediocrity. Their past couple of vinyl offerings have been little more than overproduced radio fodder—material that wouldn't have had a prayer during the *Moving Pictures* sessions. For die-hard Rush freaks only.

—Eric Niles

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Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable

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Contact: Scott Hurowitz (818) 881-5601
Type of Music: All types R&R, originals only
Club Capacity: 910
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club c/o Whoa Nelly, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

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Piano: No
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Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number
Pay: negotiable

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Piano: No
Audition: Send tape & bio. No calls.
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Lighting: Yes
Piano: Yes
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INTERN NEEDED. Music industry PR firm needs sharp assistant with PR background to work with our music industry accounts. Position is P/T with PAY. Call Janie at (213) 466-1511.

INTERN NEEDED. Music industry PR firm needs congenial office person with good typing and spelling skills. Position is P/T with PAY. Call Janie at (213) 466-1511.

THE BENEFIT NETWORK, a nonprofit entertainment corporation seeks experienced self-starter to produce events in local clubs and venues to benefit the homeless. Commission based. Call Barbara: (213) 452-5339.

RECORDING STUDIO seeks part time/ fill in engineer. Could lead to full time position. 3 yrs. 24-track experience. MIDI knowledge a plus.

Must live in Southbay area. Send resume/ references to: Box 55, Palace Verdes Estates, CA, 90274.

PRECIOUS PRODUCTIONS seeks intern to work in all aspects of the music business. Musicians, promotions, board members, sales, etc. Part or full time. Contact Kevin (213) 755-6990.

INTERNS WANTED for music PR firm. No pay but great way to learn music business. Contact Debra at (213) 969-0811.

GREATER ENTERTAINMENT productions w/ 30 yrs. experience in the total entertainment field seeks interns w/ fast learning abilities. No drugs. Contact: Mr. Sanders (213) 271-7955.

INTERNSHIP/singer/secretary wanted part time for independent record co. Use of demo studio. Call John. (213) 294-7286.

DOORMAN security person needed for new nightclub. Good appearance. \$6/hr. Call Carol or Nina at (213) 654-4887.

INTERN WANTED for indie label/ Loose Cannon Records. Assist in promotion, booking, & publicity. No pay, great experience. Stacey (818) 509-9849.

WANTED: Musical talent scout/ A&R director. Ambitious self-starter w/ keen insight into coming trends in music. Quality oriented boutique label w/ major worldwide distribution will provide profit participation for ears & ingenuity that can identify exciting new recording artists. Send resume & cassette of 10 new bands you wish you'd discovered to: Career Opportunity, PO Box 885, Hollywood, CA 90078.

WANTED: Recording engineer. Experienced first 24 track. Up to \$10/hr. References & tapes. (818) 762-5474.

INTERN WANTED for special projects for membership organization. Part time/flexible hrs. Must have transportation. No pay, but expenses covered. Send resume w/ references to: Los Angeles Vocal Registry, PO Box 65134, Los Angeles, CA 90065. No calls please.

ROCKORD MUSIC is seeking agent for promotion & marketing. Excellent way to learn music business & make big money. A commission salary. Contact: Rockord Music, PL 34, 83101, Lipen, Finland.

INTERN WANTED for nat'l college radio promotions. Need someone interested in music promotions & artist management. Must have good phone skills and a love for all music- Esp. hard rock & metal. Macintosh experience a plus, but will train. Prefer someone located in San Fernando Valley area. No pay to start but paying position avail. if proven capable. Contact Andy at (818) 888-3436 ext. 10.

ASSISTANT/RECEPTIONIST needed by Coconut Teaszer booking office. Must have knowledge and love of local music scene & basic office skills, good phone personality. Over 21 w/car. Call Nina or Carol, 12-7pm, (213) 654-4887 for interview.

VOLUNTEERS WANTED: Vocal faire '89 is looking for volunteers to help in pre-production for this event which will be held on May 20, 1989 in Pasadena, CA. If you would like to participate in the largest event ever held for singers in the music industry, please call Kriss @ (818) 907-5916 or the Vocal Faire Hotline @ (213) 969-1652.

BANDS/ARTISTS with draw sought by The Benefit Network for upcoming benefit events. Send photo, bio & tape to: The Benefit Network, 8033 Sunset Blvd., Suite 579, Los Angeles, CA 90046.

RECORDING CO. WITH STUDIO seeks interns for varied responsibilities. Great way to learn record business. Can lead to paid position for right person. Hrs. flexible. Call Maurice (213) 466-5605.

VICE PRESIDENT/EQUITY POSITION (recorded music. College grad. and/or extensive exper. in record marketing, promo, merch./sales. Should have related exp. in music publishing and artist mgmt. Submit resume to: P.O. Box 8442, Univ. city, CA 91602.

SUBSCRIBE NOW

213•462•5772

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Casio FZ1, Atan 1040 computer, Fostex 8-track, Yamaha DX-7, Esoniq ESQ-1, Roland D-550.
Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L.A. from London 9 years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTWV, KKGQ, KACE, KULH. BMI published writer. Written music for cartoons and background music for General Hospital. Scored music for the feature film "If We Knew Then". Affiliated w/ production/management co. w/ international record co. contacts.
Available for: Film scoring, commercials, producing, arranging, songwriting, casuals, have pro experienced band, career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

ACE BAKER

Phone: (818) 761-1977
Instruments: Korg DSS-1 12 bit sampling w/ large library. Linn 9000 drum machine, w/SMPTe, rack of various top line keyboards. Complete 24 channel, 1/2" 8-track studio.
Read Music: Yes
Vocal Range: Tenor
Styles: All. From burnin' dance tracks & nasty funk, to lush ballads & tasteful pop, to punchy rock & def rap.
Technical Skills: Producer, keyboardist, singer, arranger, recording engineer, songwriter, programmer.
Qualifications: Veteran of sessions in many of L.A.'s top studios, national & world tours. Credits include staff producer w/ Michael O'Connor, Supremes, Mary Wilson, Alan Thicke, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. College education in music.
Available for: Sessions, demos, programming, touring, 24-track production special: \$999/song. Price includes production, arrangement, programming, and a great 24-track, 56 input studio with a digital mix.

WILL RAY—RED HOT COUNTRY PICKER & PRODUCER

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

MIKE GREENE

Phone: (213) 383-7374
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Atan 1040ST computer w/Hybrid Arts SMPTe-track sequencer, Fostex 16-track and 3M 24 track studio, effects galore.
Read Music: Affirmative.
Styles: R&B, dance, rap, pop.
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.
Qualifications: Vanessa Williams, Siedah Garrett, Big Lady K, The Pink Fence, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R.A.D.
Available for: Producing, playing, programming, and writing. Equipment rentals.

BILL CONN

Phone: (213) 874-3732
Instruments: Fairlight series II, Roland, Jupiter 8 & Roland Super JX, DX7 II-FD, Oberheim OBXa, Korg DDD-1 drum machine, Macintosh Plus w/Performer 2.31 sequencer. 8-trk studio for pre-production & demos.
Read Music: Yes
Vocal Range: Tenor
Styles: Versatile in all commercial styles including rock, dance, pop, jazz, country, etc.
Technical Skills: Keyboardist, songwriter, arranger, producer, musical director. Equally at home as both a player & a programmer.
Qualifications: Strong rock/pop image. Classically trained. B.M. in arranging from Berklee School of Music, 10 yrs. extensive pro live/studio work including musical director for the show *The Best of Bette Midler*. Wrote & arranged music

for TV shows *Time Out For Trivia* and *Telshop*. "I'm very reliable and easy to work with."
Available for: Any professional situation including sessions, demos, jingles, show-cases, tours. Reasonable rates.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Emulator II+HD; Kurzweil Midboard; Roland D-550 Linear Synthesizer, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha DX7, TX216, Memorymoog Plus; Roland MC-500 Sequencer, E-mu SP-12T Drum Machine; Processing Equipment; Macintosh Plus computer w/sequencing notation, film scoring, voice libraries & editing capabilities.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor
Qualifications: B.M. and Graduate Studies at University of Miami, Eastman School of Music, and UCLA in Theory and Composition with Piano principal. Earle Hagen Film Scoring Workshop. Extensive professional recording/performing/touring/video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation

NICK SOUTH

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

BRIAN KILGORE

Phone: (818) 709-1740
Instruments: Percussion—an endless variety of unique instruments & sounds, Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack. Prophet 2002+ digital sample w/ extensive library of sounds, octapad, Hill Multitimix mixer, SDE3000 digital delay, SPX-90, Timpani, vibes & other mallet percussion instruments.
Sight Read Music: Yes
Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.
Qualifications: Records: Teena Marie, Andre Cymone, Tease, Cock Robin, Pretty Poison, Shanise, Lace, Johnny Mathis, Krystal, Clare Fischer, Bill Watrous, Dave Becker Tribune. TV/ Film: *Solid Gold, Our House, Glory Years, Death Wish IV, The Last Resort, Lady in White, Code Name Zebra*, Coors Lite. Clinician for Yamaha Pro Audio.
Available for: Records, TV, film, tours, demos, videos & producing.

ANDREW DeASCENTIS

Phone: (213) 450-2015
Instruments: Ibanez & ESP Strat guitars with EMG pickups, Gibson 335, Jazz guitar, Alvarez Acoustic guitar, Carvin Amp, Full rack effects.
Read Music: Yes
Styles: ALL styles specializing in Jazz, Rock, Pop, Funk, and R&B.
Technical Skills: Arranger, Co-Composer, Instructor, Drum Programmer. Innovative soloist and great pocket grooves with east coast sound & feel.
Qualifications: 4 yrs. Berklee grad., pro player Boston, Providence, and L.A. studio live performances. Tapes avail.
Available for: Showcases, Studio/Session Work, Demos, Tours & Clubs.

RICH WINER

Phone: (818) 905-7488
Instruments: Acoustic and electric guitars, Boogie Amps, Studio quality rack system.
Read Music: Yes
Vocal Range: High baritone-low tenor.
Styles: All styles with an authentic sound & feel.
Technical Skills: Player, composer, arranger.
Qualifications: Studio and jazz degree from Univ. of Miami, 10 yrs. of club, casual, touring & recording experience. House guitarist at the Carousel Club in Nashville. Have played with pop, rock & country recording artists. Played on the current dance release from J.R. Perry III. Demo available.
Available for: Sessions, showcases, touring, casuals, lessons, etc.

"THE FACELIFTERS"—RHYTHM SECTION

Phone: (818) 892-9745
Instruments: Jimmy Haun : Guitars, Synth Guitar, writer/arranger
 Larry Antonino: 4 5+6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTe, great library of sound, rack.
Read Music: Yes
Vocals: Yes
Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifing" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.
Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, Michael Ruff, T.V. & Film: Robocop, Ferns Buller, Throb, Night Court. Demo and photos available.
Available for: sessions, Demos, Tours, T.V., Film, Programming, Videos, Jingles, Writing & arranging, Showcases, Clubs.

RAM MILES

Phone: (213) 861-7718
Instruments: 5-string bass. (Tobias) Fender P.J. bass, (Fretless). Gallien Krueger PB 400 Amp. E.V. i-15" E.V. cabinet.
Read Music: yes
Styles: All
Technical Skills: Fretted & Fretless. Slap & Pop. Great time. Solid grooves. Good ear.
Vocals: Backing Vocals
Qualifications: BERKLEE COLLEGE OF MUSIC. Live & studio experience.
Available for: Any professional situation. Private instruction.

TIM ROOT

Phone: (805) 499-8897
Instruments: Acoustic drums, Simmons SDX 16-bit sampling workstation (complete drum, cymbal, percussion, and keyboard library) (64-track SMPTe sequencer) Macintosh, Portakit Trixer, Electronic Mallets.
Read Music: Yes
Styles: All
Technical Skills: Nations top SDX EXPERT - Unbelievable sounds - great drum feel - Hot player and programmer - Lots of energy - excellent attitude.
Qualifications: Played or programmed for: Eurythmics, Dr. John, Garth Hudson - Rick Danko (The Band), Joe Zawinul, Van Halen, Stevie Wonder, Chester Thompson, Ed Mann, Anita Bryant, Emmitt Chapman. Performed electronic clinics in over 150 cities throughout North America as "Texas" Tim. Endorsed by Simmons Electronics, Sonor Drums, Sabien Cymbals, Pro-Mark Drumsticks. Very dependable, positive, and professional.
Available for: records, sessions, Tours, Live gigs, Demos, Jingles, Film, TV, Programming, Casuals, and Instruction.

STEVEN MITCHELL

Phone: (818) 609-8462
Instruments: Emulator II+, DX-7, Jupiter 6, Yamaha G-10C MIDI guitar, Lexicon PCM-70 Digital FX, Mack Plus, Dataframe 40 megabyte hard disk, Mark of the Unicorn Performer 2.41 sequencer, Seck-18x82 mixer, Rockman Sustainer & Chorus Rockmodules, Rocktron Hush IIC, Crown Macrotech 600, two TOA 380 SE speakers, J.L. Cooper MIDI patch bay, Sony 501ES Digital Processor Sound Ideas Library, Gibson Explorer, Fender Concert w/EV-S, Marshall half stack, 1000 EII disks, 6000 DX-7 patches, Digidesign Sound Editing software includes: Sound Designer, Turbosynth, & Sofsynth. Extra Keyboards available!!!
Read Music: Yes
Technical Skills: Keyboards/Guitars/Film Scores, Synth & Computer Programming.
Qualifications: "Aliens" trailer, Extensive recording experience, MIDI Magician.
Available for: Sessions, MIDI consulting, sampling, programming pro situations.

SAM SORENSON

Phone: (213) 827-8579
Instruments: Roland D-110, MT-32, Yamaha DX7, FB-01, SPX-90 II, D-1000, Oberheim DMX Macintosh Plus w/ Performer 2.31, Jambox 4 Plus (w/SMPTe), 1/4" 4-track studio for pre-production & demos.
Read Music: Yes
Styles: All
Technical Skills: Keyboardist, Composer, Arranger, Producer.
Qualifications: Composed the score for the soon to be released Westwind Film "Partlyline". Composer of music for TV pilots including: "Movie Talk", several industrial soundtracks including Allied Signal, IBM, Recording and/or live performances w/John Davidson, Rich Little, Family Ties (Paramount), "Streetwalkin'" (Rogor Corn), Capitol Records Library Music, Ernie Watts, Ike Turner.
Available for: Any Pro situation.

JIMMY "Z"

Phone: (818) 905-5187
Instruments: Harmonica, all saxophones, flute.
Read Music: Yes.
Styles: All styles.
Qualifications: Toured & recorded with Rod Stewart, Eurythmics, Tom Petty. Also recorded with Poison, John Cougar Mellencamp, Carol King, Ron Wood, Hurricane, Holly Knight, Pretty Poison.
Available For: Session work.

EVAN WALKER

Phone: (213) 464-3377
Instruments: Esoniq SDP-1, Roland keyboard cube 100, Shure SM-58.
Read Music: Yes
Styles: Rock, blues, boogie.
Vocal Range: Tenor- lead/backing.
Qualifications: Classically trained on piano. Speech level singing technique.
Available For: Any pro situation.

TOSS PANOS

Phone: (818) 505-9771
Instruments: Acoustic drums, rack w/ Hill multitimix mixer, Alesis HR16, Crown bass II, Roland octapad & drum triggers.
Sight Read: Yes
Technical Skills: All styles played w/ true conviction & authenticity, great image & stage presentation.
Qualifications: Live performance & studio w/ Ike Willis, John Goodall, Doug Lunn, Jeff Richman, many demos w/ funk, rock, fusion, ethnic, country, & jazz artists. Currently teaching at P.I.T. endorsed by Rimshot America.
Available For: Tours, records, videos, demos, casuals & private instruction.

MARCUS JAMES CHRISTIAN

Phone: (818) 994-4290
Instruments: E-max sampler w/ extensive library, Roland D-550, Juno-106, JX-3P w/ midi chip, Yamaha KX-76, Alesis Midiverb II, Sonus MT-170, Atan 48 trk sequencer, and Tascam's Ministudio. Various other gear.
Styles: All
Technical Skills: Producing, arranging, performing, composing, vocalizing, synthesizer & computer programming.
Vocal Range: 4 octaves.
Qualifications: Shared studio & stage w/ various members of the Prince "Minneapolis" camp, such as Eddie M. & Bobby G., composed & conducted for The New Era Orchestra, My song "Dreams" received airplay in San Francisco, Sacramento, and elsewhere. I've worked w/ CBS & Alesis Records & various other labels.
Available For: All rewarding opportunities.

VOCALISTS

L.A. VOCAL REGISTRY

Phone: (213) 465-9626
Vocal Range: All
Styles: All
Qualifications: We have singers of various & levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral service. Tapes, pictures & bios available on request.
 We are not an agency or a union. Our members can do all types of sessions, casuals, showcases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded 1984.

COSMOTION

Ramona Wright & Gael MacGregor
 Phone: Gael (213) 659-3877 / Ramona (818) 896-9603
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun, fast & clam-free. Together for 6 yrs.
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Lester Abrams (co-author, "Minute By Minute"), Michael Pinera (Blues Image), Blinding Tears, Ray Charles, Mary Wilson (Supremes), Jack Mack & the Heart Attack, Ken Lewis (Steve Miller Band), Busboys, Henry Mancini, Cornelius Bumpus (Doobie Brothers), Tim Shafer, Dick Dale & the Deltones, numerous others. References/demos.
Available for: All types of sessions, demos, jingles, casuals, club dates, etc.

DEANA COLE

Phone: (818) 342-5294
Vocal Range: 3 Octaves
Style: Pop, Ballads, Blues, Country
Technical Skills: Instant harmony, lead and/or background vocals. Powerful songstress with soulful & distinctive sound/songwriting.

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., APR. 19, 12 NOON

Qualifications: Experience on stage and in studio, excellent ear. Numerous club dates as soloist and with various bands. Unending energy and optimism. References & demos.
Available for: All types of sessions, demos, jingles, club dates etc.

CARRIE JACOBSON
Phone: (213) 458-1463
Vocal Range: 3 octaves
Instruments: Yamaha p70, DX100
Styles: Blues, HR, ballads, dark psychedelic.
Technical skills: Lead and background vocals; quick ear; instant harmony; songwriter, lyricist, vocal arrangements.
Qualifications: Extensive stage experience, studio as well. Strong, powerful, distinctive voice—cross between Joplin/Slick. Can also be soft and seductive. Reliable, easy to work with. Excellent ear. Demo/photo.
Available for: All types of sessions, demos, jingles, recording projects, pop situations.

"ONE TAKE" DAVE McCONNELL
Phone: (213) MUSIC-4-U
Vocal Range: 3 1/2 octaves (4 1/2 during earth quake).
Styles: You name it, I sing it.
Technical Skills: If you want it done right with a lot of soul the first time call me. I do everything—leads, backgrounds, arrange, write charts, harmonize, improvise, lyncise, maximize & read like a buzzard.
Qualifications: Performed on albums or live with: Chic Corea, Gayle Moran, Rick Dees, Julia Migenes, Charlie Tuna, Dave Pomeranz, Gloria Rusch, John Travolta, Peter Schiess, Jessica Williams, Lauren Blaine, Nicky Hopkins, Tommy

Brechtlein, Billy Dorsey. My dog, and some old guy down on Union & 7th.
Available For: ANY professional situation.

2 PA'S AND AMPS

- 2 Laineys cabs. 1 slant, 1 straight 70w Celestion spkrs. Lk xlt, sounds great. \$400 obo. 818-346 8618
- 1978 Marshall 100w head. Model 1959. Metaltronic modification done 9/86. Very loud, sounds, xlt. \$600. Derek 818-761-1843
- Eastern Acoustics RG-350 spkr enclosure. Great for electric drums/etc. 10 cu ft w/ 1-18, 2-7 & 2 tweeters. Internal crossover, biampable & fused. \$400. 818-508-0690
- Fender Vibrochamp black face, pre-CBS. \$115 firm. 818-783-6782
- Marshall 50w MK II head head w/ master vol. 1981. JCM-800 Series. Clean. \$400 firm. 818-788-0810
- Marshall Studio 15 portable amp. Like new. Great cond. \$300 obo. Bob 818-769-2142
- Marshall style 4x12 slant cab by Sunn. All black w/ metal grates spkrs/grilled at 300w, 8 ohms. \$200. 818-782-6782
- Mesa Boogie Cyquad pre amp & simulas amp, brand new. \$3200. Steve 213-557-1143
- RAM bass cab w/ 8" Guass spkr. Great cond. \$210. Kevin 818-782-6568
- Riviera amp head. TBR-1M. \$850 obo. Michael 818-951-2904
- Top of the line PA system. Crown, clips, EV, Peavey. Cost over \$15,000 new. Asking. \$4500. David 213-654-0926
- 50w Marshall combo. 2 10" Celestion spkrs. Xlt cond. Great sound, gd sustain, low noise. \$300 obo. Michael. 818-956-0829
- 100w Peavey Century head w/ parametric EQ & fx loop. \$200. 805-987-7641
- Ampeg V-4 cab. 4-12" w/ blown spkrs. \$100 obo. Mike. 213-483-4780
- Custom 30w bass amp. \$50. Steve. 461-2795
- Fender Champ, mint cond. Delivers fat sound for blues harmonica plyrs. \$100. Ron 818-341-5707
- Fender stage lead. 185w. 11 switching, 2-chnl, fx loop. 1 12" JBL spkr. Very gd cond. \$400 obo. 213-454-7597
- JBL 2-12 cab, Cabaret Series, empty. \$100 obo. Mike. 213-483-4780
- JBL cab w/ 2 8" spkrs. \$80 obo. Mike. 213-483-4780
- Lainei AOR 50w head w/ groove tubes. chnl switching capabilities. \$400. Vic 818-763-4778
- Marshall 4x10 black cab. 140w w/ Celestion spkrs. Killer sound, xlt cond. \$250 obo. 213-387-5109
- Marshall 4x12 cabs. 260w. all black w/ covers. 3 slant & 1 straight avail. \$350 ea. 213-208-6539
- Marshall 50w combo. 2 12" 25w Celestion greenback spkrs, mint. w/ tubes. \$200. Marshall style 4-12 cab, painted black w/ 2 EVM-12Ls. \$200. 818-761-3735
- Peavey Backstage amp, reverb, distortion. 3 band EQ. 10" JBL E-Series spkrs. Loud & compact. \$150. Ron 818-341-5707
- Pre-CBS Fender super reverb. 4-10" spkrs. Classic. \$550 obo. 818-980-7216
- Randall RC-80 stack, mint cond w/ 2-chnl foot switch. 2 cabs w/ 12" Celestions
- Rissan cabs w/ 4 12" Celestions each. \$350 ea. obo. Danelle. days 714-370 2270
- SWR Goliath bass cab. Brand new. \$650. 818-568-1290
- Tascam M-216 16x4x2 mixer. Great for PA or recording. \$1200. Elliot. 213-305-2861
- Wtd: Peavey Artist tube amp w/ 1-15" Black Widow. Reasonable. Bill 213-288-4148
- 5 Celestion 12" spkrs for std Marshall cabs. \$40/ea. Tim. 213-962-1868
- 1986 Marshall JCM 800 bottom. \$450. Perf cond. Jim. 213-372-3782
- Bass cab. New JBL E-140 spkrs. 2-15", 2-10". \$550. Ted. 213-651-3688
- Blamp 619 6-chnl power mixer. Xlt cond. \$250 obo. Roger 818-763-8416
- Carvin cab. 2-12" w/ EV & Celestion. Like new. \$175 firm. Steve 818-901-1832

- Carvin Vega 18" spkr in read loaded, folded horn reflex cab w/ dual front load 7" spkrs. Great sound. \$300. 818-705-7302
- Electrovoice S-15 III. 15" 3-way spkr cab. \$375. Kent. 818-780-3390
- JBL 4312 control monitors. 1 blown woofer. Clean cabs. \$350. Pat. days 213-933-6891
- Marshall 50w head, 2204S. Literally brand new. Must sacrifice at \$300. Rod 818-985 8725
- Marshall full stack. 100w Mark II head w/ master vol & 2 Marshall 4-12 bottoms. \$980 firm. 213-395-1319
- Mesa Boogie Studio 22. reverb w/ Graphic EQ, fx loop. \$300. Steve 213-483-4988
- Randall RG-100w head, 2-chnl ft switch. Perf wrkg cond. Must sell. \$400. Mario. 818-336-2122
- Roland M-160 16-chnl, 3-send mixer \$700; Oberheim 200w power amp. \$300. Spence. 818-991-9992
- Set of Peavy SP-2's stereo studio monitors. Biampable. Handle 300w continuous. \$400 obo. Moving, must go fast. Ed 714-945 8089
- Tascam M-308 mixing bnd. 8 input. Great cond. \$1200. Shaun 818-842-3417

3 TAPE RECORDERS

- Foxtex 16-trk mixer, 450/16, brand new. \$1600. Jim. 660-5019
- Foxtex X-15 4-trk recdr, hardly used. Battery & power supply plus compressor. \$275. Bruce. 818-781-2847
- Oberheim Xpander, mint cond. w/ cs. \$1500. 213-275-3165
- 8-trk recording studio equip, as is. Will not sep. \$1700 obo Richard. 213-715-1580
- Foxtex B-16 16-trk tape recorder. \$3500 obo. 818-763-0641
- Foxtex B-16M Top of the line, List + \$10,000. Brand new. \$5,000. Jim. 213-660-5019
- Foxtex X-15 4-trk. \$200 obo. Anthony. 818-994-3031
- Otari MX-9050 1/2" 8-trk. Perf cond w/ remote. \$3000. Robby. 818-999-0040
- Tascam 38 8-trk w/ DBX, stand & remote. Tascam 32 2-trk & Tascam M-30 mixer. Outdrd gear. Complete setup. \$5,000. Jim. 213-959-0945
- Tascam Porta-1, gd cond. \$350. 213-465-3767
- Teac 40-4 4-trk RTR pro tape recorder. DBX. rck mnt. \$799. Craig 213-399-6969
- Teac X-10 Mark II. RTR. 1/4 trk tape recorder. 10" reels. \$415. Craig 213-399-6969
- Akai MC-814 4-trk recdr. Mint cond. DBX, MIDI synch trk. Has everything. \$900. Joe. 213-216-6664

4 MUSIC ACCESSORIES

- Alessis MIDiverb I, w/ rck adaptor. \$125. Paul. 714-557-5350. Pat. days 213-660-5019
- Roland FC-100 foot controller. \$150. Roland TR-727 rhythm compair, \$175. 213-680-9501
- Shure SM-10A headset mic. Perf cond. \$90. Keith. 818-780-9196
- Thompson vocal eliminator, \$225 or trade for MIDiverb II. 818-789-4381
- Triplett Model 1200 power stabilizer, xlt cond. \$150. Conn Strobe tuner. Gd cond. \$125. Bob 818-769-2142
- Wtd: Alessis HR 16 drum machine. Will pay \$275 cash. Wid K 3 & K-5 sounds. 818 361-3765
- Yamaha XPX-90 perf cond. Used in studio. \$425. 213-680-9501
- Anvil cabs w/ combo looks. 1 for Marshall head, 1 Starbody. 1 strat. 1 Flying V. \$150 ea. Andre. 213-458-1097
- Apple II-E computer, 80-col card w/ printer & MIDI. Complete software & music access. \$1000 all Frank. 213-989-0945
- Apple II-E Passport MIDI interface & MIDI+ sequencing. Sonus Studio II sequencing. 5th X Librarian. Cost. \$700. Sell. \$150 all. Kent. 818-780-3390

- Boss delay pedal & Boss phase shifter. Both xlt cond. \$40 ea. Bill. 818-307-5331
- DOD rack mount reverb. R-845. \$75. Rob. 213-463-4555
- Echo Plex classic delay unit. Like new w/ ft switches. \$100. Tim. 213-962-1868
- Emu Systems drumulator. Gd cond. Sep outputs. \$175. 213-65-7675
- banex Multi-Fx ft pdl. Compressor, tube screamer, stereo chorus. \$50. Doug. 805-251-6466
- Lee Jackson Perfect Connection tube preamp. Hardly used. Must sell. \$400. Mario. 818-336-2122
- Linn 32-trk sequencer. Xlt cond. w/ disk drive. \$590. Tommy. 213-924-8242
- MIDI-verb II, \$250; Yamaha D-1500 delay. \$350; MX-8 MIDI processor patch bay. \$250. Spence. 818-991-9992
- Par 64 lights w/ cans, \$50 ea. Sci. 578-5821
- Road cs for keybrd or pdl brd. \$55 obo. Backdrop, sectional canvass. 8'x16'. \$500 obo. Enc. 213-462-0808
- Sansung wireless mic. \$200 obo. Anthony. 818-994-3031
- Tom Shultz power soak for max amp output at any vol. \$85. 805-987-7641
- Wtd: MXR Phase 90 in decent cond. Rod. 213-452-2236
- Yamaha SPX-90. Used very little. \$375 w/ box. Hunter. 213-459-8064
- Anvil 7-spe shock mnt rack w/ ATA hardwr. Xlt cond. \$250. Paul. 714-557-5359
- Anvil cs. 29-3/4x22-3/4x8, \$100; Seiko Tunemaster guit tuner. \$15. Rich 213 876-7527
- Anvil rack, holds 2 Marshall amps racked at bottom. 10-spk fx rack at top. All in line. Cost \$1200. Sell \$850. 818-782-8190
- Carvin 2-12 cab. Carpeted. EV & Celestion. Great cond. \$175. JHD tube preamp, gd distortion, rck mnt. \$75 or trade. Steve. 818-901-1832
- Rockman Rack mnt. Sustainer, stereo delay, chorus. \$425 obo. Mario. 213-305-8350
- Roland MS700 MIDI sequencer, xlt cond. w/ Mnt. \$200 obo. 818-568-1290
- Shure SM-58 mic. Brand new, still in box. \$75. 818-907-7013
- Wtd: Orig factory sounds for K-3 synth. From ROM-card. Steve. 818-361-3765
- Yamaha FX-15 drum machine. Works perfectly. Complete w/ mnt. Programmable. Great drum sounds. Easy to use. \$200. Ron. 818-341-5707

5 GUITARS

- Alembic Modulus Black Knife guit. 1981. w/ Graphite neck. Inc all extras. Gd cond. \$425 obo. Bob 818-769-2142
- BC Rich Warlock bass. Neck-thru, reverse matching headstock. 24-fret. PJ. NAM show exhibit model. hsc. \$1850 value. \$900. Chris. 213-374-2252
- Carvel strat style, American made 2 Humbucker pickups. Kahler tremolo. Lks xlt, plays/feels great. \$650. 828-346-8618
- Fender Bass. 78 US model. Black/red sunburst. Maple neck. Nice A/O cond. w/ hsc. \$360 obo. Pat. 213-667-0798
- Fender strat, mid-70s. American made. Black w/ maple neck w/ Fender hsc. \$395 firm. 818-783-6782
- Fender strat. July 65. pre-CBS. Small headstock. L Series. Sunburst w/ rosewood neck. Complete org. 1 owner since 1971. Tremolo, hsc. \$1900 obo. Pat. 213-667-0798
- Fender tele. Esquire Custom, 62 reissue. Rosewood neck, sunburst body w/ dbl binding. Almost unplayed cond. Ready time quality instrument. \$300 obo. Pat. 213-667-0798
- Gibson Explorer black, rosewood fingerbrd w/ hsc. \$380 firm 818-788-0610
- Guild Acoustic D-25, black w/ Grover heads & Guidhsc. 62 was obo. \$600. Pat. 213-454-8011
- Westone w/ EMGs. Incredible finish & cs. Great cond. \$320. Kevin 818-782-6568
- 1962 Fender reissue. Candy apple red. Telecaster. Very gd cond. \$475 obo. 213-454-7597

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•Custom made Fender small body w/ Chandler neck. Washburn tremolo system. Lks brand new. W/ hard cs. \$200 obo. Michael. 818-956-0629

•Fender strat Plus, new, sunburst, Fender Lace PUs. Mint cond. Rosewood neck. New cond. \$495. 213-663-1001

•Fender Tele quit. Black w/ blonde neck. \$350 obo. Joe. 818-242-3312

•Gibson Thunderbird 63, non-reverse, tobacco finish w/ Anvil cs. \$650. 818-249-1302

•Hamor Explorer, custom black paint, locking tremolo, Dimarzio's, mini, hsc. \$500. Ovalation Applause, 6-string acous w/ cs. \$125. 818-761-3735

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•1970 Les Paul Sunburst. \$425. Donnie. 213-666-4245

•1974 Gibson ripper, elec bass. w/ 2 PUs, 4 tone control switch. Natural wood finish w/ cs. Heard on Brain Salad Surgery (ELP). Mint Cond. \$300. Don. 213-838-8646

•BC Rich, new, black solid body Mockingbird bass w/ active EQ, Smyr Drcn PUs. \$650 obo. Justin. 818-576-7012

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•Harner elec 12-string prototype model, all black. Mint cond w/ cs. \$325. Mike. 818-994-6621

•Roland GR-50 quit synth w/ Steinberger GK-2 quit. \$2300 both. Peter. 213-743-3694

•Takarime F-340 acous, xlt shape, \$200. Gibson 1960's classic quit, nylon string. \$150. Joey. 213-871-6880

•Wtd: Dan Electro coral elec sitar. Gd cond. Debbie. D/ 213-670-1100, ext 3525 or N/213-634 7741

6 KEYBOARDS

•CP-80 elec grand w/ Anvil cases. Great cond. \$1500 obo. Gino. 818-772-0687

•Moog Prodigy synth w/ cs. Great cond. \$200. Kevin. 818-782-6568

•Roland D-550 never used. In box. \$1100. 213-680-9501

•Kawai K-3 digital wave memory synth. Xlt cond. \$750. 818-789-2436

•Moog Opus 3. \$160 obo. Garth. 213-667-9203

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•Roland JX-3P keybrd w/ hrd road cs. Like new. All mnIs. \$399 obo. 818-936-4278

•DX-7, clean. Home use only. Perf cond. \$750 obo. Michael. 714-625-1054

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8 PERCUSSION

•4-pc wood drum set. Zildjian hi-hats, cymbals, throne. \$325. Kay. 818-985-5254

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9 GUITARISTS AVAILABLE

•American sound. Gibson, Gretsch, Fender. Lead quit/ voc/sngwtr/sks pro position. Rack & vintage gear. Health balance rock, blues, country. 213-874-8272

•Expd pro quit avail for work. Into jazz, funky rock, blues, country, etc. Ala Orleans, Feat. Ricky Lee Jones, Michael Franks, Scofield, Burton, Vickert. 213-829-9779

•Explosive quit avail. Pro, dynamic, xlt singer/wrtr. Equipped, image, hungry, intense, org. Aerosmith, Who, Pistols, Zep, Stones, Hendrix, Lennon, Elton, Mdrn stuff. 818-843-7405

•Guit sks gigging band. Great chops, image, equip. Infl Schenker, Yngweil, Dimartini, Mendelssohn. Mgmt. lbi int a plus. Danan. 213-676-5473

•Guit/slide pwr sks R&R blues based band to join up w/ & make it big. Skinny, black hair, ugly. Keith Richards, Chuck Berry lids only. Jack. 213-665-3827

•Guit/sngwrtr, pro alt. equip, vox. New to LA. Sks estab band. Infl Zep, Purple, Skyndr, Whitesnake. 213-557-1143

•Inexpd. totally committed quit sks hit band. Jims Santana, Stones, Prentenders. The force is with you. Jim. 213-259-9815

•Lead quit avail. Lkg to join srs band. I have own style. Infls Buck Owens to Thunderbirds. Dale. 213-372-8306

•Pro East Coast lead quit sks HR band. Bkg, mgmt a plus. Have lots of stage/recording exp. Mark. 213-960-5523

•Veteran HRHM quit avail. Mjr mgmt, touring, recording, wrting, bkgk voc credits. Sks band w/ mgmt, strong material, direction. Ron. 818-766-7066

•Bluesy rock plyr w/ 6 yrs playing exp. sks bluesy rock band or plyrs to form band. Hrd wrks only. Enk. 818-765-8595

•Creative fem lead quit/lead voc/sngwtr/sks wrkg sit or studio or demo work. 15 yrs exp. Pros only. 213-320-8686

•Expd quit sks to J/F the metal band of the 90s. Infls KISS, VH, Color. Bob. 818-762-7752

•Fem quit avail. Infls from Stones to Sodal. Distortion. Non-pro sit, but srs. Linda. 213-469-4618

•Fem lead quit/voc/sngwtr avail for R&B, jazz & pop Infltd projts. All pro pls. 213-320-8686

•Fem lead quit/voc/wrtr, formerly w/ estab LA band, sks pop/crnl HR proj, Danelle, days. 714-370-2270

•Guit avail for estab metal band. No glam or pop metal. Progrsv & speed my specialty. Gd equip, trmp. Keith. 818-713-0415

•Guit avail to J/F band. Infls Ozzy, early VH, Ratt. Tony. 818-773-9930

•Guit lkg for straight forward R&R band or musicians to form one. Infl Hendrix, Vai, Satriani, Page, VH. Rich. 213-254-3622

•Guit sks cmrcl HR band. Infl Aerosmith, Tesla. Must have image, dedication. Srs only. 213-320-1403

•Guit/sngwrtr avail to back artist. Prefbly piano/singer. Can offer strong lyr, versatility, moral support, final contribution. Have equip, trmp. Tony. 818-993-9580

•Guit/voc lkg for musicians to create art. Infl Doors, Velvet Underground, Bowie, Jvy Division. No drugs or rock stars pls. Steve. 213-469-9645

•Guit/voc, 23, dbl on keys. Strong wrng ability. Rhythm, some lead. Textures. Guit synth. Extremely reliable. No clones pls. 818-772-0421

•HRHM quit lkg for band or willing to form new band. Infl KISS, VH, Styper, Lion. Brent. 714-888-8346

•Jazz/rock quit, 30. Ex-names. Very exprv. Flowing improvs, elegant chrd voicings, Session/flouring exp. Passport, rack/MIDI. Pros only. Dale Hauskins. 213-866-8444

•Lead quit sks cmrcl HR rock band w/ mgmt and/or record int. Infls McAlpine mIs Bnan May. Bob. 818-572-3085

•Lead quit, young tnltd, image, sks srs intelligent band or musicians. Infls Whitesnake, Lion, Winger, TNT. Larry. 805-496-8307

•Lead quit/voc avail for studio/live sit. Pros only. Rich. 213-876-7527

•Pre-80s punk quit sks band. Infl Stones, Stooges, Ramones, Damned, Pistols, Dead Boys. 714-989-3658

•Pro quit sks pro. Ac 15 yrs exp. MtJ style toward Lukather, Satriani. Located San Diego. Will relocate. 619-281-3860

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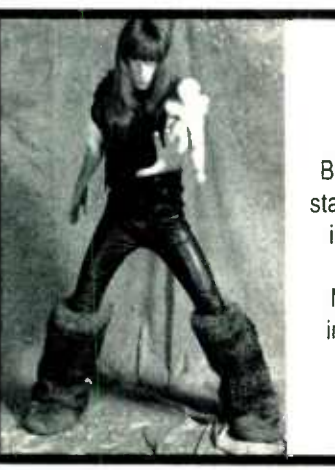
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•Expd pro guit avail for work. Into jazz, funky rock, blues, country, etc. A4 Orleans, Seat, Rick, Ricky Lee Jones, Michael Franks, Scottfield, Burton, Vickert. 213-829-9779

•Guit avail for grp w/ sound like Byrds mts Zap. Pat. 213-547-4264

•Guit lrg for straight forward R&R band or musicians to form one. Infl Hendrix, Vai, Salfirani, Page, VH. Rich. 213-254-3622

•Guit sks 4-c band. Gd lks, great chops. Infl Racer X, VH, Tom Jones. Jo. 818-366-7671

•Guit/sngwrtr sks musicians to form HR/progrsv rock grp. Music should be hard edged, cmrcly viable, gd melody w/ out sacrficing musical integrity. 213-962-0333

•Guit/voc sks band or musicians to form band. Infl Louis & Clark, Lions & Ghosts. Greg. 714-994-5015

•Heavy rock lead guit/sngwrtr w/ pretty boy image sks band or musicians. Pros only. Greg. 818-995-7626

•Ho1, 21-yr old gnt sks mel HR band. Xit smgwrtr w/ allen & equip. Infl KISS, Zep, Scorpis, Dokken. Srs only. Alien. 805-526-0502

•HR guit/wrtr/sngwr w/ lng blonde hair & image lkg for lng term commitment w/ srs pros. 818-995-7626

•Intense lead guit still lkg to JF extraordinary HR/HM band. Yes, I have it all. Mike. 244-8958

•Informed gnt sks band, pref estab. VH to Metallica. Greg. 907-8775

•Lead guit sks creative band/musicians to record/perform or collab. Styles Heart, Transfer, Mac, Starship, etc. Jay. 213-559-2505

•Lead guit, many styles, sks easy going tasty band w/ sense of humor. Terry. 213-828-3446

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•Lead guit/sngwrtr/lyricist sks srs pro HR band. Infl Aerosmith, Whitesnake, Rush, VH, more. Total dedication. Dave. 818-763-4573

•Mel HR blues wrtr/guit powered by Marshall. Stg prnc. Infl Bad Co., Aerosmith, Lover Boy sks or recording grp. Pros only. 213-274-0408

•Pro guit, older, knows everything No hair-do. Plenty of hair. I know too much. 213-454-3836

•Ready to roll guit, 25, sks image oriented band w/ songs, tmf & pro att. Infl Tesla, Winger, Richard. 818-716-9659

•Ready to roll guit, 25, sks image oriented band w/ songs, tmf, pro att. Infl Tesla, Winger, Richard. 818-716-9659

•Rhythm guit avail to JF thrash metal band. Adrian. 213-461-2164

•Socially conscious guit, own style & sound. Infl Nick Cave, Velvet Underground, Kemper van Beethoven. Steve. 213-622-5599

•Spectacular guit w/ intense chops & classical infl sks to JF band w/ top notch musicians only. Damien. 213-876-1626

•Tasteful, mel powerhouse lead guit sks pro sR. Infl Beck, Aerosmith, Bad Co. Currently doing sessions. Killer equip, stg prnc. Pros only. 213-274-0405

•Young pro guit, very dedicated. Can play his butt off. Loves R&B, but can play anything. Call if you are hungry for success. Ko. 213-837-1152

9 GUITARISTS WANTED

•Creative lead guit wtd by P/R band w/ mgmt, demo. Infl Springfield, Cars, Jovi. No smoking/drugs. John. 818-840-9131

•Explosive funk rock. Playing ability No. 1. Looks No. 2. Color, Peppers, Dan Reed, Jesse Johnson. Mark. 714-256-1823

•Fem guit wtd to start proj. Young w/ lk. att. Exp not import. Contacts. Infl Expose, etc. 818-790-5947

•Fem voc w/ 16-lrk studio sks gnt for live/recording. Infls U2, Floyd, Cure, David & David. Jeff. 818-985-0441

•Guit wtd into early Beck, Johnny Thunders. Jim. 213-466-5581

•Guit wtd, vox, exp. pro gear to complete orig wrkg band. No flakes, no expenses. Record int & oport. REM, Steve Earl, Stones. 213-874-1719

•Guit wtd. Orig band w/ imexpd/committed guit. Infl Dead, Santana, Heads, You're Weir, I'm Garcia. You love the groove, you have the "force". Jim. 213-259-9815

•Guit/sngwrtr to form dark gothic rock band. Infl Sabbath, Candle Mass, Rychie, etc. I have rehrl room. I am not a pro. SFV area. Srs only. Norm. 818-767-6227

•LOVE DOLL sks gnt for 2nd guit. R/L. Fem. 19-25. Touring, recording, superstar. Kim. 213-399-0446

•Rhythm guit wtd for upcoming band w/ lbi int, mgmt, atty. Bckg vox, image import. Immed showcases. REM, World Party, Replacements style. Cur. 213-293-8133

•THE ELECTRIC NOISE FOUNDATION sks avant garde guit. Technique, originality essential. Have mgmt, estab producer. Infl Electric Noise Foundation. 818-568-8352

•Attr: Top proj skg Class A guit. Must have star image. Our music style ala Strper, Journey, Europe. Rehrs Hwywd. 714-371-5279

•ECLIPSE sks HR/HM guit for upcoming gigs. Lng term commitment. Around 25. Lng hr image. Backups reqd. 714-965-0369

•Estab mel HR band w/ lbi int sks expd guit to complete proj. Erik. 714-871-3085

•Fem lead guit ndd for well estab all gnt HR band. 818-708-2570

•Fem lead guit wtd for all gnt band. Must have own equip. Michael James, M-F. 6:30-9:30. 213-733-0852

•Fem voc sks lead guit for band w/ connex ala Maniacs, Brckell, Concrete. Nicole. 213-933-9813

•Fem voc/lyricist forming band. Sks male guit/sngwrtr. Vox, lng hr helpful. Beginners OK. Infl Leppard, Cameo, Whitesnake. 213-779-3396

•Fully equipped & expd pro mel HR/HM band sks lead guit of same calibre. Image & quality voice a must. 213-473-4493

•Guit 18-25, reqd to form new band. Infl Beatles, new wave, Rush. Dead srs only. Robert. 213-666-7367

•Guit ndd for folk wave pop band w/ inde LP. Must have

acous & elec & sing high harmony. Byrds, House, Cougar. 466-8636

•Guit w/ unique ideas wtd for sng oriented P/R band w/ fem singer & nrl infl. Costello, XTC, House. John. 818-760-1460

•Guit wtd for high energy, trashy roots rock. Neil. 213-466-5581

•Guit wtd for versatile progrsv thrash style band forming. Only 100% dedicated call. Infls Metallica, Maiden, Angel Witch, Rychie, Zep, Floyd, Yes, Jane's. George. 818-999-4708

•Guit wtd to co-write w/ artist w/ airplay, lbi/pub int. Pros only. Steve Jones/Keith Richards. Diana. 213-469-1743

•Guit wtd, urban folk, funky, poppy, groovy bands nds guit who has taste. Doug. 213-661-1968

•Guit wtd. Dedicated. srs w/ edge & groove to join & collab w/ HR proj w/ 24-kr recording & mgmt & record int. Jeff. eves. 348-6170

•Guit wtd. M/F w/ exp ndd to complete live act. Infl U2, Zep, House, Prince. Have songs & pending deal. 818-906-8367

•HR guit wtd. Image a must. Must have black hair, 6' tall. Frank. 213-874-0581

•Keybt, drmf & bsl lkg for guit or voc. Prgrsv rock band. Infl U2, Adams, INXS. Pro att & srs only pls. Chris. 477-3547

•LR guit wtd to form mdm, aggrsv, cmrcd KROQ/Edge type band. No drugs, egos. Alan. 818-332-2205

•LR guit wtd. Infl Edie Brickell, Suzanne Vega, Melissa Etheridge, Tracy Chapman. Making master demo. Lisa Williams. 901-8740

•Lead guit ndd for forming infl'd Great White, Tesla, blues. Must have strong mel sense & gd sense. No drugs or Yngweis. Jeff. 818-348-5157

•New improved god sks wtd lead guit. No generic image. 213-962-2709

•Orig act w/ mgmt sks accomplished acous guit/bst proficient at both for Gabriel mts CSNY. Folk music w/ 3rd World Perc. Dennis. 818-545-1523

•Under 22, hrd wrkg, desire, confidence. Atmospheric, progsv, classy sound. Acous/elec. Open minded. Wide range of infls. Vision, goals. Pls read. Greg. 818-995-7402

•Young Andy Taylor/Gilmore guit w/ pro gear ndd. Musical infls Ultravox?, Ferry, Duran. Band has own rehrl/recording studio. Bruce. 818-881-8060

•2nd guit ndd. Infl Buzzcocks, Husker Du, early Clash, Jam, Undertones. Have EP, demos. Just nd live act to get it going. 213-424-2588

•Are you into Rush, Racer X, Maiden, Rychie? Ready for srs frt work? Technical HM band nds you. Image, trnsp, income, equip reqd. Ted. 213-923-2547

•BLACK POWER nds guit. Emphasis Rychie, Warrant, Shirley Temple. No flakes. Lng hr, tatoo image. Jim

Johnson. 818-343-1114

•Country blues piano plyr/singer sks country country blues guit/singer to form pro band. Debra. 818-505-8921

•Fem guit wtd for all-em band. Young, energetic. Liz. 213-652-4165

•Fem lead guit/voc to record/showcase now. Into ldk rock, new wave, dance, spandex. Garth. 213-667-9203

•Funky R&B guit, M/F, wtd for now-forming funk band. AC/DC stuff. Must sing. Some choreography. Pros only. 213-935-4603

•Guit wtd for powerful creative influential, no BS, blues rock band. M/F. Image not reqd. No glam or trash thank you. Erik. 213-471-3908

•Guit wtd. Star quality guit wtd to complete estab HR band. 818-985-2744

•HM band w/ 2 albums lkg for killer guit. Must know harmony. 818-348-3577

•JADE sks guit. Send pic, tape to PO Box 291492, LA, CA 90029

•Lead guit ndd for Variety 740 C&W grp. Must sing lead & backy. Infls. 818-791-432

•Lead guit wtd for cmrcd HR funk band. Dan. 818-703-6396

•Lead guit wtd to form crnst metal act ala Metallica, Dio, Sabbath. Image a must, pros only. Chris. 818-763-5974

•Lead guit wtd to form new R&R band. Must have gd equip, dedication. 818-502-0952

•Progrsv technical HM band, infls Rush, Maiden, Racer X, Rychie. We nd a frtl blazer. GIT grads welcome. Ted. 213-923-2547

•Radical guit & drmr ndd for orig thr showcasing clubs weekly. Free rehrl in N. Hwywd. Chris. 818-980-3176

•ROCKING HORSE sks 2nd lead guit for mel HR/HM band. CN. 213-463-9710

•SHOOT SHOOT mel bluesy, sexy HR sks flashy egotistical bad boy guit. Gigs, mgmt int, great songs. Blch slappn pros only. 818-785-6236

•THE HUNGER is an alternative rock band w/ exceptional tunes. Skg cutting, experimental, technically together, adventurous lkg. Maguire. 213-659-8742

•THE PASSION sks master guit. Hard, write, dark, bright. 213-456-5985

•Xit lead guit reqd. Under 25. M/F. Fab image. Infl Bowie, Scorty, Motown, Alan. 213-392-1825

•Young bluesy heavy guit ndd by ex-Riff Raff drmf & voc for new band. Ctl, AC/DC, Aerosmith, Bullit Boys style. Image, equip, stg prnc ndd. Martin. 818-874-2354

10 BASSISTS AVAILABLE

•Bst avail for all types recording & orig showcasing. Pop, funk, wave, mdm image, sounds, Steinberger, Stick, key bass. Pros pls. Joel Pallester. 213-578-6438

•Bst avail. Expd live/recording. Infl Minutemen. Sks Psycho-trio, Goida. 818-907-5133

•Bst voice/guit, dot sngwrtr/arranger, 10 yrs exp Avail for wrkg band w/ creative goals. No HM/HR. Ron. 213-214-1950

•Pro bst w/ vox & great stg prnc avail for wrkg sits. Well rounded w/ funk & R&B specialty. Xit equip. Infl choreography. Michael Vigilante. 818-503-0048

•Bst, 36, out of practice. Lnk for people who wnt to play 3 or 4-chord blues based R&R on weekends for fun. 818-846-4427

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FREE CLASSIFIEDS

Bst, early 30's, still skg 2-guit HR or metal band. Trm plyr. No glam, geeks, kids, startup projs pls. Bryan. 818-882-1857

Bst, jazz, fusion, stids, lkg for pro sit. George. 818-791-2703

Bst, mid-20s, for srs org R&B band. Lng hr. No n9m, drugs, geeks, lags. Jks, eves. 818-762-1425

Bst lead voc, avail. Skg wrkg club or csl band. Versatile. Much exp. Tom. 818-763-7627

Bst sngwrtr/sks expd dmr, voc & guit to form org HR band. Infi Aerosmith, VH, Trick, Andy. 213-874-6793

Expd bst/voc, great ear, groove sks wrkg band. Prefer lunk, R&B, fusion, T40. Slap pop & mel innovative sense. All styles. Dmiri. 213-874-4077

Versatile groove minded bst lkg for wrkg T40 R&B & csl band. Russ. 818-895-1161

Bst for rock band. Infi Replacements, Beatles, Pretenders. Steve. 818-901-1832

Bst from England. Plays great, lks great. Sks pro rockin band. Steve. 213-463-7795

Bst sks estab wrkg band in Hwyrd/West LA area. Infi Blues, Smiths, U2. No metal. Ron. 213-465-9602

Bst, 26, w/ image, rgn, chops, exp, stage prnsly sks FIT, estab rock band w/ mgmt, bckg. Infi Crue. Randy. 818-366-8925

Now audiotaping bst for orig worrio. Ryche, Metallica, Dokken, Satriani. Srs only. Dan. 213-463-4720

Pro bst sks the right srs pro HR band. Has image, equip, desire. Infi Cinderella, Lion, Skid Row. No hard metal. Erik. 818-280-5619

Pro bst w/ voc & great stg prnc avail for wrkg sts. Well rounded w/ lunk, R&B specially. Xtc. avail. Michael. 818-503-0048

Rodney Erskine lkg for Todd Park. 818-609-0244

Stefan Ellis. Grammy-winning R&B bst, avail for pro HR R&B srs only. 213-287-0939

Treshy glam bst w/ bick ihr lkg for real band. Black leather, tattoos, kva. EOW/ lkr from hell. Jake. 213-962-8865

TO BASSISTS WANTED

Black bst for hot R&B funk band w/ recording proj & solid gigs. Pros only. No drugs. No rock/metal plyr. 213-734-1443

Bst ASAP for THE LOCAL GROUP for gigs, recording. Infi Coater, Police, Joel. No Mercenaries. Bill. 213-538-4077

Bst ndd to complete band almost ready to play live. Infi Big Star, Byrds, Velvet Underground, Beatles, Stones. Must have equip, dedication. Matt. 818-708-7475

Bst ndd to complete R&B band Infi Zap, Bad Co., Aerosmith. Must sing/perform. Have equip, insp to Valley. Jonathan. 818-791-0184

Bst to form org HR groove band w/ top connex. Infi Power Station, Living Color, Persons, Dokken. Dependable hr wrk. Dave. 818-446-2052

Bst wtd by band for gigs. Rockabilly inits. 213-257-1195

Bst wtd by expd guit & dmr for cmrly oriented rock. Nd Imps. equip. Infi VH, U2. Sean. 818-704-8333

Bst wtd by mjr LA HR band. Pro skills, gear, att, image. We have studio & money. No drugs. Javelin. 714-543-8582

Bst wtd for 2-guit hard edged org R&B band. Little Caesar, Circus of Power, Motocore, AC/DC, Zodiac evn No glam. 213-467-6202

Bst wtd for band forming in South Bay. Alternative college sound. Infi Concrete Blonde, Kate Bush, Danned, Singing perid. Michelena/Gifford. 213-539-3109/213-540-8494

Bst wtd for estab HR grp. Bckg vox essential. Must be led by Cod. 213-422-2211

Bst wtd for metal band. 18-21. Infi Metallica, Maiden, Mega Death, Saints. Must have equip, trnsp. John. 818-366-7243

Bst wtd for org R&B band to play clubs, parties. Must have trnsp, equip. Infi REM, Replacements, Jane's. Andrew. 213-457-7241

Bst wtd for org rock band. We have bckg, gigs, dedication. You nd rock image, pro ability, exp, responsible srs att. No duggies. 714-838-5559

Bst wtd for pro rock act Infi Dokken, Winger. We have studio, mgmt, Infi. Dbl on guit a plus. Micky. 714-898-4007

Bst ndd into post punk undergrd party music. We have songs in studio. You have your act together & IQ over 16. Marshall. 213-460-6016

Bst wtd to form band. Must play gd groove for bluesy rock. Erik. 818-765-8595

Bst wtd to form prgrs speed metal band from ground up. Must be creative w/ chops. Gd equip & trnsp a must. Keith. 818-713-0415

Bst wtd to play high energy, trashy roots rock. Neil. 213-466-5581

Bst wtd. Dedicated, srs w/ edge & groove to join & collab w/ HR proj w/ 24-irk recording & mgmt & record int. Jeff. Eves. 348-6170

Bst wtd. M/F w/ exp ndd to complete live act. Infi U2, Zep, House, Prince. Have songs & pending deal. 818-906-8367

Bst, 18-25, reed to form new band. Infi Beatles, new wave, Rush. Dead srs only. Robert. 213-666-7367

Bst, pro only. Recording mjr studio. Lng hr rock image. Equip, chops. Infi Dokken, TNT, Whitesnake, etc. Srs only. 213-876-0369

Chrstian band, FAIR EXCHANGE, sks bst for album proj & concerts. Steve Hedin. 714-670-9139

Dynamic rock band sks bst. Infi Circus of Power, Who, Cult. Paul. 876-8237

Fem bst wtd for all fem Chicago TX blues band (amateur now, club dates later). Easy going. Mixed exp levels. Come jam. Lindsey. 213-822-9474

Fem voc lyrical forming band. Sks male bst/sngwrtr. Vox. Ing hr helpul. Beginners OK. Infi Leppard, Cameo, Whitesnake. 213-779-3396

Glem bst w/ Crue, Poison all wtd by guit w/ pro sngwrtr. Grng, connex, image to for bdr/pretty shock grg. Lks, Infi a must. 818-289-8484

Guit & dmr w/ orig material sks bst w/ vox. Must have stage/studio exp. Equip & trnsp a must. Gary. 213-453-3797

HR band w/ mgmt sks bst. Must be young. Ing hr. great rock image. Musical styles Crue to Leppard. 818-704-9144

Next John Paul Jones/Andy Summers? Wtd: Bst into playing bass! Orig rock groove. 213-463-3284

NOVA SCOTIA sks powerful bst. Lks, no att. Dave. 818-703-1665

Orig act w/ mgmt sks accomplished bst/vocous guit proficient at both for Gabriel msk CSNY. Folk music w/ 3rd World Perc. Dennis. 818-545-1523

Polyrhythmic bst wtd, into cross-rhythmic improv, for radical new dimension in spacey R&R. Allan. 213-659-9929

PRIDE AND PERIL sks bst for showcases. We have mgmt, attrby, Infi REM, WorldParty, Smithereens style. Bckg voc helpul. Kurt. 213-293-8133

Pro bst sks powerful lunk/R&B proj. 714-634-0217

Pro HR band sks exceptional bst w/ vox & killer ing hr image. Lnk. TNT, Dokken, Ratt. No flakes, exp, drugs. 213-323-3687

Rockabilly standup bst wtd. Infi Dave Edmunds, Stray Cats, Elvis. Brad. 818-447-5510

Singer/sngwrtr/guit w/ Infi int sks bst/voc for proj. Lbl int. Infi Beatles, Springsteen, Fogarty, etc. Ken. 818-989-7205

Stop! If your fingers jam to the blues lke Zap/VH, then call. Yanick/Bill. 213-987-1234/213-866-1167

Tasty bst avail for STINGRAY. AO HR band. Must be Infi plyr w/ killer image. Shows coming up. Darren. 818-308-0751

Young John Taylor wtd. Musical Infi Ultravox, Ferry, Duran. Band has own rehstr/rdcing studio. Bruce. 818-881-8060

2 guit sks bst to form new org style of music. Srs, dedicated only. Pat. 213-466-8191

2 guitars & voc sks HR bst. Extremely mktbl material. Infi Scoops, Whitesnake, Leppard. Ready to gig immed. Pros only. 818-241-0147

Absolutely ready rock band sks bst. We have rehstr, demo, all plyrs. Jim. 820-9735

BAD BOY BLUES sks bst who can groove. Must know blues & rock. Infi Aerosmith, Zep. 213-866-1167

Bst member wtd. 1 srs minded dependabte guy to play bass guit. No show-offs pls. Eddie. 213-402-3709

BLACK POWER nds bst. Emphasis Ryche, Warrant, Shirley Temple. No flakes. Lng hr. tatoo image. Jim Johnson. 818-343-1114

Blues groove lyrical bst wtd for off-beat trio w/ Manhattan org blues artist. Darryl. 474-0450

BOURBON RICHARD now auditioning bst. We play rock lt, boogie blues. Infi Ollie North, Oprah Winfrey, Phase, Prince, INXS, Larry or Scottie. 818-765-8595

Bst for paid showcase proj. Must be tight, in pocket, groove plyr. R&R w/ punch & message. Eddie. 818-782-7102

Bst ndd for guit/sngwrtr to create kva srs metal band. If music is the only thing you know call Erik. 213-388-7047

Bst ndd for hard dark post punk band. Must have gd equip, insp, Avail 3 nts/wk. 213-225-1269

Bst ndd to complete AO blues psychcd 90s band. Socially conscious inid a must. 213-399-5997

Bst ndd to complete cmrly HR band. Infi Lion, Jazzebel, Journey, Equip. Image, trnsp, bckg voc a must. 20-22. Cart. 818-570-0774

Bst reqd. M/F. Under 25. Infi Motown, Bowie, Scrtty. Alan. 213-392-1825

Bst wtd for fusion band w/ mgmt & music pub contract. Must sightread. Tape avail. Mark Yandell. 818-766-6252

Bst wtd for metal band w/ fem vox. Infi Ryche, Roses, Poison, Image, vox essential. No att, no drugs. Before 10pm. 818-994-7265

Bst wtd for new hot dance band. Vox a plus. Pros only. Carol. 714-599-6920

Bst wtd for org semi-progrsv HR/HM rock band. Must be dedicated. Have previous band exp. Matt. D/213-854-6300 or N/818-769-5640

Bst wtd. Working top LA reggae band. 213-858-6905

Bst, 20-25, sngwrtr forming new band. Have everyone but bass. Infi early M-TV, Fuxx, Firs, Roxy Music, Heads. Neal. 213-444-9131

Bst, young, thin & energetic ndd for band w/ record. Must be avail 7 nts/wk. Steve. 213-318-9162

Bst voc w/ xtl playing ability, image, pro gear & dedication for org R&R w/ groov. Cmrci appeal & fem front. 213-851-2196

Bst voc wtd for open minded KEDG-style cover grp. No drugs, cigaretttes pls. Warren. 714-772-5028

English fem Jovi/Jarvis/Adams. Powerful org songs. Top mgmt. Nds solid bnd. Groove, feel, lks, stg prnslty for cmrly rock band. 213-451-4663

Estab grp lkg for bst w/ some vox. Straight ahead rock & R&B orgs & covers. Gd wrkg att a must. Rod. 213-452-2236

Fem bst wtd for all fem band. Young, energetic. Liz. 213-652-4165

Groove oriented bst wtd to complete band. Infi Trick, Charlie Sexton, INXS. Must have strong image, studio exp, vocal ability, rhave mgmt. studio. 213-324-6979

Hot lkg HR bst w/ pro att & rock image ndd to complete 5-pc HR band. Infi UFO, Whitesnake. 213-461-8430 or 818-985-1271

If you think you're badass enough, give me a call for this super funk proj. Infi Peppers, Fishbone, Funkadeic, Christopher. 213-485-7222

LA's most badass band sks bst w/ lots of hair. You nd lks, lots of lks. Did I mention lks? Infi Poison, Crue. 818-360-5219

Pro guit/dmr auditioning male bst/bckg voc. Image import. Int a must. All orig, mel, bally rock. Tony. 213-949-5510

Pro mel heavy rock band sks exceptional bst w/ exp, vox & killer ing hr image. No flakes, egos, drugs. 213-323-3687

SHOOT SHOOT! mel/bluesy, sexy HR sks flashy egotistical bad boy bst. Gigs, mgmt int, great songs. Bitch slappin Pros only. 818-765-6236

Srs funk band sks bst. Singing a plus. If you don't funk, don't call us. 818-718-0227

THE HUNGER is an alternative rock band skg a dark grooveing & mdrn confident bst. Music matter, your hair doesn't. Maguire. 213-659-8742

Two beginning/intermed guitars. 19 & 20. skg beginning/intermed dmr and/or bst for csl jamming. Larry. 213-472-1045

Young bluesy heavy bst ndd by ex-Riff Ralf dmr & voc for new band. Cult, AC/DC, Aerosmith, Bullitt Boys style. Image, equip, stg prnc ndd. Marin. 818-784-2354

Be heard by people who can make a difference. Recording proj band sks pro bst for possible deal. Gary. 818-609-1113

Bst ndd for heavy dark undergrd 2-guit sound. Infi Velvet Underground, Nymphs, Sabbath. 213-465-4498

Bst ndd for org innovative agrsv rock band. Wrkg w/ name producer. Also have Infi & top mgmt int. Must have gd image, pro att. 213-934-7610

Bst ndd to fig w/ voc solo act. Accus pretd, elec maybe. Infi Violent Femmes, Fairport, Greg. 818-894-3452

Bst wtd by P/R band w/ mgmt, demo. Infi Springfield, Cars, Jovi. No smoking/drugs. John. 818-840-8131

Bst wtd for cmrly HR band from East Coast. Style & ability ala Strom, Anthony, No Sheehans. No drugs, no egos. Pros only. DDK. 213-473-3694

Bst wtd for HR band. Orig music. Larry. 818-352-9085

Bst wtd for mel metal band. Album credits, inctc bckg.

rehsl studio. Mjr Infi Int. Joey. 714-630-9201

Bst wtd for org acous/elec rock band w/ connex now forming. Trm spirited, sng oriented. Keith. 818-985-9508

Bst wtd for org band w/ in/exp/committed guit. Infi Dead, Santana, Heads. You love the groove, you have the 'fence'. Jim. 213-259-9818

Bst wtd for sleazy hard grinding rock band. Huge lint, att, image a must. 213-960-7782

Bst wtd to complete org rock band w/ mgmt. Inits Boston, Kansas, Yes. Rehtrs LA area. 714-992-2066

Bst wtd. Srs, pro only. 714-930-8193

Bst wtd. Voc, exp, pro gear. To complete org wrkg band. No flakes, no expenses. Record int & oppor. REM, Steve Earl, Stones. 213-874-1719

Glem bst wtd w/ Crue, Poison att & image that is pretty boy, bad boy, mega hair, shocker. Well connected, pro sit. 818-289-8484

MIDNIGHT sks cmrd HM bst. Rehtrs/stage now. No duggies. Pros only. Anthony Night. 213-467-2647

Syncopated pumping bst w/ style & creative taste to complete artistic musical journey. Dedicated only. Infi 4AD, Eno, Bowie. Mike. 213-263-7050

11 KEYBOARDISTS AVAILABLE

Keybdst, dble on guit, vox, drums, w/ full MIDI studio for demos, snldr, sessions, etc. Jazz. 818-767-2109

Keybdst/voc/lell hand bass avail for wrkg club bands. T40, oldies, classic. Jay. 213-396-4229

Keybdst/voc, dbl on guit sks rock or pop grg. 23. Strong wrkg ability, ing hr image. Not a flake, no drugs. 818-772-0421

Wordless multi-keybdst, formerly w/ Sarzo, Aldridge, Killer equip, chops, rock image. Recent album credits include Vanille, Impellitory. Pros only. Phillip. 213-989-9386

Keybdst avail for Ryche/Maiden types. Live or recording projs. 213-969-9318

Keybdst/voc skg wrkg w/ estab wrkg band. Pra'nc R&B, P/R, reggae. Gd equip & chops. Mr. Z. 213-857-0565

Multi-keybdst/composer/arranger/voc avail for recording & producing sts. Have complete MIDI studio for pre-production. Brian. 818-985-3120

11a-Xtl pro keybdst sks tours, recording. Ex-Tower of Power, Sheila E, Erik James, Marlena Shaw, All styles, all keyords, including B-3. Dave Matthews. 415-841-4971

Fem keybdst, dble on guit. Extensv road/club exp sks wrkg pro sit. T40/pop/R&B. Sing's backup. Gd equip, image. 213-935-6214

11 KEYBOARDISTS WANTED

Fem voc w/ 16-irk studio sks keybdst for live/recording. Infi U2, Floyd, Cure, David & David. Jeff. 818-985-0441

Keybdst wtd for P/R cmrly band. Must sing backup. Jake/Jack. 818-348-6058/818-763-9134

Keybdst wtd for estab wrkg csls band. Must sing strong lead, reed music, have up to date equip. 818-342-8461

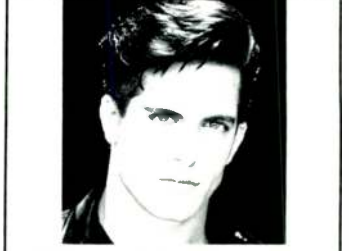
THE ELECTRIC NOISE FOUNDATION sks multi-synth. Equip, Technique, originality essential. Have mgmt, estab producer. Infi Electric Noise Foundation. 818-568-8352

Attn: Skg Class A guit. Must have star image. Our music style ala Strayper, Journey, Europe, Rehtrs Hwywd. 714-371-5279

Keybdst to form org HR groove band w/ top connex. Infi Power Station, Living Living Color, Persons, Dokken. Dependable hr wrk. Dave. 818-446-2052

Keybdst w/ DX-7 wtd by 12-string soloist. Must have equip. 818-799-7905

Keybdst wtd for hot R&B funk band w/ recording proj & solid gigs. Pros only. No drugs. No rock/metal plyr. 213-734-1443



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- Keybdst wtd to form mdm. aggrvs. cmrd KROO/Edge type band. No drugs. exp. Alan. 818-332-2205
- Keybdst/producer/ranger nnd for R&B demo and showcases perfs for black fem voc. Is there an LA & Baby Face out there? 818-343-5512
- Keybdst nnd for folk wave pop band w/ indie LP. Must sing harmony. Byrds, House, Cougar. 465-8536
- Polymythmic keybdst/synth wtd, into cross-rhythmic improv. for radical new dimension in spacey R&R. Allan. 213-659-9595
- Pro singer/sngwr w/ great material & mgmt lkg for pro keybdst w/ equip to form writing partnership & create a hot band. Srs only. Seth. 213-659-4737
- Producer skg dramatic R&R synth artist to invest and/or be featured in fabulous 4-D show. Dr. Boren, midnight or mornings. 213-483-6876
- SHAKE, RATTLE & ROLL nds keybdst. Start ASAP. Knowledge of material. Must be able to produce authentic sounds of 50s/60s. 50% local/50% NV. Bobby. 213-437-5531
- 2 Keybats reqd for mjr act for 90s. Equip essential. Must be accomplished & willing to work hard. Alan. 213-392-1825
- Arranger/keybdst wtd for prgrsv country band to record & gts. Pro att a must. Srs only. 714-858-0882
- Christian keybdst wtd for hot new proj. We have own killer studio. Ministry minded only. Peter/Mike. 818-907-7240/818-988-1999
- Fem keybdst wtd by fem P/R orig band. Lead vox a plus. No drugs, no flakes, no T40. Srs only. 818-982-4153
- Keybdst for solo 12-string artist wtd w/ DX-7. 818-799-7903
- Keybdst nnd for new R&B band. If you're creative & dedicated you're the one we want. 818-500-0952
- Keybdst nnd for T40 variety C&W rock grp for lounge work. Stan. 818-798-7432
- Keybdst sought as accompnst for black fem voc on local showcase perfs & auditions. Must read music. R&B material. 818-343-5512
- Keybdst w/ great piano, B-3 & horn section sounds wtd for estab band. Inlts Stones, Cougar, Petty. Ron. 818-506-8774
- Keybdst wtd for fusion band w/ mgmt & music pub contract. Must sightread. Tape avail. Mark Yandell. 818-766-6252
- Keybdst wtd for new forming pop dance band w/ sampling & sequence exp. Inlts Firs, Prince, TFF, Eurhythmics. 213-857-7035
- Keybdst wtd for new hot dance band. Vox a plus. Pro only. Carol. 714-599-6920
- Keybdst wtd for wrkg csl band. Must sing, play left-hand bass. All styles. Pro only. Steve. 818-884-8686
- Keybdst wtd to collab w/ voc for contemp rock Christian

- perfs & tour. 213-494-7909
- Keybdst to collab w/ well-connected singer/sngwr. Pop music ala Mr. Mister w/ Steve Perry vox. Must have contemp sounds. Don. 818-716-1593
- Orig metal w/ EP & mjr lbl int sks keybdst w/ bkgk voc ability. No sleazebags. For recording/live presentations. Mark or Suza. 818-766-9314
- Platinum proj sks dynamic keybdst to complete mel HR band. Producers, lbl int. Barry. 818-785-5352
- Sophisticated R&B/pop crossover artist searching for keybdst for tour prep. Photo, bio, tape reqd. Bealnce. 213-931-2294
- Srs funk band sks hot keybdst. Singing a plus. If you don't funk, don't call us. 818-718-0227

12 VOCALISTS AVAILABLE

- Dynamic fem voc skg HR band. Inlts Kicks, Cru. Cindy. after 4. 818-377-4040
- Fem voc avail for studio work. Leads, bkgkngs. Sightread, perf pitch. Expd, pro. Tape avail on req. Jennifer. 818-769-7198
- Fem voc w/ stage prnc sks mature band/writing partner. Inlts Bohemians, Maniacs, Sting, Gabriel. Audrey. 213-838-0660
- Frontman avail for the right undergrd band. Inlts Cuit, Crue. Bob. 818-572-3058
- Lead voc w/ int'l, image, exp, equip lkg for estab mel HR band. Inlts Tale. Fallon. 213-468-9843
- Male voc. 25 yrs. Gd lkg. Ready for funk. Sngwr, keys, guit, MIDI exp. Inlts Color, Level 42, Cameo. Andy. 213-962-3484
- Pro voc, fem, powerful voice lkg for sngwr w/ material. Rock, R&B, dance, pop, rap. To record & showcase for record co. Ken. 213-487-5318
- Tintd sassy sexy singer. I can hang w/ the boys w/out letting you forget I'm a girl. Randee. 213-654-7881
- Voc. dbts on rhythm guit, lkg for mel dramatic band. Pro only. Inlts Cocteau, Bush, Gabriel, Eno. Joey. 399-4446
- Worldclass lead voc sks mainstream rock band ala Jovi, Winger, Whitesnake, Leppard. I've got the voice, the look, the exp. Pro only. 818-997-0819
- Blues singer lkg to play live. Orig material. Mjr intls Etta James, Howlin Wolf, Plant, Janis, Allister. 818-997-7974
- Country rock fem singer will trade vox for demo work. Can harmonize w/ anything. 818-762-9754
- Famen avail. Fem voc avail for demos free - no charge. 818-983-9190
- Fem lead singer/sngwr w/ strong voice, stg prnc & pro att lkg for P/R band. Shelly. 213-390-5922
- Fem singer sks srs minded T40 or R&B band. Kanee. 213-388-7351
- Fem voc avail. Bluesy rock style. Inlts Preteders, Divyns. Image, att, lyrics. 213-654-9187
- Fem voc skg band. T40 or other. Steve Nicks type voice. 3 yrs trainings. Willing to work w/ grp. 3-octv range. Tammy. 714-675-7428
- Fem voc skg wrkg T40/cmrd rock band. Dance/theatre training. Attrctv. Angie. 213-874-6698

- Fem voc w/ live & recording exp sks pro sit. Recording or live. Lauren Blaine. 818-246-9920
- Fem voc, strength, versatile, creative, driven, ready to make records & deals. Skg pro sit. Producer or band. For musical success call Vicki. 213-850-1531
- M/F duet avail for lead or bkgkng session work. Pop & R&B. Rich harmonies. Pro only. 213-388-1211
- Male lead singer sks band/musicians. Expd, great lkt, att. Inlts Glamour Camp, UD, Pretenders, Palmer, Bowie. 818-345-5114
- Male voc avail for studio work. Demos, etc. P/R styles. Inlts Elton John, Billy Joel, Steve Perry, Journey, Peter. 213-874-9316
- NY mid-tenor sks loud fun-loving musical family into gnt-oriented post punk thrash in NY Dolls/Pistols tradition. Hlywd area. Marshall. 213-400-6016
- Ready for unique multi-cult class act? Ring & I'll sing. Energized vox. P/R, dedicated tm plyr. Mgmt, lbl int nnd. Gregory. 213-439-4615
- Singer/sngwr. 35, has demos. Nds band or musicians for showcasing. P/R, some pay, % of door. Santa Monica area. 213-450-7259
- Vibrant, energetic attract fem singer w/ great prnsity, versatility. Rock, R&B, country. Emily. 818-767-6253
- Voc w/ 4 yrs exp on NE club circuit sks pro mel metal band. Power vox, lyrics, xlt stg prnc, dedication. Inlts Tale, Soto, Harrell, Dokken, PA, demo. Alia. 619-538-1333
- Voc/guit lkg for musicians to create art. Inlts Doors, Velvet Underground, Bowie, Joy Division. No drugs or rock stars pls. Steve. 213-469-9645
- Voc/rhythm guit interested in band w/ material. Inlts Bush, Eno, Gabriel, Joey. 399-4446
- Voc/sngwr. 23, dbl on guit/keys. Unique voice. Inlts Joe Jackson, Erik Harmon, Elton, BB King. No metal, drugs, flakes. 818-772-0421
- Ardent voc nds orig band w/ emotional songs w/out vocal lines. I'll sing. Mark. 213-733-3796
- Attrctv fem voc. dbts on sax. Live/studio exp. Skg jazz oriented, R&B, or pop proj. Photo, demo avail. 818-789-5171
- Country blues singer would like to JF band. Also sing harmony & can rock my keys. Debra. 818-505-8921
- Exotic fem rocker, 4-octvs. Pro dancer, pro sit only. Alexandra. 818-966-3732
- Expd male voc, 26, pro att, gd image. Inlts include Beatles, Gabriel, Sting. Sks like minded mdm rock proj. Srs pres only. Jim. 213-668-0913
- Fem lead voc w/ pro exp & image avail. Inlts Eurhythmics, 10,000 Maniacs, New Bohemians. Rachel. 818-506-8774
- Fem voc avail for orig motivated P/R band. Inlts Richard Marx, New Years, Toto. New in town. Nakka. 818-506-0303
- Fem voc avail for studio sessions, leads, bkgkngs. Sightreads, perf pitch, expd, pro. Jennifer. 818-769-7198
- Fem voc lkg to join R&R band. Personality, lks, range. Inlts Tale, Plant, Joplin, Hurry, I wanna jam. Srs only. Teresa. 213-469-0383
- Fem voc skg T40 clubs, csl gigs in San Diego area. Houston/Streisand int'l. No drugs. Chants avail. Gerilyn. 619-268-3470
- Fem voc wist to form band. All inlts welcome. No egos. Srs HR's. Teresa. 213-273-1333
- Fem voc, pro att. Expd w/ lks, range, versatility sks csls, demo work. R&B, pop, rock, stids. Debbie. 213-478-2291
- Frontman, extensv stage/studio exp lkg for dynamic rock act. 4 octv range. Great lkt. Must have mgmt or bkgk. Kevin. 818-885-1601
- Hot fem voc w/ xlt lng hr image, phenomenal range & great stg prnc sks cmrd HR act ala Heart, Vivox, Scandal. 818-988-6738
- LA voc, pro, sks srs funk rock band ala Power Station. Inlts Hultine, Palmer, Joey. 213-372-9387
- Male lead voc, 1st tenor, studios voice. Sks T40, csl or classic rock band. 2-4 nts. Srs pls. Jay. 818-994-5002

- Male voc sks crunch metal act ala Metallica, Dio, Sabbath. Chris. 818-763-5974
- Pro voc/sngwr/lyricist w/ performing/recrdng exp lkg for estab high energy cmrd rock band. Inlts Flami, Perry, Anderson, Mercury. Robert. 714-893-2047
- Singer from Louisville, KY lkg for band sit intent on earning & sharing to success. Ready to audition. Flight booked 4/16. 502-448-9686
- Slim, gd lkg voc/sngwr w/ powerful distinctive voice lkg for HR proj. Cuit, Tomorrow's Child, Aerosmith. Gd songs & gd lkt nnd. Martin. 818-784-2354
- Voc/guit sks band or musicians to form band. Inlts Wizard & Clark, Lions & Ghosts. Greg. 714-994-5015
- Xlt singer/sngwr avail. Sks composer/trk wizard. I have recorded an album & have many credits. No beginners pls. Elmer. 213-399-4492

12 VOCALISTS WANTED

- East Coast guit sks cocky voc to start new proj. Your coast or mine? Bullit Boys, Tesla. Mark. 213-960-5523
- European rock band lkg for powerful singer. Melw/ stage image. 818-892-473 or 818-506-7726
- Fem voc wtd by srs sngwr/musician w/ orig hit rock power pop songs for band sit. Mark. 213-876-3970
- Glam voc wtd w/ Crue, Poison att & image that is pretty boy, bad boy, mega hair, shocker. Well connected, pro sit. 818-289-8454
- LA band into Sacred Reich, Forbidden, Testament sks voc into same. Dave. 213-851-8347
- Male voc wtd. Style ala Shortino, Slaughter, Delp. For intelligent, fun, positive HR outfit from East Coast. No drugs, egos. Pro only. P.D. 213-473-3694
- Male vocal/rhythm wtd by P/R band w/ mgmt & demo. Jovi, Idol, Zander style voice wtd. No smoking/drugs. John. 818-840-9131
- Producer/ranger/keybdst sks male vocs for demo work on spec. Jeffrey Osborne, James Ingram style. Possible record deal. Aaron. 213-465-1604
- Voc lkg for mel metal band. Album credits, inlct bkgk, rehearse studio. Mjr lbl int. Joey. 714-630-9201
- Voc/drmm wtd for explosive rock band w/ genuine scorching intensity, dynamics. Great songs, creative, orig. Zep, Aerosmith, Who, Pistols, Lennon. 818-843-7405
- Aggrvs male voc wtd to complete very srs mel metal band. Have contract, rehearse spec, material. 818-999-0897
- Dynamic Voc/lyricist wtd for 2-guit hard edged orig R&R band. Little Caesar, Circus of Power, Motorhead, AC/DC, Zodiac vein. No glam. 213-467-6202
- Estab band w/ hot unique sound sks voc w/ great power, range, style, image. Moody, hard edged rock w/ soaring techno guitars. Steve. 213-874-2652
- Fem bckup singers nnd for recording artist. Must be attrctv. 818-765-4133
- Fem singer/dancer wtd for bckup/lead in large orig dance rock band w/ horn section. Thick harmonies. Barton. 213-578-0180
- Fem voc for wrkg 50s/60s band. Trvl. Laura. 213-655-6096
- Glam voc w/ Crue, Poison att wtd by guit w/ pro sngwrng credits, connex, image to for bad/perf shock grp. Lks, inlnt a must. 818-289-8464
- Guit lkg for singer/sngwr to collab w/ Power w/ bluesy feel a must. Erik. 818-765-8595
- Gut/sngwr w/ lbl int sks voc w/ prof. Inlts Beatles, Springsteen, Fogarty, etc. Ken. 818-989-7205
- Happening orig rock band w/ demo lkg for male lead voc. Must be able to handle vocal styles from Ferry to Sting to Daltrey. 213-396-4651
- HR funk blues band lkg for soulful male singer. Inlts O'Harry, Prince, Plant, James Brown, Blivis. 213-871-8074
- HR proj w/ inlct bkgk sks voc for immed recording.

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 No Def Leppard or Dokken. Send all information to:
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 (213) 463-7875



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possible showcases. Must have mel style, high range. Bobby. 818-765-4792

Lead guit w/ HR know-how sks killer voc w/ charismatic persnity, image, ability. To collab. Plant, Tramp. Srs only. Josie Dee. 213-452-5321

Lead voc by band w/ mjr bil int & mgmt. Must have 3-4 ocvtv ability ala Tate, Soto. Gigs, upcoming recording. Neil. 818-894-2404

Male lead voc nnd for european sounding mel HR band. Intl MSG. Tnt. Kerim. 213-874-3379

Male lead voc from man/wd by estab HR band w/ soundtrk, album, airplay, mgmt. Image import as voice. 818-846-1956

Male voc wtd for European cmrcd HR band w/ demo & gigs. Great image, srs only. Intl Jovi, VH. Silvio. 818-954-9796

Producer skg male vocal grp. 24-trk facility access. 818-765-4133

Super rock grp sks multi-ltrd singer/sngwtr for upcoming act. Must have many yrs exp. Intl Dokken, Turner, Covealride. Ron. 714-636-0528

Voc & guit nnd to complete progrs rock band. Intl U2, Adams, INXS. Pro att & srs only. Chris. 213-477-3547

Voc wtd for versatile progrs thrash style rock band forming. Only 100% dedicated call. Intl Metalica, Maiden, Angel Witch, Rychie, Zep, Floyd, Yes, Jane's, George. 818-999-4708

Voc wtd. 4-ocv ranoe ala Tate. Hatford Dickinson Intl Sabbath, old Rainbow. 818-763-4836

Voc/fntman nnd for HR band w/ blues edge. Larry. 213-469-6139

We wnt open minded tm plyr. Great voice, stg prnsnc. To join young, HR band of the same. Have shows. PH. 818-351-8620

Yes! You have a great lk, great voc & are very into orig HR. Call Andy or Riz. Others nnd not apply. 818-760-2079 or 818-982-1350

1st tenor nnd for male vocal grp. Must have high range & falsetto. Also gd natural voice. Michael James, M.F. 630-9-30. 213-733-0652

Attract fem backup singers. Must dance. Potential participation in Tour & motion picture deal. Peter Dryer. 818-999-2233

Christian recording sgs Christian pro versatile male voc/showman w/ range, image, & 10+ yrs exp to complete Pop/funk rock album. 213-594-4128

Estab HR band sks male lead voc. Great range, power, prnsnc. Dave. 714-636-5910

Fem voc sought by inde producer for personal proj. Unique in sound, style, look. Not afraid to take chances. 213-465-3767

Fem voc wtd by fem P/R orig band. Guit or Keybrd + plus. No drugs, no flaks, no T40. Srs only. 818-982-4153

Fem voc wtd for rap duo. Must have unique voice, be blonde. Days. 653-4269

Fem voc wtd of male voc for record deal. I have songs & pending deal. Must be ready for studio/live. Intl Madonna Mike House. 818-906-8367

Frontman to complete AO heavy dramatic lngntn tragic sound. Must have dramatic stg prnsnc. We have studio. Desire low operatic voice. John. 213-943-3204

Frontman wtd. Image, gd att, voc ability a must. Band located SGV. Intl Kirk's, Tesla, Jovi. Kevin. 714-598-5964

HR grp w/ heavy groove & grind sks southl lead voc ala Bullitt Boys, Zep. Pvt retrsl Spcs. Pro srs only. Kevin. 213-464-6782

Lead singer wtd for cmrcd mel HR band. 19-23. Gd lks & voice a must. Ala Jovi, Tramp. 818-509-0749

Lead voc wtd for cmrcd mel HR band. No egos. Gd lks, voice a must. 19-23. Intl Jovi, Tramp. 818-509-0749

Male lead voc for estab mel HR band together 4 yrs. We have gigs, retrsl studio, material. Kirk. 818-366-5105

Male singer/lyncist wtd for folkish alternative rock tno w/ Christian leanings. Intl Waterboys, Replacements, Smats.

Brett. 818-501-1105

Male voc wtd for 9-pc blues/R&B band. Pros only. Steve. 818-964-8865

Male voc wtd for catchy orig HR proj. Golden voice, image, sense of humor a must. Zander, Ram, Perry. Tony. 213-322-5421

Members of Internationally known band auditioning for lead voc. Must have all creative chops, dedication, killer stage. Zep mts Funk. 213-466-6494 or 213-467-1235

Orig voc sought for world's heaviest metal. Tired of cheese, sleaze. Srs Intl pls. Vein of Whitesnake, Racer X. Craig. 213-306-2480

Platinum proj sks dynamic voc to complete mel HR nnd. Producers, Intl intl. Barry. 818-785-5352

Pro guit/HR auditioning male voc. Image import, Intl a must. All orig, mel, ballsy rock. Tony. 213-949-5510

ROCKING HORSE sks lead singer for mel HR/HR band. Ken. 213-463-9710

SALT nds fem lead guit/voc to record/showcase now. Intl folk rock, new wave, dance, spandex. Garth. 213-667-9203

Singer nnd for variety T40 C&W grp. Must have own PA system. Stan. 818-798-7432

Singer/sngwtr nnd to complete HR band. Intl Maiden, Metalica, Flotsam. Justin. 818-576-7012

Skg lead singer for HR band. Intl Dokken. 213-463-9710

Sleazy, estab HR band sks ballsy voc. Intl Pussycat, Aerosmith, Crue. Must have tmstp & support. Mgmt pending. 213-318-5445

STB signed estab P/R band sks 2 fem bckg singers. Must sing well & have extremely sexy stg prnsnc. David. 213-393-6711

TANTARA lkg for fem voc who is srs & dedicated to record & gig. Intl Gabriel Shaun 818-842-3417

THE WOODPECKERS sks male voc/2nd guit. Cmrcd blues/rock style (ZZ Top, etc.). Must play solid, simple, tasty Bryoz. 213-465-1765

Versatile voc wtd for quirky, intelligent art rock act w/ plenty of tunes but no one to sing them. Chris. 213-687-8469

Voc wtd by HR proj w/ blues edge. Must have stg/studio exp. M.F. Tony, alter. 6. 714-981-0241

Voc wtd for orig cmrcd rock band. Lkg for tm plyr w/ pro att. Clayton/Bobby. 818-988-1571/818-901-7128

Voc wtd for xrk rock band. Must have tmstp & equip. Pros only. Joe. 818-333-3967

Voc wtd to complete a swamp/punk/funk mel HR band of the 90s. No wimps. Gers. 213-654-9165

Wtd: Lead male voc w/ image for electric dance proj. Ala Depeche Mode, Erasure, Yazoo. Must have soul, dedication, energy. Ken. 818-845-9175

XH singer/lyncist to write songs w/ lead guit/sngwtr for HM/parly metal band. If you know you're gd enough call Erik. 213-388-7047

779-6450

Dmr, strong, versatile lkg for gigging band. Erik. 818-957-4973

Dmr/sngwtr w/ studio/stage exp sks estab orig band w/ total dedication. Many Intl. Chris. 213-396-4677

East Coast w/ pro trk record avail for recording/live dates. Intl Bonham, Boziko. Paul. 818-902-0998

Funk dmr avail. Play/funk. R&B. Intl Bruce Carter. Love jazz l'uson. Solid, no meter problems. Derek DeTou. 213-480-0256

HR dmr avail. I have the look, chops, pro att & equip. Lkg for same in band. OC/LA. Richard. 714-777-2855

Mdrn dmr w/ big sound, solid groove, stg perf skg hot band to make big bucks. Tom. 818-799-8451

Po dmr, 27, gd lks. 15 yrs live/studio exp. 18-drum club. Dedicated. Sks powerful, dedicated band w/ mgmt and/or deal. 213-281-9936

Christian dmr w/ pro att, gear & exp sks Christian rock band w/ same qualities. 714-731-8328

Dmr avail for pro wrkg st. R&B, soul, jazzy pop. Bckg vox & studio exp. No rock. Theo. 818-377-4080

Dmr avail; dbl kick plyr. Lkg for progrs HR band. No drugs. Intl Micky D, Anders, Johnsen, Greg Bissonette. Darren Evans. 818-783-6961

Dmr avail. Dbl kick plyr for progrs HR band. No drugs. Intl Micky D, Anders, Johnsen, Greg Bissonette. Darren Evans. 818-783-6961

Dmr sks wrkg band for weekends or csls. Expt prod in T40, rock, R&B, jazz. Great time, gd equip. Vox. John. 213-546-2361

Dmr, 25, sks estab rock band, currently or STB showcsg. Danny. 818-784-2730

Dmr, expd & versatile, into R&B, funk, med rock, pop, jazz, ongs, etc. Avail for estab wrkg in town or touring road band or artist. Mike. 818-508-1374

Dmr, expd & versatile, into R&B, funk, med rock, pop, jazz, ongs, etc. Avail for estab wrkg in town or touring road band or artist. Mike. 818-508-1374

Dmr/lead voc, 1st tenor, studies voice. Sks T40, csl or classic rock band. 2-4 nts. Srs pls. Jay. 818-994-5002

Dmr/voc avail for wrkg band. All styles. Jim. 213-374-5551

Expt dmr/proc/voc avail for pro wrkg st. Touring, recording, videos, drum programming, Acous/elec. All styles. Larry. 818-890-0388 or 213-960-7834

Fem groove monster w/ vox ready to kick some butt for your band. Blues, country, R&R. Alexandra. 818-353-7346

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Hard hitting, groove conscious dmr that nds exp srs musicians w/ night retrsl spc to jam or form band. Alex. 818-860-4009

HR dmr extraordinaire, Michael G., sks estab pro HR band. Pls do not call if you're not signed. 714-842-8224

Incredible shredding HR/HRM dmr w/ killer chops, image, showmanship, gear. Only pros slaved for success nd call. 818-557-1069

Intermed dmr sks metal or glam band to join. Pref estab. Greg. 907-8775

Myron McClaine. 414-447-8127

Pro blues dmr avail. Much pro exp. Studio/live. Read, Xt equip. Recording or live work. 213-478-1651

Pro dmr avail for presnti wrkg stt only. Extensive educational bckgrnd & exp. Very versatile. Tony. 818-712-0384

Pro dmr lkg for orig HR band w/ lks, style, mgmt, album deal in works. Pros only. Mario. 818-763-4573

Pro dmr, formerly w/ XYZ from Europe, lkg for pro st. Much live/studio exp. Xt meter, image, showmanship. Joe. 213-548-5849

Pro dmr, image, hair, exp lkg for pro band. Styles Cinderella, Britany Fox, Dokken, Jovi. Rob. 213-437-6996

Avail, 23-yr old w/ 18 yrs exp. Solid grooves, great stg prnsnc sks pop grp w/ pop, soul, R&B feel. Pros only. Erik. 213-874-9065

Desperately skg band. Black fem dmr sks hr wrkg fem R&R band. Intl Bullitt Boys, Warrant, Tesla, other bluesy R&R bands. Dania. 818-359-4029

Killer dbl bass dmr lkg for high energy metal band. Intl Wild Dogs. 1st Metal Church album. early Ozzy. Kevin. 213-962-0333

Pro worldclass dmr just back from 2 yrs touring w/ mjr act. Things are changing, nd some work. Scott. 213-328-9255

Rock dmr sks srs estab semi-cmrcd band or musicians. Club exp, dedicated. Zep, Who, AC/DC Intl. John. 213-515-7462

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Aggrs performer w/ pro HR technique for pro level proj. Style Intl by Bonham, Steve Smith, Powell, Nick Brown. Great image, Huffer. 818-509-1765

Conga plyr/perc sks wrkg srs. Jim. 213-850-7224

Dmr skg wrkg band. Chuck. 213-973-0229

Dmr, 10 yrs plyng, sks pro minded mel band. No HR. Intl Netalim, Chameleons, Rose/Avialanche, Mission. 714-1949-0749

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•2 gult sk dmr to form new org style of music. Srs, dedicated only. Pat. 213-466-8191
•2 gults plus voc. STORMER, sk HR dmr. Extremely mrdtbl musical. Infl Scors, Whitesnake, Lppard. Ready to gig immed. Pro only. 818-241-0147 or 569-5452
•Band member wid. 1 srs minded dependably guy to play drums. No show-offs plz. Eddie. 213-402-3709
•Band skg dmr. Specializes in gd lks, great hooks. Infl Brian Adams, Prince, Stones. 213-850-6153
•BLACK POWER nrs dmr. Emphasis Ryche, WARRANT, Shirley Temple. No flakes. Lng hr, taoto image. Jim Johnson. 818-343-1114

•Blues rock band nrs dynamic dmr who can groove & rock. Lng Beach/South Bay area. Infl Aerosmith, ZZ Top, Zep, Bullitt Boys, BILLYANIK. 213-866-1167/213-987-1234
•BOURBON RICHARD now auditioning bst. We play rock lit, boogie blues. It swings. Infl George Bush, Michael Jordan. Favorite: VH, Aerosmith, Larry or Scottie. 818-766-8595
•Chaotic dmr for agrvsr R&R grp. Infl Dickies, Ramones, KISS, psych/ida, punk, Kevin. 818-904-4111
•Christian metal band in nfl negotiations, sks Christian dbl bass dmr. Must have pro gear. Hwyd flash image. Tentative touring. Infl Dokken, Yngweyl. Phil. 818-308-0894
•Creatively inspired dmr wid for orig acous/elec rock band now forming. Tm spirited, sng oriented. Keith. 818-985-9508

•Dbl bass dmr wid for estab orig prgrsv rock trio. Infl Rush, Triumph, old VH, Terry or Charlie. 818-705-2486
•Dedicated hard hitting nrd for hard rocking band w/gigs. Infl AC/DC, Crue, etc. No flatteries or short-hairs. 818-909-7067
•Dmr for tight R&B w/punch. Grp plyr. In the groove. Showcase pros. Pro only. Xt bookings. Eddie. 818-782-7102
•Dmr nrd to complete AO blues psychic 90s band. Specially conscious indie a must. 213-399-5997
•Dmr nrd wid w/lt meter & bckup voc for PR act w/gigs & great ongs. Exptd pros only. 213-578-6540
•Dmr sought by guit & bst. Infl Buzzcocks, Husker Du, early Clash, Jam, Undertones. Have EP, demos. Just nrd live act to get it going. 213-434-2588
•Dmr wid by LA-based, late-70s punk style. Infl Gen X's, Siff Little Fingers, Clash. Gd timing a must. Tim. 818-945-9106
•Dmr wid for cmrl HR band w/killer songs, great ideas, great senses of humor. Infl VH, Journey, Whitesnake, Dokken. Jeff. 213-960-5883

•Dmr wid for fusion band w/mgmt & music/bk contract. Most sght avail. Tape avail. Mark Vandell. 818-766-6252
•Dmr wid for new hot dance band. Vox a plus. Pro only. Carol. 714-599-6920
•Dmr wid for R&R, P/R band w/mjr/blt int. Infls Theonokus Monster to Meat Puppets. Sol/Bill. 439-6662/439-7841
•Dmr wid maximum metal band. Gd gear, trmp, dbl kick speed rock. No flakes no HR. Ace. 213-281-7871
•Fem dmr preld. PRIMAL SCREAM. Thrash rock. Free N. Hwyd Rehrs. Must be avail for T & Th jam nights. 818-980-9176

•Fem dmr wid for all fem band. Young, energetic. Liz. 213-652-4165
•From funk to lck. Bst & guit sk young energetic dmr to form powerful alternative band. Infls Sonic Youth/NO Fretshoe to Sinatra. Robert. 818-842-2275
•Groove oriented dmr wid to complete band. Infl Trick, Charlie Sexton, INXS. Must have strong image, studio exp, xt meter. Have mgmt, studio. 213-324-5979
•Hot lkg dmr w/large drums & big sound. Bonham. Cozy Powell style nrd to complete HR band. Recording/showcase ready. 213-461-8430 or 818-985-1271
•Perc wid by 12-string solo guit. Should have a little of everything. Tympanic, chimbes. 818-793-7303
•Radical dmr & guit nrd for orig trio showcasing clubs weekly. Free rehrs in N. Hwyd. Chris. 818-980-9176
•REVENGÉ auditioning dmr. Image: Hippie, glam, cowboy, voodoo, witchdoctor stuff. Style: Metal, Prince, Jane's, Oingo, KISS. Srs pros only. Anthony. 805-251-0207
•Rhythm section wtd. Mel heavy rock w/lem guit/sngwr. Pros only. Paid gigs in June. Covers & Origs. Kate. 213-960-7926

•SHOOT SHOOT mel bluesy, sexy HR sks flashy egotistical bad boy dmr. Gigs, mgmt int, great songs. Bitch slapping pr only. 818-765-8236
•Skg dmr. Minimalist, hard driving. XTC, Style Council, Jam, Alarm style. 814-5836
•Skg thrash metal dmr. Ndd desperately. Lenny. 818-763-8719
•Sophisticated R&B/pop crossover artist searching for perc for tour prep. Photo, bio, tape reqd. Beatrice. 213-931-2294

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•SPLINTERHEAD w/s dmr. Infl Sonic Youth, Fall, Joy Division. Have LP. Gigs ready to work. Brian/Nathan. 818-842-2275/818-895-1239

•SPLIT IMAGE currently auditioning pro dmrs. Record deal in progress. Big hair must. 213-910-5802
•Two beginning/intmd gtuers, 19 & 20, skg beginning/intmd dmr and/or bst for csl jamming. Larry. 213-472-1045
•Versatile dmr wid for HR blues band. Infl Bonham, Ward, Moon, Mason, VH, Pearl. Must be dedicated, srs. Amit. 818-343-5135
•Wtd: Elec dmr for perc for 2-man synth rock band w/strong visuals. Rudy. 818-789-8416
•Perc wid by wtd by 12-string soloist. Should have a little of everything. Chimes, 2 tympanis. 818-799-7903
•A pop band sks dmr. Infl Beatles, REM. For recording, tour. Tom. 818-507-6126
•Alternative agrvsr dmr, 17-22. Young, innovative w/orig style. If music is your life & goal you have a vision. Brian. 818-994-0328
•APRIL FOOL'S sks dmr for cmrl HR band w/studio. Must have licks, locks, licks, laughs. Srs pros only. No drugs. Mark. 714-671-0442

•Attn: Top proj sks Class A dmr. Must have star image. Orig metal style ala Stryper, Journey, Europe. Rehrs Hwyd. 714-371-5279
•Black dmr for hot R&B funk band. recording, prod. Solid gigs. Pro only. No drugs. No rock/metal ptyr. 213-734-1443
•Dbl bass dmr wid for estab AO rock trio. Infls Rush, old VH, Terry or Charlie. 818-705-2486
•Dmr nrd for estab band. Half of Jet Screamer. Goal: Worldwide timeless impact. Dan. 213-852-0258
•Dmr nrd infl Tesla, Dokken. Must be in the pocket & have strong groove. No drugs no Neal Pearts. Jeff. 818-348-5157
•Dmr to form orig HR groove band w/top connex. Infl Power Station, Living Colour, Persons, Dokken. Dependable hrd wrk. Dave. 818-446-2052
•Dmr w/image, prsnc for ready to gig band w/hard edge groove. Infl Jane's, early Crue, Zep. Success based. 213-476-0797

•Dmr wid by LA-based late-70s punk style band. Infl Gen X, Siff Little Fingers, Clash. Gd timing a must. Tim. 818-945-9106
•Dmr wid by mjr LA HR band. Pro skills, gear, alt. image. Vox a plus, solid meter a plus. We have studio & money. No drugs. Javelin. 714-543-8582 or 714-472-1201
•Dmr wid for 2-guit, hrd edged org R&B band. Little Caesar, Circus of Power, Motorhead, AC/DC, Zodiacvibe. No glam. 213-467-6202
•Dmr wid for orig band. Infl House, Ferry, XTC, Straks. Mike. 818-907-0794
•Dmr wid for pro prgrsvr keyb-oriented HR band. Dbl bass or dbl pdl a must. Infl Rush, ELP, Kansas. 818-843-5917

•Dmr wid for versatile prgrsvr thrash style band forming. Only 100% dedicated call. Infl Metallica, Maiden, Angel Witch, Ryche, Zep, Floyd, Yes, Jane's, George. 818-999-4708
•Dmr wid into post punk undergrnd party music. We have songs in studio. You have your act together & IQ over 16. Marshall. 213-460-6016
•Dmr wid to form mdrn, agrvsr, cmrcr KRQO/Edge type band. No drugs, egos. Alan. 818-332-2205
•Dmr wid to form prgrsv speed metal band from ground up. Must be fast, groovy w/dbl kick. Trmp a must. Keith. 818-713-0415
•Dmr wid to play high energy, trashy roots rock. Neil. 213-466-5581
•Dmr wid. Under 22. Cure, Cult, Japan, Sielvan. Different, orig, agrvsr but classy. Feeling & emotion. Only one. Could be you. Greg. 818-995-7402

•Dmr, 18-25, need to form new band. Infl Beatles, new wave, Rush, Dead srs only. Robert. 213-666-7367
•Dmr, pro only, Killer rhythm section. Recording mjr studio. Lng hr rock image. Equip, chops. Infl Dokken, TNT, Whitesnake, etc. Srs only. 213-876-0369
•Estab HM band nrs to replace flaking dmr. Motorhead, W.A.S.P., old Except, cmrnx. Image to go for bad/prettly shock opt. Lnt a must. 818-289-8464
•Fem dmr wid for all girl band. Must play dbl bass. Must have own equip. Michael James, M.F. 6:30-9:30. 213-733-0852
•Fem voc/lyricist forming band. Sks versatile dmr. Lng hr helpst. Beginners OK. Infl Leppard, Cameo, Whitesnake, Prince. 213-779-3996
•Former Berkeley College of Music guit sks dedicated agrvsr dmr to start orig band from ground up. Infl Halen, Rozzells, etc. Jymm. 818-810-0796
•Glam dmr w/ Crue, Poison alt wtd by guit w/pro songwriting credits, connex. Image to go for bad/prettly shock opt. Lnt a must. 818-289-8464

•Heavy groove oriented dmr wid for HR band. Dedication a must. Pro only. Chuck. 213-851-3721
•High energy lem dmr wid by fem R&B band. No egos. Tm plyr, commitment a must. Gigs pending. Julie. 818-384-5488
•ONG, DEAD & GONE nds dmr nowl infls Danzig, Cult. Zack. 818-772-6253
•Newly forming band sks perc/dmr. No bozos. Infl Boston, Kansas, Rush, All, equip, trmp a must. Dave Anthony. 818-363-4554
•Orig act w/ mgmt sks well rounded dmr, fluent in all styles. Must play well w/ensemble & perc. Infl Gabriel mts CSNY. No drugs. Dennis. 818-545-1523
•Polyrhythmic dmr wid, into cross-rhythmic improv, for radical new dimension in spacey R&B. Allan. 213-659-9595
•Psychic HR band lkg for dmr. Infl Cult/Love/Jane's. 213-204-0565
•SAVVY filming M-TV video & recording 3-song master demo. Auditioning dbl kick monster for totally committed lun. HR party band. Mark. 213-461-2164
•Solid star quality HR dmr nrd by estab LA band w/hunger for the big time. Aerosmith, Trick, etc. Mr. H. 881-967-3550
•Srs orig atmospheric rock band sks expressive powerful

precision Dmr. We like Floyd, Genesis, UK, etc. Manrin. 213-429-0230
•Stop! If you found to the bluesy sounds of Zep & VH, call Yanick/Bill. 213-987-1234/213-969-1167
•Todd Pack. I am lkg for you. Rodney. 818-609-0244
•Tommy Lee mts Tommy Aldridge style dmr for 4-pc mel rock band. Must have trmp. J.T./Brian. 818-769-9842/714-737-6216
•Conga plyr/perc nrd to gig w/voc solo act. Infl Violent Femmes, Fairport Conv. Grop. 818-893-2352
•Dbl kick dmr wid to complete agrvsr metal band. We have demo, 24-hr studio. 18-25 perc. Scott. 213-530-8325
•Dmr wtd for band into undergrmd songs. Ala Stooges, Velvet Underground, Nymphs, Sabbath. 213-465-4498
•Dmr wid to jam w/alt metal band. Occasional gigs.
•Weekly practice. Psychic, blues, 60s rock, some oldies. Dead, Purple, Stones, Traffic, THE SCENE. 818-449-8381
•Dmr wtd. exp, pro gear. To complete orig wrkg band. No flakes, no expenses. Record int & oport. REM, Steve Earl, Stones. 213-874-1719
•Dmr wtd. Must be into twisted punk, reggae, pop, salsa, funk and rock. For band w/record & gigs. MR. ECTOMY. Infl. 818-763-9169
•Glam dmr wid w/ Crue, Poison alt & image that is pretty boy, bad boy, mega hair, shocker. Well connected, pro sit. 818-289-8464
•High energy fem dmr wid by fem R&B band. Have mgmt, gigs pending. Tm plyr a must. Paula. 213-837-3942
•Intense dmr wtd for explosive rock band w/great songs, image, gigs, pvt 16-trk & rehrs studio. Orign sound. Zep, Aerosmith, Who, Pistols. 818-843-7405
•Japanese dmr wid to complete Ozzy/Ryche type band. Singer has 5-oct range. Blake. 213-920-2475
•Passionate dmr wid by srs R&B band. Solid, versatile, hits hard, but can lay back & loves to play. Exp, humor appreciated, Randy. 213-716-8690
•Rock star Tommy Lee image dmr nrd immed. Mel rock grp has producer, attry, mgmt, srs lbt int. Dark hair ptd. 818-845-1915
•Syncoated pumping dmr w/style & creative taste to complete artistic musical journey. Dedicated only. Infl 4AD, Eno, Bowie, Mike. 213-263-7050
•We nrd awesome Japanese dbl bass dmr to rock the world w/us. Must have large bst, image, trmp. Ozzy, Ryche. Capt. Blake. 213-920-2475

•Soprano sax plyr sought by THE WAY HOME. Mdrn mature pop. Mel Branfort/Sing style. No Sanborn types. Fem w/vox ptd. Joel. 213-578-6438

14 HORNS AVAILABLE

•Horn section. 4-pc avail for all types of work. Chris. 818-842-1017
•Hrd wtd synth plyr avail for all types of work. Great songs. Chris. 818-842-1017
•Trumpet, flugelhorn, piccolo trumpet avail for all types of pro work. Chris. 818-842-1017

14 HORNS WANTED

•Soprano sax plyr sought by THE WAY HOME. Mdrn mature pop. Mel Branfort/Sing style. No Sanborn types. Fem w/vox ptd. Joel. 213-578-6438

15 SPECIALTIES

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•P/R band. I nd your mailing list. Will pay. Greg. 818-765-5280
•Recording artist in assn w/ mjr producers nds investor to help finance album. Have hit songs, great image, publishing avail. \$20,000 min. Mark. 213-850-7284
•Rehrs spc wtd for 5-pc band that can stay setup. Will to share. Can pay up to \$400/mo. West Valley area. 818-996-4278
•Renaissance Faire. Exptd Renaissance alt recorder plyr sks people for Faire gp. Soprano recorder, treble & bass strings. (Gamba nice, other OK). Gesine. 818-449-8381
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•Wtd: Del Leppard 45 "Woman" w/picture sleeve. Must be

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•CHROME PONIES nrd responsible road crew w/ truck or van for very low paying lkg w/ great fringe benefits. Jimmy or Mike. 213-657-5813
•Engine avail for free consulting, 24-trk recording or live sound. Bob. 818-763-8771
•Johnny G. Lost your number. Pls call Susanna Fuller. 818-999-9114
•Rehrs studio avail 24 hrs Fully alarmed & secure. Engineer on premis. Full MIDI recording avail. S. Fuller. 818-999-9114
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•Write male solo artist, finished R&B contract, skg successful mgmt. Jim. 213-851-5062
•Wtd: Complete band sft w/following who nrd direction. 213-436-6072
•16-trk studio sks engineer in exchange for time. Jeff. 818-985-0442
•Engineer, 24-trk srpe time, sought by THE WAY HOME. Mdrn mature pop. Currently gigging. Sling, Heads, Gabriel infl. Joel. 213-578-6438
•Exptd sound engineer, specializing FRH or monitors. 10 yrs exp. Resume, refs on reqd. Will tour. Herman. 213-545-0258
•Fiddler/violinist wtd for 12-string soloist. 818-799-7903
•Upright bst nrd to unusual rock proj. Must read. Kronos ms AC/DC. 818-788-0610
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•Sngwrtr w/ quality lyrics wts to write for pro minded band. Write: Matthew Bradford, 18701 Roxbury Road, Haverstown, MD 21740
•Sngwrtr/bst lkg for pro sft. Bob. 818-282-1631
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