

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

## Quick Tips On Playing The Amusement Park Circuit

# L.A. GUNS

## Queen's Brian May: 18 Years Of Glory

## Dick Asher Reveals The PolyGram Strategy

## Eight Top Engineers Discuss Engineering In The Nineties

**ALSO:**

- FIRST ARTISTS: ENUFF Z'NUFF
- A&R REPORT



# AES SPECIAL

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1988 chart data supplied by Billboard Music & Media. Albums indicated were wholly or partly produced using SSL consoles.

Billboard® TOP POP ALBUMS™ 1988 YEAR END			
	ARTIST	ALBUM	PRODUCED ON SSL
1	George Michael	Faith	✓
2	Soundtrack	Dirty Dancing	✓
3	Def Leppard	Hysteria	✓
4	INXS	Kick	✓
5	Michael Jackson	Bad	✓
6	Guns 'N' Roses	Appetite For Destruction	✓
7	Debbie Gibson	Out Of The Blue	✓
8	Richard Marx	Richard Marx	✓
9	Tiffany	Tiffany	✓
10	Aerosmith	Permanent Vacation	✓
11	Terence Trent D'Arby	Introducing The Hardline	✓
12	Whitney Houston	Whitney	✓
13	Gloria Estefan	Let It Loose	✓
14	John Cougar Mellencamp	The Lonesome Jubilee	✓
15	Rick Astley	Whenever You Need Somebody	✓
16	Bruce Springsteen	Tunnel Of Love	✓
17	Belinda Carlisle	Heaven On Earth	✓
18	Soundtrack	More Dirty Dancing	✓
19	Whitesnake	Whitesnake	✓
20	Robert Plant	Now And Zen	✓
21	Tracy Chapman	Tracy Chapman	✓
22	Keith Sweat	Make It Last Forever	✓
23	Poison	Open Up And Say . . . Ahh!	✓
24	Sting	Nothing Like The Sun	✓
25	Pink Floyd	A Momentary Lapse Of Reason	✓

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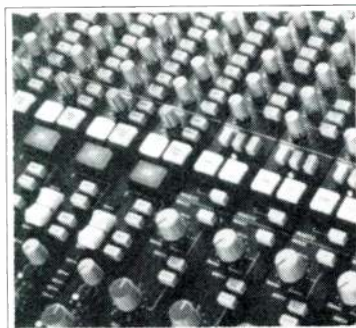
## FEATURES



### 20 L.A. GUNS

These street-wise rockers are determined to go platinum with their newly released *Cocked & Loaded* album on PolyGram Records. Find out what gets these guys all fired up and ready to rock.

By Tom Farrell



### 22 ENGINEERING IN THE 90s

SSL, Analog vs. Digital, Automation, Midi—where's it all going? Find out what many of today's top producers and engineers have to say about recording techniques in the next decade.

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Cover photo: William Hames



## FEEDBACK

### Poison Is Bad Medicine

Dear MC:

I was very happy to see the article on rock logos in your recent magazine. I was doubly pleased to see the Poison logo standing out among some of the very best, as I designed it.

In 1984, before the group was a success, I was asked by them to design a logo. They gave me a few ideas of what they wanted, and I took it from there. I made several designs and reworked them until I finally came up with the one they use today.

They accepted my logo, we signed an agreement and they started using it. What does an artist get for famed logos like this? Unfortunately, not much. In this case, nothing. The once scarcely known and struggling Poison group promised to make payment, and although we had an agreement, they never did. I guess the rest is history. They hit the big time, and I never saw them again. I tried for months to get them to settle payment. I dealt with Bobby Dall, who seemed very sincere about paying me, but never came through. Of course, once they really made it, I couldn't get near them. I finally decided it just wasn't worth it. Lawyers fees would have eaten up the agreed upon \$600 in no time and taking them to small claims court would have been almost impossible. I had no idea where to have the papers served.

What really bothers me is the fact that I helped them out when they were nobodies in the hopes that they would make it and I would have an opportunity to move my art career in the direction I wanted to go. Instead, every reproduction of my design is done by other artists (artists who I'm sure the record company pays) and all I get is a sick stomach. I even had to pay for a copy of the album to see my name on it. I'm proud of my design. I only wish I could enjoy it. I can't understand why they found the need to treat someone that way. That hurts far worse than not getting paid. It's the principle, not the money.

For this reason, I was compelled to write to you. The history behind each of the logos you featured is an interesting one. For struggling artists, the opportunity to work with struggling musicians with the expectation that someday you would all prosper, however, can be a dis-

appointment. Believe me, I learned a great lesson, and I shared this history with the hope it might help some other young artist out there to keep from having the same experience. If you plan to do art work for a group, no matter how well known, get money up-front and get a lawyer involved from the beginning.

Gerilyn D. Wilhelm  
Los Angeles, CA

### CD/Vinyl Controversy

Dear MC:

Why are so many folks in the music industry blind to the plain and simple truths of the Great CD Con Job? The scam was clearly delineated in Guy Aoki's well-written commentary (Vol. XIII, #19). Though I already knew about and agreed with most of what Aoki had to say, the statistics regarding turntable sales were new to me. Ultimately, these sales, virtually neck 'n' neck with CD players, aren't too surprising, as one of the side effects of vinyl's premature burial has been the remarkable low-price of excellent turntables.

It's interesting that the record biz, probably as more of a PR move than anything else, goes to bat (albeit rather timidly) against the dreaded PMRC, pretending to defend freedom of speech, then turns around and robs the music fans (the industry's lifeblood) of their freedom of choice. As an avid music consumer, I personally buy CDs, vinyl albums or cassettes depending on the release. For example, I got the new Stones on vinyl, Public Enemy on audio cassette and VoiVod on compact disc. Apparently, the industry has a problem with that, as they don't want me buying vinyl. The Stones album, of all things, wasn't even available on vinyl at a local Warehouse, as if I was the only person in Hollywood looking for it. Thankfully, we still have Aaron's.

While the record companies will continue their vinyl purge as dictated by fat guys with cigars in suits that work for giant conglomerates tied in with who the hell knows what, and while they may rob us of our freedom of choice (claiming that this denial was in fact the decision of the consumer), they, as of yet, can't take away our right to complain. Rise for the flag salute.

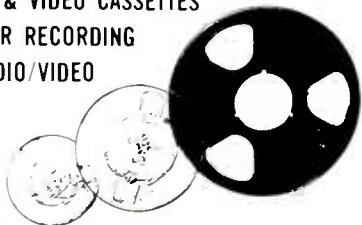
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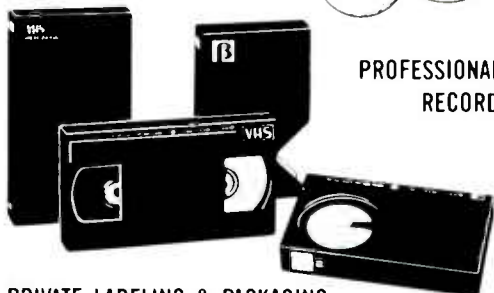
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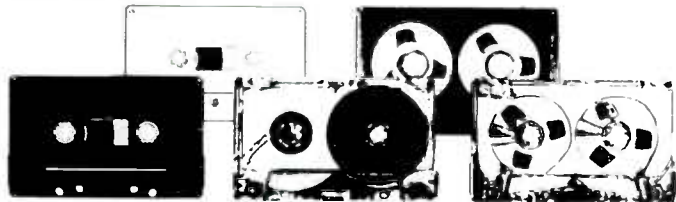


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By Trish Connery

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

Calendar, C/O Music Connection, 6640 Sunset Blvd. Hollywood, CA 90028.

Acclaimed jazz group, The Manhattan Transfer, will be featured for the opening night of UCLA Extension's new course, "Jazz at the Gallery." This six-session jazz program begins Oct. 15th and continues every Sunday through Nov. 19th, 5:00-8:00 p.m. Other scheduled performers are the Ted Hawke Quintet (Oct. 22nd), Al "Tootie" Heath (Oct. 29th), the Andy Simpkins Trio (Nov. 12th) and many other guest artists. Verve Contemporary Arts, located at 7314 Melrose Ave., is the setting for this exciting series, hosted by Verve's owner Bill Goldberg. KKG's Chuck Niles will also participate as moderator for an informal exchange of ideas between the audience and the mainstream jazz artists performing each Sunday. The enrollment fee is \$250.00. For additional information, call (213) 825-9046.

The National Academy of Songwriters presents "An Evening with Diane Warren" on Oct. 16th. This intimate question-and-answer session begins at 7:00 p.m., and is hosted by At My Place, 1026 Wilshire Blvd., Santa Monica, CA. Ms. Warren is the noted songwriter of such hits as Starship's "Nothing's Gonna Stop Us Now," DeBarge's "Rhythm of the Night," Chicago's "I Don't Wanna Live Without Your Love" and Cher's recent Top Five hit, "If I Could Turn Back Time." General admission is \$8.00; \$4.00 for NAS members or students with proper I.D. For more information, call (213) 463-7178.

Los Angeles Songwriters Showcase (LASS) announces "Songwriter Expo '89," running Oct. 28th and 29th, 7:00 a.m. to 7:00 p.m. The event will feature industry related panels, classes and workshops with the keynote address to be given by Capitol/EMI President Joe Smith. Pre-registration (up to one week before the expo) for the two-day event is \$150.00 for LASS members, \$175.00 for non-members; registration at the door is \$195.00 for both days, or \$99.00 for one day only. "Songwriter Expo '89" will be held at the Pasadena Convention Center, 300 Green Street, Pasadena, CA. Call LASS at (213) 654-1667 for additional agenda information.

Voice coach Seth Riggs, who has worked with some of today's top performers (Madonna, Michael Jackson and Stevie Wonder), will be holding a Master Vocal Seminar on Sunday, October 15, between 11:00 a.m. and 7:00 p.m., at the Smothers Theatre, located on the campus of Pepperdine University (Pacific Coast Highway, Malibu, CA). The cost for the seminar is \$100.00 in advance or \$130.00 at the door. For pre-registration, contact Dev Entertainment at (213) 459-4944.

## Paul Black Sues L.A. Guns And PolyGram

By D.W. Boyd

LOS ANGELES—Paul Black, former lead singer with L.A. Guns for two years and current frontman for Black Cherry, has filed a lawsuit in the United States District Court for the Central District of California against the five individual members of L.A. Guns, the band's label, PolyGram Records, and the band's publishing company, PRI Songs, Inc.

According to his attorneys, Black claims that he wrote L.A. Guns' 1988 single, "Sex Action," and co-wrote five other songs on L.A. Guns' debut album for which he was never paid or given credit. According to Black, the remaining members of the band altered

his songs after he left the band. L.A. Guns is claiming that the changes they made in the songs relieved them of any obligation to pay Black, or to credit him on the LP.

The songs in question, as released on the initial L.A. Guns album, are "Sex Action," "One More Reason," "Nothing To Lose," "One Way Ticket," "Bitch Is Back" and "No Mercy." Black also claims that he is the co-author of "Never Enough," a song on L.A. Guns' second album, *Cocked & Loaded*. Black is also alleging that he has an ownership interest in the name "L.A. Guns." Representatives of L.A. Guns have

already admitted that Black contributed to these songs, but they stated that he is still not entitled to be paid or credited as their author and/or co-author.

Should Black be able to prove his claims, he could conceivably recover all of the profits earned by L.A. Guns and PolyGram Records from the "Sex Action" single as well as a substantial portion of the publishing royalties earned by the first L.A. Guns album, which has sold over one million copies worldwide.

Additionally, Black would be entitled to an interest in the future royalties earned by the songs in dispute as well as damages caused him by the loss of publicity resulting from his name being omitted from the song's credits. Paul Black's attorney, Anthony Kornarens of Rosenberg, Nagler & Phillips, estimates Black's claims to be potentially worth in excess of \$500,000.

## Sparks Fly At Pay-To-Play Panel

By Bill Bender

UNIVERSAL CITY—The Second Annual Foundations Forum, held at the Sheraton Universal Hotel on Sep. 21-23, focused on the rapid rise of heavy metal as a business bonanza. Though it was an unqualified success, scars and bitter memories still remain with many of the participants who took part in what was described as the hottest, most controversial meeting of the event—the pay-to-play panel.

Moderated by *Music Connection's* Senior Editor, Kenny Kerner, the panel consisted of Toni Allen (After Dark Productions), Rachel Matthews (A&R, Capitol Records), Dayle Gloria (promoter, Club With No Name), Desi Benjamin (promoter, Coconut Teaszer), Robert Wood (promoter, Creative Image Associates), Erlene Kolnes (promoter, High Times), Jason Lord (promoter, Jungle Productions), Mark Mason (musician, R.A.P.P. Founder), Brian Slagel (Metal Blade Records) and Tommy Gunn (promoter, Tommy Gunn Presents).

Originally scheduled as an investigation into the reasons for the

existence of pay to play on the Los Angeles club circuit, the event turned into a mudslinging fiasco as panelists vehemently disagreed on the subject. What began as an orderly discussion before an SRO audience ended with shouting matches and four-letter words.

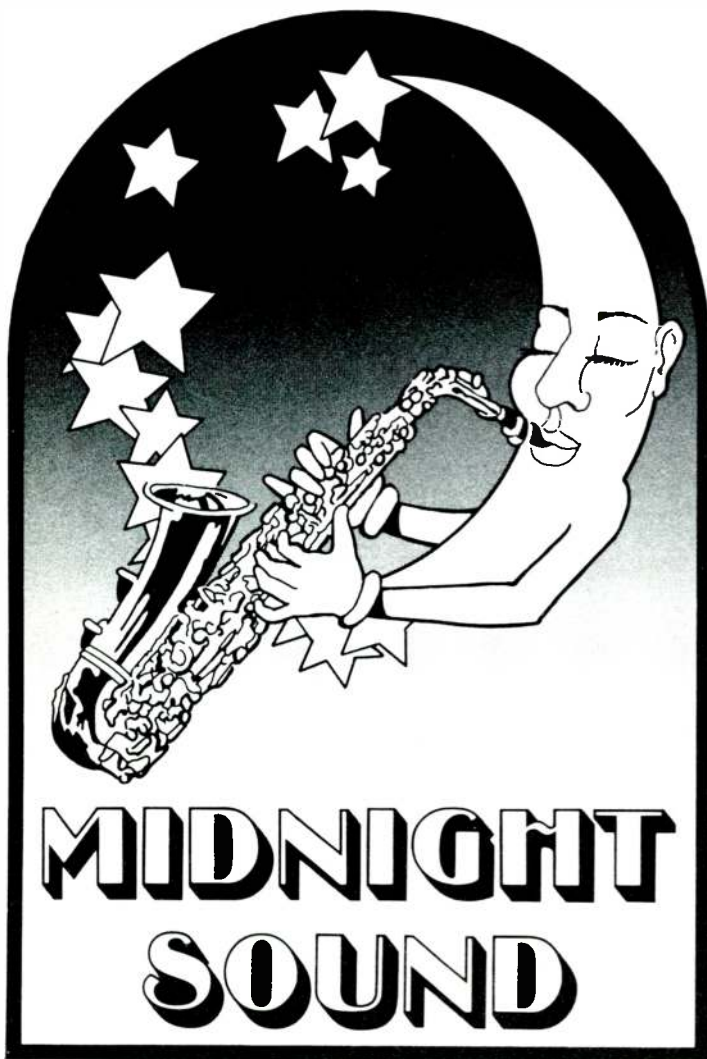
The musicians' point of view was summarized by Mark Mason, who pointed out that an artist's job is to write, perform and record music and not to sell tickets, advertise or promote shows. Jason Lord, the most vocal proponent of pay to play, stated that the policy only went into effect when it became obvious that bands weren't drawing enough to cover the costs of putting on the shows in the first place.

Desi Benjamin and Dayle Gloria, promoters of clubs representing the L.A. "underground" scene, attacked Lord for being money hungry and not at all concerned about the calibre of talent that played his shows. They argued that if Lord would listen to all of the tapes that were submitted to him and then tried to package bands that were musically compatible, he'd have better attendance and would then be able to discontinue the PTP format.

Commenting on the event, panel moderator Kenny Kerner stated, "Our purpose here today was to share and exchange information representing both sides of this issue, but nothing will be resolved by virtue of a single meeting."



The controversial pay-to-play panel (L-R): Kenny Kerner (panel moderator and *Music Connection* Senior Editor), Erlene Kolnes (promoter, High Times), Dayle Gloria (promoter, Club With No Name), Toni Allen (After Dark Productions) and Tommy Gunn (promoter, Tommy Gunn Presents).



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## SIGNINGS & ASSIGNMENTS

By Michael Amicone



**David Gerber**

Enigma Entertainment Corporation has announced the promotion of David Gerber to Vice President/General Manager of Restless Records, Enigma's independently-distributed label.

MCA Records has announced the appointment of Dinah Breakell to the post of Director of Music Video. As Director of Music Video, Breakell will be responsible for production of all MCA music videos and will work directly with artists and management as well as producers and directors.

Profile Records has named Bruce Reiner to the position of National Pop Promotion Coordinator. Reiner returns to the Profile fold following a stint as Progressive Marketing Representative with Atlantic Records.

Atlantic Records has announced four new appointments: Sam Harrel has been named Western Regional Promotion Manager, Jim West has been named Southwest Regional Promotion Manager for Atlantic Records/Nashville, Geoffrey Koonin has been advanced to Associate Director of Royalties and Kim Freeman has been named Associate Director of National Singles Promotion.

MTV Networks has named Linda Alexander to the post of Director, Corporate Communications, West Coast. Alexander will direct the network's corporate PR efforts for the West Coast and work closely with local and national consumer and trade press.

Atco Records has appointed Ted Green to the post of Executive Vice President, Administration and Operations. In his newly created division, Green will shepherd all business affairs, music publishing and general administration for the reactivated label. In addition Atco news, Cathryn Swan has been named National Director of Publicity.

Singer-songwriter Richard Marx and rock band Great White have signed celebrity endorsements deals with Kawai Digital Products Group.



**Lori Teitler**

Virgin Records has promoted Lori Teitler to the post of National College Promotion Manager. Virgin has also named Jeffrey Naumann to the post of National Promotion Director-Album Radio/Rock 40.

Chameleon Music Group has named Jerry Follis as its National Sales Manager. Follis will be responsible for coordinating retail advertising as well as assisting in the planning of all sales-oriented efforts. **MC**

**CORRECTION:** In our last issue, we incorrectly listed Bill Schultz as the new Artist Relations Director of Fender Musical Instruments Corp. Mark Wittenberg is the company's new Artist Relations Director and Bill Schultz is the President of the musical instrument giant. Our apologies.



**Blue Note Records has signed 27-year-old saxophonist Rick Margitza. Celebrating the newly inked contract are Susan Levin, Director Jazz Promotion and Marketing, Blue Note; Bruce Lundvall, East Coast General Manager of Capitol Records and President of Blue Note; Rick Margitza; Matt Pierson, producer of Margitza's debut LP, Color; and Josh Deutsch, A&R, Blue Note.**

Larry Busacca

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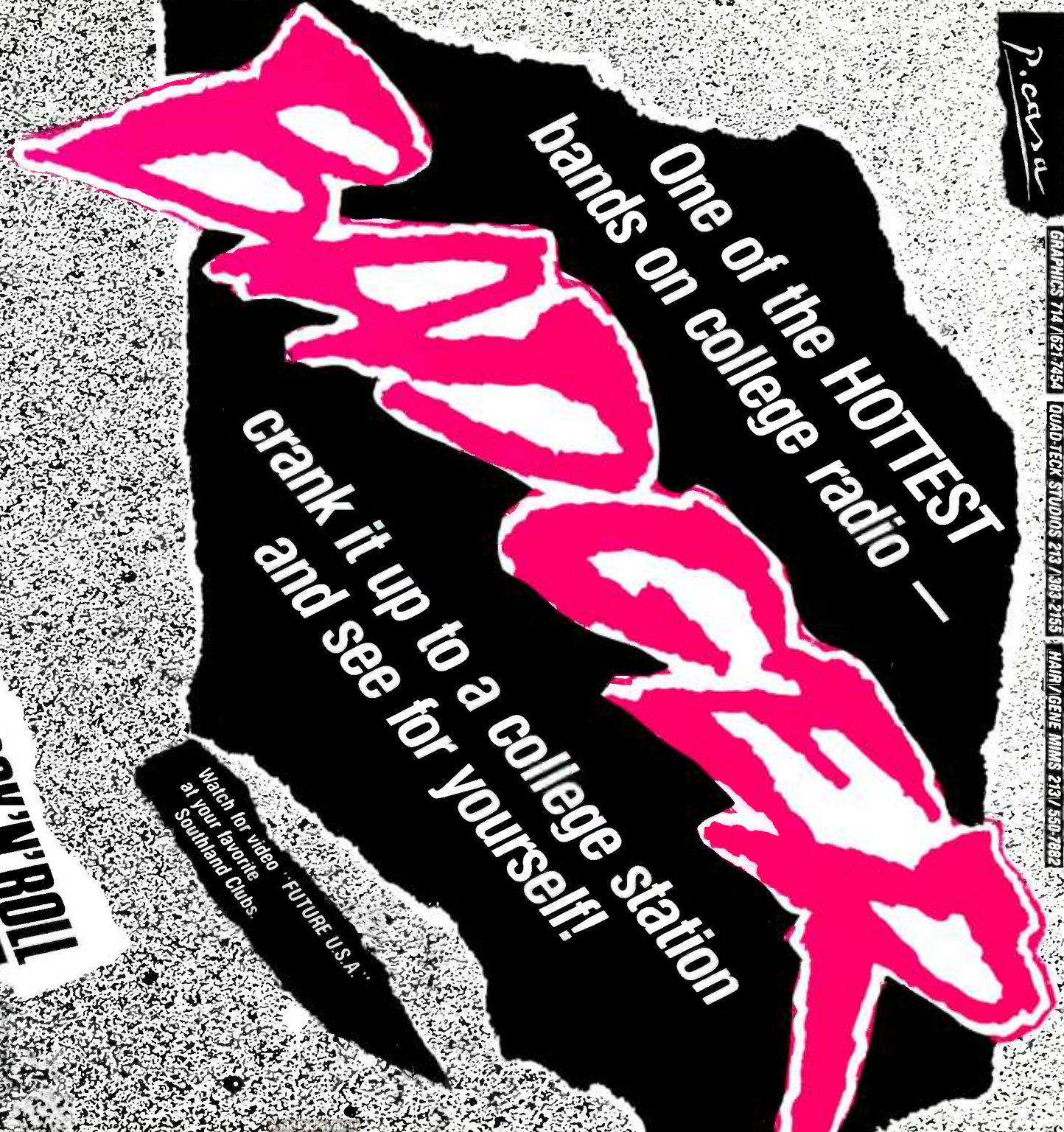
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## CLOSE-UP

# Solid State Logic: The Company & The Console

By Barry Rudolph



Andy Wild: Vice President, Western Operations, SSL.

Solid State Logic emerged in 1978 from a small village in England called Stonesfield. The first A-Series console and studio computer quickly led to the B-Series console which was shown at the Paris AES Show in 1978. Subsequently, nine B-Series consoles were made and they achieved a cult status amongst a few engineers who could manage to understand this truly innovative system. The B-Series boards featured a VCA-based (Voltage Controlled Amplifier) automation system, a dynamics section on each channel and other previously unheard-of features that are now industry standards.

Following two years of updates, incorporating users' suggestions and refinements in software, the SL 4000 E-Series Master Studio System went into production and became an immediate success. The E-Series solved many of the operational limitations of the B-Series and was not only a mixing console, but also a central control station for all signal processing, machine control, fader automation and Total Recall (in 1981) of all knob and button settings.

In 1987, SSL introduced the SL 4000 G-Series console and computer at the 1987 New York AES show. Almost all audio circuitry has been redesigned to improve sonic performance, crosstalk, distortion and noise. In addition, the entire recording path has new EQ, mic and line amps, group amps and monitoring facilities, because now engineers were using the console for entire projects from tracking and overdubbing to mixing. The G-Series allows data storage of every console setting, from mic gains, EQ, monitor mix, echoes, etc., on a 20-megabyte data cartridge. Each session's monitor mix and tracking levels can be held throughout the project and any of these settings or levels or effects can be incorporated into the final mix. It is the SSL company, through their console design philosophy, that has defined the ways and means for practical, computer-assisted automated mixing and recording which serves as a benchmark by which successive competitors are measured.

"People nowadays wouldn't dream of doing a mix session without automation," comments Andy Wild, Vice President of SSL Western Operations for six years. "The SSL console has standardized consoles and standardized the way engineers work...everything you needed was built in the console."

This standardization has changed forever the way music can be recorded and produced. Many times an artist's sound is in large part due to the tremendous capabilities of automated mixing with the SSL console, so it is no surprise that a lot of remix engineers and producers demand a studio with the SL 4000 console. Wild continues, "SSL played a large part in changing house engineers into freelance engineers...engineers could move from one studio to another without having to relearn a totally foreign console."

SSL has been expanding in both TV post-production and film production with the SL 6000 and SL 5000-Series consoles, respectively. Introduced in 1984, these systems cater to the specific needs of these industries which are quite different from record production. Wild states: "We try to give them a product that is exactly right for them and then we make sure that everything else is right...right support, the right automation, Total Recall and microprocessor-controlled routing for multi-speaker theater sound. This is what SSL is all about."

Looking ahead has always been a big part of SSL and digital audio is no exception. Where most companies struggle to get just one digital audio product out, SSL already has two digital products available. The 01 Digital Production Centre is an eight-channel digital mixer/editor that works and acts like a conventional analog console in that it has knobs, faders and switches. All audio is converted into digital information and then can be manipulated (i.e. edited, mixed, EQ'd, time-slipped, etc.). The 01 is aimed at engineers who are used to the "hands on" tactile feel of conventional mixing boards. The second digital product is called ScreenSound and is a joint venture between Quantel and SSL. ScreenSound is a fully integrated, digital audio editing system design to be used with a video editing system. ScreenSound uses an optical disc for storage of audio and can handle up to eight reels of audio program at a time. The control surface is a digitizing tablet and pen linked to a color video monitor.

When I asked Wild if SSL would lead the way in the introduction of the first all digital console he says, "There are only a few companies that could afford to do it, and SSL has to be one of them, because SSL is one of the most successful audio companies in the world."

MC



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*Those of us who caught Ringo Starr's All-Starr Band at The Greek Theatre several weeks ago saw one of the greatest rock & roll shows ever. The only real disappointing moment came when the show finally ended some three hours later. Congrats to Laura Gold and the good folks at The Greek for putting this one together.*

**Dialogue**

**John Guarnieri**, Senior Director A&R, Enigma Records

**History:** "Previously, I was with EMI and I worked with bands such as Lions And Ghosts, George Thorogood, Chili Peppers, Stray Cats and Queensryche. Before that, I was at I.R.S. Records for about five years where Miles Copeland and I signed the Go-Go's. I also did a lot of international things."

**Priorities:** "As you are aware, I am the very first A&R person ever at Enigma Records. In fact, you mentioned my appointment to Enigma in your A&R column even before we got a chance to send out the official release. The first thing that I have to do is to basically get a handle on the status of every single project here at the label with regard to budgets and what bands are in the studios. Then, of course, I have to walk those projects through to completion. Next, I'll be setting up the administrative part of the job: recording budgets, paperwork, label copy—making sure all of that is flowing through the system properly. I'll be using existing Enigma staffers to do this. So for the time being, this is going to be a one-man A&R department."

**Direction:** "Right now, the label philosophy is, what we like, we want to put out. For example, for the first time ever, we have two singles on the Black Music charts. We've also been very successful with our Metal and Hard Rock acts, and we hope that'll continue."

**Power To Sign:** "To be honest, I haven't really found out yet! Realistically, I think signings will occur with the approval of Bill & Wesley Hein, at least in the initial stages anyway. But believe me, I'm not going to walk in with six new acts to sign next week."

**L.A. Attraction:** "Bands from all over the country come here because this is where the record companies are. They either come here or go to New York. This is one of the centers of the entertainment industry. I can see that there are a lot of different kinds of music being played out there. I think this is happening because a lot of different labels are responding to the various kinds of music—rap, rock, metal. I think this is all very healthy, especially in light of the fact that labels are responding."

**Talent:** "I think that just about everybody has his own basic checklist when he goes out to

see a new band. But then there's always your gut instinct. Obviously, you want the band to be able to play, and they should also have some kind of identity. Those are some of the main criteria. We're not counting who their manager or lawyer is—that's a separate issue. Naturally, the more a band has going for it, the better. But I wouldn't stay away from a band because they didn't have a manager or an attorney."

**Image:** "Image plays a part to a certain extent. By image, I'm not talking about a gimmick, I mean something about the band that enables you to get a visual handle. A gimmick is when all of the band members appear with bleached blonde hair, lipstick and high-heel shoes. It's more of a novelty approach to the image question. I like bands that have a little more of a cohesive look as opposed to looking like the guy down the street."

**Personal Tastes:** "I know that a lot of different A&R people sometimes specialize in a certain kind of music, but I pretty much like it all. I just think it's important to be open-minded and have broad tastes. These days, I don't think you can just specialize in one particular kind of music."

**Deals:** "A development deal is when you believe that a band is definitely progressing. A demo deal is just to throw a band into the studio to see if you like some of their songs. A development deal is more of a commitment where you know you want to do something with the act, but you want time for it to nurture. And even then, a development deal

doesn't guarantee a signing. Then again, there are times when a development deal is a preliminary to recording an entire album!"

**Why A&R:** "This just seems to be the job I feel most comfortable doing. I see both sides of the fence: I see the point of view of the artist and I also see the business end of it. And it's very important to have both perspectives. There are a lot of great acts that are already signed to Enigma that have never had the opportunity to sit down and have a creative meeting with an A&R person. They've never discussed song selection or co-writing or any of those creative topics that are so vital. And we really want to be able to have more involvement in the creative process of making a record. Many of our bands have done well to a certain extent, but I want to take them to the next level."

**Advice:** "It always helps if you are unique. Then, you just have to stop worrying and do the very best that you can. Be determined. Try to be different."

**Grapevine**

For the first time in some fifteen years, **The Ramones** have added a new member to their band. The new addition is 23-year-old bassist, **CJ**, from Deer Park, New York.

**Coconut Teaszer** ace, **Len Fagan**, is the cover subject in the current issue of *Fast Forward Magazine*, a new publication dealing exclusively with A&R and unsigned bands. Though in its infant stages, there is merit to the



*Rap, Heavy Metal, love songs—they're all here and then some on this latest eclectic package from Faith No More. Having just added a new lead singer to their current lineup, FNM resurfaces with a very tight, radio-ready album chock full of really good tunes. This is not just for metal heads, as is evidenced by tunes such as "Epic" and "From Out Of Nowhere." Pick this one up and give it a good listening.*



Legendary British rockers Ian Hunter & Mick Ronson return to the recording wars with their new LP, *YUI Orta*, produced by Bernard (Chic, Rod Stewart) Edwards. Hunter & Ronson have been together since their Mott The Hoople days and are now planning to tour extensively to support the album. The initial single, "American Music," has already been released.

idea. Check them out.

This past year has been another goldmine for Jon Bon Jovi. Not only did his very own *New Jersey* album surpass the five million mark in sales, but Cinderella and Skid Row, two bands that he has a piece of, also went the platinum-plus route. So what can Bon Jovi do in 1990 to surpass his current success? How about releasing a live album and forming a spinoff band starring Richie Sambora?

What ever happened to Sister Shotgun? They came, they attracted label interest after only three or four shows and they disappeared! Give us a call if you know what's going on.

None other than Bob Dylan made a guest appearance on the Chabad Telethon a couple of weekends ago. Yes, that was indeed Mr. Tambourine Man singing "Havan Nagila." You've come a long way, baby!

Eddie "Electric Avenue" Grant and The Cramps have signed with Enigma Records.

*Hot In The Shade* is the title of the new Kiss album due out shortly. Most noticeable improvement is the vocal performance of Paul Stanley who really sings his little ass off on this one. Stand-out cuts are "Rise To It" and "Read My Body." If nothing else, you gotta give this band a tip of the hat merely for perseverance.

## Chart Activity

Slowly but surely, **New Kids**

On The Block will have yet another Top Five smash as their latest single, "Cover Girl," makes its move toward the top.

After kicking around for several years with little or no attention, Atlantic rockers Kix have finally busted wide open with their ballad, "Don't Close Your Eyes." It's also a hot video on MTV. Congratulations, guys.

Capitol's Donny Osmond is working on his third hit single from his comeback album. He who laughs last...


Hard to believe that it took a handful of Top Ten singles to move Paula Abdul's *Forever Your Girl* LP into the Number One slot after being on the charts for well over a year.

With "Love In An Elevator" leading the way, look for Aerosmith's *Pump* album to hit Number One right after the Rolling Stones fall out of that position.

Rumors: Bangles break-up?...Darling Cruel splits with managers Lippman/Kahane who have recently picked up the newly reformed Megadeth...Mötley Crüe and Faster Pussycat to tour together in January.

## On The Move

PolyGram Records in New York has appointed Brian Bacchus Director A&R and Promotion.

Elaine Treutle has been named Manager/A&R Administration for CBS Records International in New York. 



**Brett Perkins**

Contact: Brett Perkins  
(818) 574-8100

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Brett's submission was a two-sided 45-RPM single release with "New Accelerated World" as the A-side and "Let It Show" as the flip. Unlike most of our demo submissions, in this case, the artist made a deliberate choice when he decided to release this record. There is only one song here that matters and that is the A-side of the record. To begin with, Brett's voice is kinda shallow, thin and powerless. The song itself is contemporary enough and filled with plenty of state-of-the-art synths and stuff, but we're talking about one single song here and that's it. This isn't an album's worth of material. This particular track has a nice dance feel and that's about all. What really hinders the chances of this song are the lack of a strong chorus and some weak verses. Though the production and musicianship are tight and together, Perkins might have enlisted the opinions of friends before deciding which song was best to release.



**Faces Of Emotion**

Contact: Track Management  
(312) 496-8595

Purpose of Submission: Seeking label deal.

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Sometimes it's kinda hard to be critical because bands haven't been together that long. Sometimes it's hard to be critical because you were simply sent the wrong batch of songs to critique. In this case, both statements are true. Here's a perfect example of why the music industry is such a bummer to be a part of: Soulless, image-conscious, cliché-recycling bands that don't have a clue as to what's good about a good song. Faces Of Emotion's four-song demo submission sounds like a bland blend of late Seventies Euro-Technopop and "Fame." If this doesn't cut it on *Star Search*, then maybe the band can sell it in Japan. Although I've seen worse bands on The Strip on any given Saturday night, I'm hopeful that FOE gets it together and makes a second submission that's a lot stronger than this one.



**Hidden Colours**

Contact: Hidden Colours  
(213) 530-2333

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Usually, we here at *Demo Critique* seldom comment on the quality of the tape that has been submitted, but in this case, the five-song demo was very poorly recorded. However, because of the nature of the music itself, this is all a moot point. The songs are very, very dark and underground, with vocalist/guitarist Eileen Bowe's dreary death whine very difficult to listen to and absorb. Based on the photo that was submitted, I had anticipated someone closer to Chrissie Hynde. On the positive side of things, there does seem to be somewhat of an urgency to the vocal performances that might turn on some of the heavier metal labels. My suggestion is that Hidden Colours take their tunes to the Metal Masters where they will certainly have good luck.

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.



Jacques Du Long

The National Academy Of Recording Arts & Sciences (NARAS) held a seminar entitled "Tracking Airplay With Computers: Boon or Threat?" Guest speakers on the "hot seat" were (from left): Sam Trust, President, Lorimar Music; Marty Feely, President, Broadcast Data Systems (BDS); moderator Peter Luboff, member of the Board of Governors, Los Angeles chapter NARAS; Ron Gertz, President, Media Reports, Inc. (MRI); and Elliot Mazer, President, Aircheck. At the highly emotional seminar, BDS, a subsidiary of Billboard Publications, unveiled their new computerized tracking system, which they promise will be far more accurate and cover a broader demographic in tracking music broadcasted on radio and television than the systems currently in place, including both BMI and ASCAP's tracking systems. MRI, a company that is a joint venture between The Clearing House and local TV stations, also discussed their new tracking system.

## Activities

The Songwriters Guild of America is offering a number of classes for songwriters: Ask-A-Pro taught by Kevin Gorman on October 12; MIDI Songwriting Workshop Levels I and II taught by Richard Freeze on October 25; and Song Critique by Lynne Robin Green on October 26. For reservations or information, call (213) 462-1108.

**MCA Music Songwriters Update:** Michael Anderson is in the midst of recording his second A&M LP with producer Michael O'Martian. It will be released in early 1990.

**Tom Deluca**, who co-wrote a track on the latest Tora Tora LP on A&M, is currently co-writing with Angry Anderson (for his Atlantic LP), Jetboy, Will Sexton (MCA) and Precious Metal.

**Jay Graydon** co-wrote and co-produced a number of tracks on the current Al Jarreau and El DeBarge albums and is presently in the studio co-producing the debut album for his group which includes Glen Ballard and Cliff Magness (Capitol).

**Tom Keane** has completed production on Celine Dion's debut LP with David Foster. Keane also has cuts on the Barbra Streisand and June Pointer LPs.

**Gord Peterson's** debut on A&M, *Indio*, has just been released. The first single is entitled "Hard Sun."

**Mark Stevens**, who has songs recorded by Warner Bros. act, The Jamaica Boys, is writing new material with Victor Bailey, David Gam-

son and Marcus Miller. His song, "Da' Butt '89," is on E.U.'s new Virgin LP.

**Victor Bailey's** solo LP for Atlantic/Jazz entitled *Bottom's Up* has been released and is climbing the *Billboard* Jazz Chart. Bailey is presently touring in Japan with U.S. dates to follow. He co-produced and wrote



**CBS recording artist Michael Bolton**, who is riding high on the success of his current album, *Soul Provider*, recently inked a publishing deal with the big, happy family at Warner/Chappell Music (WMC). Celebrating Bolton's new association are (from left): Robin Godfrey-Cass, Managing Director, WCM Ltd; Les Bider, President and C.O.O., WCM; Bolton; Michael Sandoval, Vice President, Director of Creative Operations/USA, WCM; Lewis Levin, Bolton's manager; and Bob Epstein, Bolton's lawyer.

a single on Alex Bugnon's debut Orpheus LP which charted on *Billboard's* Black Singles chart and he will be co-producing new Atlantic artists, The Rude Boys.

**Donald Fagenson of Was (Not Was)** is preparing to record the band's next LP as well as writing the score for an upcoming film which will star Marlon Brando in a comedy role. In addition, Fagenson produced Bonnie Raitt's critically acclaimed LP, *Nick Of Time*, and several cuts on Roy Orbison's last LP. The new B-52's album on Warner contains four tracks produced by Fagenson.

**Warren Haynes** is preparing material for his own LP on Epic. He has songs on the Gregg Allman and The Dickie Betts Band LPs.

**Howard King** completed production on a song for Smokey Robinson's upcoming release. He also has songs on the upcoming LPs by Melba Moore (Capitol), La La (Motown) and Paulette Brown, who is shopping a label deal.

**Little Caesar** released an EP on Metal Blade Records and will begin production on their debut LP for Geffen, set for release early in 1990.

## The Business Side

**Caroline Davis** has been appointed Publicity Coordinator at BMI Los Angeles. Davis will coordinate public relations and promotional activities for the company on the West Coast.

**Michelle Yules** has been promoted to Creative Manager for The Famous Music Publishing Companies, a unit of Paramount Pictures. Based in New York, Ms. Yules will be responsible for new talent acquisitions, song placement and writer and artist development. **MC**

## Songwriter Pointers



PAT LEWIS

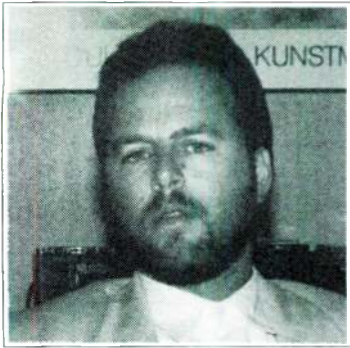
Moe Berg

Moe Berg is a songwriter/guitarist/vocalist with The Pursuit of Happiness. He is currently writing material for TPOH's follow-up to their *Love Junk* album on Chrysalis.

**What inspires you to write?** "Nothing really inspires me to write. I'm really of two minds about the muse. All my inspiration comes from within. I'm not an adventurous person. I'm a real boring person in everyday life. I really don't have anything to say, and I don't experience things. So, the optimum writing situation for me is to be alone somewhere free of distraction, free of any sort of inspiration at all. I try and invent something from nothing. I'm a real believer in fictional songwriting. At the same time, what makes my songwriting legitimate is, I'm at least in touch with what is going on. I'm in touch with the emotions of the song. So, the song may be about people that I know, or situations that I've become involved with as a third person, and some of them are completely auto-biographical. As long as you're in touch with the emotion, your job as a writer is to embellish it and make it into something that's interesting. You also need to find a perspective that is your own, because every rock band either writes songs about relationships—love affairs or going out and meeting fifteen-year-old girls—or else they write about what Paul Simon writes about. It's finding a perspective that distinguishes you from the rest of the songwriters out there." **MC**

# PUBLISHER PROFILE

Pat Lewis



## Danny Strick

BMG Songs

By Pat Lewis

**D**anny Strick joined BMG Songs, the U.S. division of BMG Music Publishing, as Vice President/General Manager in January of this year. Even though he is extremely busy with the endless responsibilities that accompany such a major move, he was gracious enough to grant us this interview.

**MC: What can BMG offer the songwriter that is unique to BMG?**

**DS:** One thing that is unique about this company is, we're really the smallest multi-national company. We're a small, growing company, yet we have offices in virtually every major territory in the world. We have sub-publishing in most major territories, which gives us a certain international power that most publishing companies do not have. Another point is that while we are an independent publishing company, we are closely affiliated with BMG record companies and RCA and Arista records on the other side. We are actively working on our relationships with those labels, and there's a real good open door situation where we can bring developing acts or developing producers into them.

**MC: What are your goals at BMG for the immediate future?**

**DS:** What we're really trying to do is be very multi-faceted and create a balance in terms of the kind of songwriter roster that we're trying to build. Essentially, we're a new company, and there was a great catalog here that was built up over the previous seven or eight years. We're now starting to build that catalog through the acquisition of other catalogs. We're being cautious about it, but we're getting involved in a few key catalogs that we feel we can make a difference with down the road in terms of exploiting the material, whether it's getting covers of songs that haven't been covered before, or focusing on the use of the songs in advertising from a television standpoint. We're re-demoing some songs that were never cut and actively treating them like new songs.

**MC: How important is it for a staffwriter to be producer?**

**DS:** If they want to be producers and we believe in them, then we will try and help them evolve into producers. But it's not that important. If they are great writers and they have ways of getting involved in projects—maybe by pitching songs or collaborating with artists or producers—they don't have to be producers. Not every writer can be one. I just think that it's an area of focus for us. We want to build a roster of writer/producers and be out there developing their careers.

**MC: Since BMG does not accept unsolicited material, how does a new songwriter get in touch with you?**

**DS:** It's actually very similar to the way our talent acquisition department works. We honestly try to listen to everything that we get from anyone that we know who is an attorney or a manager. We tell beginning writers to get involved with ASCAP or BMI, and there are people on the street who are looking to develop writing talent that are in touch with us all the time. It's being persistent and finding somebody who knows somebody that we know. But we do not listen to unsolicited material. We just send it back.

**MC: Do you listen to songs that are submitted to you through organizations such as NAS or LASS?**

**DS:** I have always believed that a songwriter will succeed on some level with a combination of talent, persistence and maybe a little bit of luck. If something is good, it's going to eventually get into the hands of somebody who can do something with it. Sure, our doors are open to them. All the organizations that help nurture songwriters are like a screening process for us. They are doing that job for us, and we're excited about hearing songs from them.

**MC: Do your staffwriters bring new songwriters to you?**

**DS:** Definitely. I think that the people who are involved with us now feel very good about the company, and there's sort of a spirit of building the company. They have their own contacts as well, and a lot of them know A&R people and producers and are out there on their own bringing us stuff all the time. It's great.

**MC: Do your staffwriters go out and get their own cuts, too?**

**DS:** Definitely. We encourage it. I think the smart writers know they need to get close to projects. If you want to get out there with a song, you've got to keep trying. They realize that the closer they get to the recording projects, the more opportunities they are going to get over a period of time. **MC**

# ANATOMY OF A HIT

By David "Cat" Cohen

"Mixed Emotions"

WRITER: Mick Jagger and Keith Richards

Rolling Stones

Columbia

Now that the Woodstock revival industry pressures are out in full force, it seems that a lot of older rock acts are grabbing their instruments out of their respective closets and making a beeline for the charts. Out of this summer's bumper crop of nostalgia, perhaps the most successful recording is the Rolling Stones return to the pop spotlight. "Mixed Emotions", the current single from the Stones' excellent *Steel Wheels* album, brings us back to the pre-synthesizer era when the sound of rhythm and lead guitar, bass and drums was all that was needed to accompany a rock vocalist into a hit record. The simplicity of the arrangement, the solid songwriting of Jagger and Richards (always a Stones trademark) and the live rather than an overly produced studio feel are giving this Southern rock-based recording a strong showing in today's market.

**□ Lyric:** A strong lyric statement that describes the usual woman trouble that Jagger likes to sing about. However, though there is a slight sleaze factor here, the emphasis is less on the chauvinistic put down of his object of affection, as on past efforts, and more on making the relationship work in a positive way.

*This comin' and goin' is driving me nuts  
This toin' and froin' is hurtin' my guts  
So get off the fence now, you're creasin' your butt  
Life is a party, let's get out and strut*

**□ Groove:** Masters of the Southern rock 8th groove, the Stones give us another infectious good ol' boy beat. Simple, straight ahead bass and drums with syncopated guitar overlays.

**□ Scale:** Major pentatonic scale throughout, which gives this song a country folk sound in a rock setting.

**□ Melody:** Not as melodic as it is riff-oriented. Repetitive three-note figures make up most of the melody. It is the contrast between sections and the vocal harmony that makes the melody sound more interesting. A six-note range is all that the melody travels for most of the song except for the high note in the bridge which extends this to a still modest interval of an octave.

**□ Harmony:** Harmonically, only very simple triads are used. The verse section actually uses only one chord, while the chorus is written with four stepwise moving chords. There are no surprises.

**□ Form:** Format is an area where the Stones are very strong and one of the main reasons why they have had hit songs consistently for over 25 years. The structure is clear cut and well-contrasted. Verse Chorus Verse Chorus Chorus Bridge Chorus Chorus Fade

**□ Performance:** Time has only mellowed and improved Jagger's confident delivery. The rest of the band still has that slightly imperfect, purposely disheveled sound that complements their not-every-hair-in-place look.

**□ Production:** The overall sound quality is better than their Sixties product. The clarity is perhaps stronger, yet the live feel of their sound is still maintained.

**□ Influences:** Steeped in Sixties Southern rock tradition which goes back to Southern folk music—skiffle bands, jug bands, back porch music. Sounds a lot like Creedence Clearwater, another Dixie-influenced band.

**□ Summary:** This has all the elements to be a rock favorite for some time: a universal lyric and an infectious groove. It's a reminder of how rock can be both vital and commercial. **MC**

**ENTOURAGE STUDIOS:** Paul Gilbert, Billy Sheehan and Pat Torpey of Mr. Big fame were in recording a sound page for *Guitar Player* magazine with engineer Ryan Greene and assistant Steve Chase....Comedian Billy "You look Marvelous" Crystal was in working on an HBO project with musical director Marc Shaiman and engineer Mark Wolfson....Head Talking Head, David Byrne, was in working on a new documentary film focusing on historical Australian Aborigine tribal art and magic; Mark Wolfson manning the console and Keith Blake assisting....Singer Jeffrey Osbourne was in laying down backing vocals for Capitol recording artist Joey Diggs, with Tony Peluso and Steve Barri producing and Peluso also engineering....Jermaine Stewart was in recording vocal tracks for his new album with Richard Scher producing and Barry Rudolph supplying the sonic magic....Jan Berry of Jan and Dean fame is working on his new solo album with Mark Wolfson engineering....Keyboardist Greg Phillingains and vocalist Sheryl Crow were in working on some new material with engineer Keith Blake.

**CHICAGO TRAX RECORDING:** This Midwest recording facility has completed an extensive equipment upgrade with the addition of a new Solid State Logic G Series console and New England Digital Synclavier. The studio will also be using new tape formula AGFA PEM 469. Availing themselves of the studio's audio renovations were Duran Duran, who recorded their soon-to-be-released single, "Drug Is A State Of Mind," EMI/Capitol recording artist Evelyn "Champagne King" and Atlantic act Ten City.

**TEC AWARDS:** Beatles producer

**BOWIE'S TIN MACHINE**



*David Bowie's latest incarnation, Tin Machine, has filmed a twelve-minute short combining performance footage and hard-edged imagery. The film, conceived and written by David Bowie, showcases each song from the band's EMI debut LP and was shot in three days at the Ritz in New York City under the guidance of director Julien Temple. Tin Machine is (L-R) Tony Sales (bass), David Bowie (vocals), Hunt Sales (drums) and Reeves Gabrels (guitar).*

George Martin, Rupert Neve (developer of the modern recording console) and the late Wally Heider (pioneering West Coast studio operator) will be given Technical Excellence & Creativity (TEC) Awards on Oct. 19th. The TEC Awards, handed out by *Mix* magazine, honor outstanding achievement in record-

ing and sound. Presenters for the event will be guitar innovator Les Paul, performance artist Laurie Anderson, guitarist Jeff Baxter, Bob Moog, inventor of the moog synthesizer, and ace producers Neil Dorfsman and Bruce Swedien.

**VALLEY CENTER STUDIOS:** Voice impressionist Michael Winslow was

recently at Valley Center completing tracks for his new album, with Gary Bell producing, Andre Jackson engineering and Dave Bates and Wade Norton assisting....Producer/engineer Larry Duhart was in mixing songs for rap artist Divine Styler, with assistants Dave Bates and Tom Twiss....Robert Cowbill was in deming a Christmas album for Bangle Susanna Hoffs, with Cecil Duke manning the console along with omnipresent assistant Dave Bates and Wade Norton.

**SONY:** One of the largest rental facilities of professional audio recorders in the U.S., CMS Digital recently upgraded its rental inventory with the purchase of the new Sony PCM-3324A digital multi-track recorder. In addition to the unit's outstanding performance capabilities, the PCM-3324A has large casters and handles, making it easy to transport and very cost effective on cartage.

**N.R.G. RECORDING STUDIOS:** Black Sheep recently mixed six master recordings at this North Hollywood recording facility with Willie Basse and Jon E. Love (Love/Hate) producing.

**TOTAL ACCESS RECORDING:** Dokken recently started recording their new album for Geffen Records, with Don Dokken producing, Wyn Davis co-producing and engineering, Melissa Sewell assisting and Eddie Ashworth providing additional engineering skill....Finnish rock band and Capitol recording act, Havana Black, was in remixing tracks with Alan Niven and Wyn Davis mixing and the trusty Melissa Sewell assisting....San Francisco-based rock band, The Missionarys, recently cut five tracks with producer/engineer Eddie Ashworth. **MC**

**ENCORE STUDIOS/SSL**



*Encore Studios (formerly Kendun Recording), purchaser of Solid State Logic's first automated console in the U.S., has added the new SSL SL 4000 G Series console with G Series Computer and Total Recall to its equipment lineup. Pictured (L-R) Steve O'Neill, Encore Treasurer, Darryl Caseine, Studio Manager, and independent engineer and leading client, Barney Perkins (Anita Baker, Cameo and Eddie Murphy).*

**POINT OF IMPACT**



*Producer-composer and ex-Phil Spector compatriot, Jack Nitzche, is pictured with ex-Rolling Stone guitarist Mick Taylor (right) and Michael Hoenig (middle). The trio is working on the soundtrack for John Davis' new action thriller, Point Of Impact.*

# PRODUCER CROSSTALK



Anna "Flash"

# DANNY KORTCHMAR

By Steven P. Wheeler

**D**anny Kortchmar, producer/songwriter/guitarist, has been a major player in the Los Angeles scene since he moved cross-country from his native home in New York. Throughout the Seventies, "Kooch" was a man about town, touring and recording with the major acts that made up the California sound in that decade. His credits read like an encyclopedia of Los Angeles rock, from Linda Ronstadt and Jackson Browne to extensive work with James Taylor.

The boyish-looking 43-year-old says the L.A. scene was the place to be in the hedonistic Seventies, and it enabled him to jam with some of the legends of rock & roll: Eric Clapton, Jimmy Page, Mick and Keith, John Lennon and wild-man Keith Moon. Kortchmar says it was an incredible period of time. "L.A. was a hot bed of phantom jammers; there were scenes happening all the time." However, that period came crashing down in flames, as Kortchmar explains, "You couldn't keep it up and live because that whole scene ran on drugs and booze. You just couldn't sustain it for very long."

Fortunately, that era didn't just leave the talkative New Yorker with only memories. One musician making the rounds in the same excessive circle was the Eagles' Don Henley. This friendship grew into a professional partnership after the Eagles disbanded. "After the Eagles broke up, Don was having guys come up to his place to play while he was trying to figure out his next move. We fell together and started writing together. We wrote 'Dirty Laundry' and a bunch of other songs." That first album, *I Can't Stand Still*, was a critical success, and Kortchmar and Henley have been together ever

since.

Although "Kooch" has produced other projects, such as the blockbuster release from Ivan Neville last year, he says his work with Henley is his bread and butter. "My work with Don is certainly the most high profile work I do. I mean, he's one of the best artists there is. I get to write and co-produce the tracks with him, so obviously there's a lot of me. It's definitely an important part of my life."

The duo's second project, *Building The Perfect Beast* (1984), has been hailed by critics as being one of the best rock albums of the Eighties. The record was co-produced by Kortchmar, Henley and Greg Ladanyi, and Kortchmar says the trio complemented each other well in the studio. "Ladanyi took care of the sound, I took care of the music and Henley took care of the lyrics and the singing."

Kortchmar's sequenced production on Henley's latest LP, *The End Of The Innocence*, impressed Guns N' Roses leader Axl Rose, who contributed vocals on "I Will Not Go Quietly."

"With the advent of sequencers, you can take the time and create. I'm a guitar player, but I'm good with a drum machine. My drum sequence fooled Axl. He couldn't believe his ears. He said, 'That's a drum machine?'" The use of drum machines has long been debated among studio personnel, but Kortchmar simply says, "It's a matter of who's driving."

What about the purely technological sound of modern dance music? Kortchmar says dance music is not about songs or music. "It's about the producer, and being a producer I should love that, but I don't. I only care about stuff that has heart and soul. If a record is just about the sound, it can become dated. But if it's about the song, it will never become dated."

As a producer, Kortchmar says he falls into a category that industry giant Jimmy Iovine calls a "feel-guy." Yet Kortchmar's approach is as different as any other producer currently making records. "There are so many different ways of producing that it's hard to say what the job is. I'm a musician-producer. There are a lot of producers now that are engineers, and some producers come from the area of A&R."

Kortchmar does take pride in his work, and he refuses to pander to a larger segment of the musical audience. "I refuse to see myself as an individual whose job is to separate some seventeen-year-old girl from her allowance money. That is not my function. If that's the job of a producer, you can have it."

Over the past decade, Kortchmar says producing and songwriting have replaced his dream of being a rock star. "I would have loved to have been in a hit band, but bands burn out and stop, and then what do you do? You have to start a second career. That's hard, and most guys fail at that. I dig being a musician-producer because you get to be here for a long period of time." **MC**

## NEW TOYS—BARRY RUDOLPH



### GS-6 Digital Guitar Sound System from Roland

The GS-6 is a rack-mounted pre-amp and effect unit for guitar players. The GS-6 is another step in the direction of achieving your own guitar tone and sound at pre-amp levels (low level) rather than relying on a particular guitar amp/speaker combination to break up or overload in a certain way. Sure, there is nothing wrong with the good 'ol rock & roll way of turning your amp up to 11 and blasting—but many players would like some other options when it comes to distortion, tone and effects and where and how it happens. The GS-6, with both pre-amp and digital effects combined, is capable of producing a wide variety of traditional sounds and contemporary guitar sounds.

The pre-amp section of the GS-6 has an eight-stage drive selector which allows the player to duplicate sounds of a wide range of amps such as: Marshall, Mesa/Boogie, Fender and Roland. There are pre-drive and post-drive controls that will change how and where the distortion comes from and along with bass, middle and treble controls and your own power amp and speaker stack, you will produce your unique sound.

In the effects department, the GS-6 has four different chorus modes with total control over all the usual parameters including feedback for flanging. There is also panning delay with up to 999 milliseconds of delay and eight different digital reverb modes. The GS-6 has built-in digital noise suppression and hum cancellation which means the unit stays quiet no matter how incorrectly you turn the knobs.

Lastly, the GS-6 is fully MIDI so you can store up to 64 different patches and recall them from the front panel or external MIDI remote foot controller. All the patch data can also be off-loaded to an external MIDI sequencer or recorder for future use. The rear panel provides both unbalanced and balanced outputs for studio recording direct if you wish. There is also a footswitch to advance through the memories.

The GS-6 sells for \$995 retail. For more about the GS-6 contact: RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141.

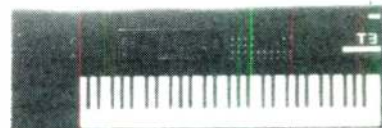


### Python Covered Guitars from St. Louis Music

Something new at the last NAMM Show in Chicago was the snake skin covered guitar from Westone Instruments which is handled by St. Louis Music Supply Co.

This full body wrap of genuine Python snakeskin will cost an additional \$450 to the price of the guitar, but what the heck—you only live once and the skin is of the highest quality. Anyway, I thought you would like to see the picture of one of Westone's guitars with a skin covered body—guaranteed to upset any wildlife lovers in your audience.

For more information on this process, call St. Louis Music Supply Co. at (314) 727-4512 or write to 1400 Ferguson Avenue, St. Louis, Missouri 63133. **MC**



### Korg's New T1 and T3

The new Korg T series of keyboards expands on the popular Korg M1 workstation. The T1 has a weighted 88 key acoustic piano keyboard while the T3 has a 61 key synth style keyboard.

Both the new T keyboards feature eight megabyte ROMs with 16 bit sounds of acoustic instruments, attack waveforms and analog waves. In addition to the PCM card slot like the M1, the T has a 3.5 inch floppy disk drive to load and store sounds and sequences. There is also up to 512K of RAM (optional) to load data from other sources as well.

Both the T1 and T3 have large easy-to-read character displays and the keyboards can function as complete MIDI controllers while a 56,000 note sequencer will hold any performance you can play. And also like the M1, the T has a digital multi-effects system with 33 independent effects available.

For more info about these new workstations, call Korg U.S.A. at (516) 333-9100 or write them at 89 Frost Street Westbury, NY 11590. **MC**

**RADIO PIX**

**WEDNESDAY, OCTOBER 18**

11:00 p.m. **KLSX FM 97.1**—**The Lost Lennon Tapes:** Elliot Mintz blends music and interviews to create the John and Sean Birthday Special.

11:00 p.m. **KNTF FM 93.5**—**Solid Gold Country:** Country Music Month salute to The Oak Ridge Boys.

**SATURDAY, OCTOBER 21**

7:00 a.m. **KBIG FM 104.3**—**National Music Survey:** Local favorites Bill Maier and Sylvia Aimerito count-down top adult contemporary hits and interview special guest Sheena Easton.

12:00 p.m. **KLON FM 88**—**Big Band, Blues and Boogie:** Jay Roebuck salutes jazz birthday artist trumpeter Dizzy Gillespie, born this day in 1917.

7:00 p.m. **KQLZ FM 100.3**—**Pirate Radio USA:** October is the debut of this hard-driving, fast-paced, five-hour live rock and roll party from Los Angeles based on the newly developed Pirate Radio format programmed by reknowned DJ Scott Shannon.

**SUNDAY, OCTOBER 22**

10:00 p.m. **KLSX FM 97.1**—**Off The Record With Mary Turner:** Music and interviews from former Eagle turned solo artist Don Henley. **REPEATS:** 10 p.m. Tuesday, October 17, on **KCME FM 99.3 OR 99.9**

**TUESDAY, OCTOBER 24**

11:00 p.m. **KNTF FM 93.5**—**Solid Gold Country:** Country Music Month salute to Willie Nelson.

**THURSDAY, OCTOBER 26**



Melodie Gimpel

**Rosanne Cash**

11:00 p.m. **KNTF FM 93.5**—**Solid Gold Country:** Country Music Month salute to Rosanne Cash.

**SUNDAY, OCTOBER 29**

12:00 p.m. **KNAC FM 105.5**—**High Voltage:** Local celebrity and host Tawn Mastrey brings in fresh blood from up-and-coming hard rockers **Faster Pussycat**.

This information is supplied courtesy of Diane Moca/Radio Guide, a syndicated newspaper supplement covering radio programming and happenings. For subscription information, write or call: 3307-A Pico Blvd., Santa Monica, CA 90405. (213) 828-2268.

That biggest of Little People, Billy Barty, recently hosted a press conference to announce the release of a new all-star celebrity-filled record, video and television project. Called *From Where I Stand*, this is to be the anthem of Little People's Liberation which is dedicated to fighting the injustices and obstacles Little People face every day of their lives. The three-foot nine-inch entertainer has long campaigned for the rights of the Little People and the disabled, using his high visibility within the entertainment industry to its best effect. Proceeds from the sale of the "From Where I Stand" single will benefit the Billy Barty Foundation, an organization set up to provide educational, medical and social services to Little People around the world. The single's featured voice, by the way, is **Carl Anderson**, who you may remember played the role of **Judas Iscariot** in both the stage and movie versions of *Jesus Christ Superstar*. The Chameleon Music Group will



**Billy Barty**

release the single on November 1. The all-star video shoot for the project was done at Trax Studios in mid-September.

**Tommy Puett**, who has a recurring role on the highly-touted new series, *Life Goes On*, just signed a \$100,000 recording contract with Motown Records. Sources speculate that the first single could be a remake of the **Partridge Family** classic, "I Think I Love You," which appears on Puett's demo.

Even though *Eddie and the Cruisers II: Eddie Lives* came and went with little box office fanfare, star **Michael Pare** has confirmed that he will return for *Eddie and the Cruisers III*. In *Eddie II*, the singer comes out of hiding in Canada and goes international. *Eddie III* will follow him on an American concert tour. While the original flick from 1983 was also far from a box office sensation, the soundtrack album by **John Cafferty**



Heather Harris

**Pamela Des Barres and Patti D'Arbanville**

and **Beaver Brown** did extremely well due in no small part to Cafferty's vocal similarity to **Bruce Springsteen**. The producers are gambling that this Memorex version of the Boss is still hot enough to carry the remaining parts of the Eddie trilogy.

**ERRATA:** The column for issue #19 called **Harvey Kubernik's** new record, *Hollywood*. The correct title is *Hollyword*. *Show Biz* also apologizes for implying that the project's participants are odd. That line should have read: "Vocal contributions come from around 40 entertainers." As our penance, please accept this cute photo of the distinctly normal personages, **Patti D'Arbanville** and **Pamela Des Barres**, which was taken during the recording sessions.

In the same issue, some credits fell off the *Beauty and the Beast* item. **Jacques Du Long** took the photo of series star **Ron Perlman** sans *Beast* makeup, while **Pat Lewis** authored the information

morsel.

Speaking of issue #19, we've

heard that the "underground heavy metal bands" to be featured in I.R.S. Production's *Heavy Metal, Thunder & Mud* special are **Tuff**, **She-Rok**, **Young Gunns**, **Grave Danger** and **Nuclear Assault**. Apparently, each band's honor was personally defended in the ring by individual wrestlers wearing the band's name on a sash. That the competition extended beyond the ring was verified by an ear-witness account from a reporter in a ladies' room stall who continually overheard taunts of "my band's cooler than yours!" from wrestlers changing their costumes. Pictured are the show's host **Jessica Hahn** and **She-Rok's** **Mary Kay** who have evidently exchanged shirts for the camera. To the far left is Kay's bandmate **Jerry**.

Rumors of a sequel to *9 1/2 Weeks* are confirmed to be true. The erotic original cast of **Kim Basinger** and **Mickey Rourke** will return.

The new album by **Bruce Willis** should be in the stores now. He is planning to do a few selected live television dates (i.e. *Saturday Night Live*) in support. Currently, Willis can be seen in the new **Norman Jewison** film, *In Country*. The picture is described as the story of people in America coming to terms with the



Heather Harris

**(L-R) Jerry and Mary of She-Rok with Jessica Hahn**





**Matt Dillon**

Vietnam War. Sometime in early 1990, Willis will return to the big screen in the follow-up to his successful action/adventure flick, *Die Hard*.

Rumor has it that Willis' *Moonlighting* co-star **Cybill Shepard** is contemplating competition with her screen-mate by recording an album of her own.

MC contributor **Randal A. Case** is Music Coordinator for the new **Matt Dillon** feature, *Drugstore Cowboy*. This is the tale of an early Seventies robbery spree by a gang of Oregon drug addicts headed by Dillon. (They rob pharmacies instead of banks, logically enough). The cast also included the talents of counter-culture novelist **William Burroughs** (*Naked Lunch*, *Nova Express*) who plays a defrocked junkie priest. Hits from the period and more recently composed cues were used



**Jim Morrison**

to set the film's tone. *Drugstore Cowboy* opened at the Nuart Theatre in West Los Angeles on October 11.

Nearly twenty years after **Jim Morrison** broke on through to the other side, the story of his life is finally being brought to the big screen. Tentatively entitled *Riders on the Storm*, this is yet another project from Oscar award-winning director **Oliver Stone** (*Platoon*). This new biopic will follow Stone's translation of **Danny Sugarmans**' book, *Wonderland Avenue*, and the still-delayed *Evita*. Set to produce is **Brian Grazer**. The script is by **Bob Dolman** (*Willow*) who only recently completed the *Riders* screenplay. No word as to who will play the **Lizard King**.

*ShowBiz* ran into **Dweezil Zappa** backstage at the *MTV Video Awards* where he confirmed rumors that he

will soon have his own television program. More details as they develop.

The awards themselves, by the way, were remarkably professional and smooth running. At the risk of being offensive ourselves, *ShowBiz* would like to go on record as saying we found nothing of-

fensive about **Andrew Dice Clay**. Gross and crass, yes, but certainly not offensive. We were more offended by watching **Milli Vanilli** storm out early in the proceedings when **Arsenio Hall** made a joke about their hair extensions. Lighten up, guys!

The award for Best Original Costume at the show must go to **Christina Applegate**. Shunning the Hollywood babyslut look she's perfected in her role as everybimbo **Kelly Bundy** on television's *Married... With Children*, Applegate

opted for a **Grace Kelly** simulation absolutely immaculate in its technical research. Pictured with Applegate is co-presenter **Alice Cooper**.

**KNBC-TV** tells us that their new weekly series, *Smash Hits*, which was originally scheduled to run Saturday nights at 3 a.m., no longer has a permanent home in their lineup. The program will now air at various times to be announced on Saturdays and Sundays. Unfortunately for program host **Scott Shannon**, there is no better way to kill a program than to make sure no one can find it.

Congratulations to **Rick Dees**, who has been named America's Radio Personality of the Year by *Billboard* magazine. As the host of the syndicated *Rick Dees Weekly Top 40*, Dees' voice is familiar to over 30 million listeners worldwide. *Rick Dees in the Morning* airs locally from 6-10 a.m. on 102.7 KIIS FM and AM.

The legendary **Mitzi Gaynor** has been appearing as lusty, bawdy



**Christina Applegate and Alice Cooper**

Broadway evangelist **Reno Sweeney** in *Cole Porter's Anything Goes* at the Orange County Performing Arts Center. This stage play features such classic tunes as "I Get A Kick Out Of You," "It's De-lovely," and "All Through The Night."

'Tis the season to make money...at least if you're in the movie business. Other than the lucrative summer break, more flicks are released during the year end holiday season than at any other time. This year the movies of particular interest include *The Lemon Sisters* which stars **Diane Keaton**, **Carol Kane** and **Kathryn Grody** as a trio of sisters/friends in early 1980's Atlantic City. Also new is *Welcome Home* with **Kris Kristofferson** in a marital triangle. Of course, don't forget **Bette Midler** in *Stella* and **Michael J. Fox** in *Back To The Future II*. Lastly, to complete and compliment your holiday season, we strongly recommend the eagerly anticipated *Leatherface: Texas Chainsaw Massacre III*. Carve that turkey!

## TELEVISION PIX

MONDAY, OCTOBER 16

5:30 p.m. **HBO**—*The Ghost of Faffner Hall*: "Reacting To Sounds" with **HK. Gruber** and jazz legend **Dizzy Gillespie**.

TUESDAY, OCTOBER 17

4:30 p.m. **VH-1**—*My Generation*: Former **Herman's Hermits** leader **Peter Noone** hosts this look back at the classic video performances of the Sixties and Seventies. Daily except Sundays.

WEDNESDAY, OCTOBER 18

7:30 p.m. **THE NASHVILLE NETWORK**—*The Roger Miller Special*: **Tanya Tucker**, **Lyle Lovett**, **Bruce Williams**, **Terry Ree** and newcomer **Libby Hurley** join Miller for a fun-filled special taped aboard the Mississippi Queen. **REPEATS**: October 23.

FRIDAY, OCTOBER 20



**Shirley Temple**

1:00 p.m. **THE DISNEY CHANNEL**—*Shirley Temple Theatre*: **James Dunn** stars with the curly-haired moppet in *Baby, Take A Bow*. The 1934 hit follows a gangster's foibles as he tries to go straight for his family. The principals sing "On Accounta I Love You." **REPEATS**: October 23.

SATURDAY, OCTOBER 21

3:30 p.m. **MTV**—*Documentary*: The career of **U2** is spotlighted. **REPEATS**: October 22.

THURSDAY, OCTOBER 26

7:30 p.m. **THE NASHVILLE NETWORK**—*Some Enchanted Evening With Willie Nelson*: A 90-minute concert performance by country music's favorite "outlaw." Songs include "Always On My Mind" and "City Of New Orleans."

FRIDAY, OCTOBER 27

9:00 p.m. **THE DISNEY CHANNEL**—*Cinderella*: The timeless Disney adaptation of the classic fairy tale complete with those insidiously memorable Disney melodies. **REPEATS**: October 30.

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

# Local Notes

By Michael Amicone

Contributors include Ace Passion, Tom Kidd, Tom Farrell and Kenneth B. Giles III.

**DUSTY GETS DUSTED:** In the first round of what is expected to be a series of sweeping changes at KROQ (106.7 FM), veteran DJ Dusty Street has been fired. During her long tenure at the station, Street left on two previous occasions of her own volition only to return both times. Now, however, the word from the Street is that her personality was judged "too strong for the station manager's direction." No word on what that direction might ultimately be, although Street did say that all disk jockey free plays have been eliminated along with the Local Music Showcase which KROQ has been sponsoring at the Palomino Club. —TK

**SOUND THE ALARM:** I.R.S. Records threw a jam-packed record release party for The Alarm's new album, *Change*, in the upstairs courtyard of The Palace. Also premiered was the video to the LP's first single, "Sold Me Down The River." The album was produced by Tony Visconti (David Bowie, T. Rex), and while it may not put an end to the constant U2 comparisons, *Change* does find these Welsh rockers returning to a more R&B sound. —KG

**BAD ENGLISH:** Epic Recording act Bad English recently played two sold-out shows at The Whisky. Pictured right is master guitarist Neal Schon, seen giving his fretboard a good talking to. —TF



**FINE TUNING:** Europe lead singer Joey Tempest is pictured at the band's recent Whisky gig. The band played the famous West Hollywood nightclub under the pseudonym, Le Baron, to iron out the kinks on some new material for their next album. The band's LP, *The Final Countdown*, scored multi-platinum success, while their last album, *Out Of This World*, quietly reached the platinum plateau.



**THE MANY PHASES OF BOWIE:** Sound + Vision, the much-anticipated new Bowie box set, is not, as some advertisements claim, the definitive portrait of this rock chameleon who sheds artistic skin with each new record (how could it be definitive when it omits "Golden Years," "Fame," "Beauty And The Beast" and "The Jean Genie"). It is, however, a definitive sampling of Bowie's many incarnations. Every phase of Bowie's genius is well-represented here—the space cadet of "Space Oddity," the man-woman of *Hunky Dory*, Ziggy Stardust, Aladdin Sane, the white soulster of *Young Americans*, *The Thin White Duke* and his Berlin album trilogy recorded with Eno. In addition, the sound quality is excellent and the accompanying booklet, penned



Leslie Calmbpell

by Kurt Loder and including some great photos, is one of the best of its kind (once again, Rykodisc distinguishes itself in design and sound). Unfortunately, unreleased material is skimpy on Sound + Vision, and of the five unreleased studio tracks, only Bowie's 1969 demo recording of "Space Oddity" and Bowie's 1975 cover of Bruce Springsteen's "It's Hard To Be A Saint In The City" are of any musical interest. And one could definitely argue with some of the choices made here: Why were live versions from Ziggy Stardust: The Motion Picture used instead of the better recordings from the studio album? But minor quibbles aside, this is a must-have collection that whets the listener's appetite for Rykodisc's forthcoming, extensive reissue campaign (which is slated to include several unreleased tracks per CD) of Bowie's entire RCA Records catalogue.



Anna Flash

**E.G.'S BIG ADVENTURE:** E.G. Daily has come a long way from her role as Pee Wee Herman's girlfriend in Pee Wee's Big Adventure, and A&M Records threw a little bash at the Red Light District to celebrate the release of Daily's new LP, *Lace Around The Wound*. Well-wishers in attendance included actress Shelley Duvall and Married...With Children's Katey Sagal. —AP



**IS IT REAL OR IS IT A PUBLICITY STUNT?:** During the recent video shoot for L.A. Guns' new single, "Rip And Tear," guitarist Tracii Guns was thrown in jail by police, who were on hand to control the crowds at the video's Long Beach location. According to the publicity blurb, Tracii struck up an innocent conversation with two of L.A.'s finest and jokingly asked the men in blue to fix a few tickets he had been issued. The cops ran a check on the unsuspecting Guns and, lo and behold, our rock hero had a dozen outstanding warrants against his record. Tracii was unceremoniously handcuffed, fingerprinted, jailed and placed in a holding tank for two hours until his tour manager could come up with several hundred dollars in bail money.

**LYME AND SUSHI:** Neneh Cherry, known for the hit singles, "Buffalo Stance" and "Kisses On The Wind," has dropped out of the Fine Young Cannibals tour, according to her publicist. Cherry, 25, had performed on the opening night of the tour and then appeared as a presenter the next evening at the MTV Video Awards show. She collapsed later that night and was diagnosed as having Lyme disease. Doctors, who are treating her in New York, recommended that she not continue with the tour. We wish her a speedy recovery.

—TK  
**SEARCHIN':** TV's talent showcase, *Star Search*, has reopened the Band category for Round Two competition to begin in February, 1990. Bands interested in auditioning for the show should send an audio or video cassette along with a biography and photos to: Star Search, P.O. Box "Star," 875 Third Avenue, New York, NY 10022.

**CLUB ADOBE:** In the spirit of rock glasnost, rock band Club Adobe recently played sell-out shows in major cities throughout Russia. Direct from their tour of Russia, the band headlined the Troubadour and is releasing an album on Loose Canon Records at the end of October.



**GUMBY ROCKS:** Buena Vista Records has recently released an album entitled *Gumby (The Green Album)*, paying vinyl homage to the clay superstar. Songs included in this *Gumby* extravaganza are "I Like Gumby" by Jonathan Richman, "(In Love) With You Gumby" by Dweezil and Moon Unit Zappa, "We All Are Gumby" by Flo and Eddie and "The Gumby Heart Song," the original television theme song, recorded by Frank Sinatra, Jr. (L-R): Mark Volman of Flo and Eddie, producer Shepard Stern, Gumby and Howard Kaylan of Flo and Eddie.



**MINING GOLD:** Cypress recording star, Michael Damian, was recently presented with his first gold record for the Number One hit, "Rock On." Damian is currently on tour in support of his album, *Where Do We Go From Here*.

**TREASURES FROM THE TOWER VAULTS:** Country music legend Hank Thompson is one of five artists honored in the opening round of *Capitol's Collectors Series*. If you've never heard this man's sweet-voiced country croonings and his band's well-crafted country swing arrangements, you're in for a real treat. Thompson, who recorded for Capitol from 1947 to 1964, sold a phenomenal 30 million-plus records during his five-decade career and wrote numerous hits, including "(I've Got A) Humpty Dumpty Heart," "The Wild Side Of Life," "Breakin' In Another Heart" and two of my favorite country twanged song titles, "Waiting In The Lobby Of Your Heart" and "Hangover Tavern."

## MUSIC CONNECTION Ten Years Ago...

### Tidbits from our tattered past

**ART IMITATING LIFE:** After recording a solo album for Atlantic, guitarist Steve Hunter rejoins the Alice Cooper band for the "Madhouse Rock" show that will be appearing at the Los Angeles Forum on April 1st. The show is based on Cooper's *From The Inside* LP, which Cooper wrote with former Elton John lyricist Bernie Taupin. The LP is based on Cooper's experiences when he committed himself to an institution for alcoholism last year.

**PLANT PARTY:** Stevie Wonder recently bused 1,000 party-bent people out to his Malibu Canyon home to celebrate the launching of his *Secret Life Of Plants* double album. What had been touted as the last of the wildly extravagant record industry parties was a disappointment. Our resident MC reporter returned muttering about three hours spent in vast tents—one for each side of the album—watching gnomes water giant leafy centerpieces and listening to a movie soundtrack. Also, according to our resident party-goer, the album appears to be a major creative departure from the usual Wonder fare.

**SWEETENING THE MIX:** The Eagles' Glenn Frey, Don Henley and Tim Schmit did background vocals on Bob Seger's "Fire Lake" single, and Dr. John played keyboards on "Horizontal Bop." Both tunes will be on Seger's next album.

# L.A. GUNS

ALL FIRED UP

By  
Tom  
Farrell

**D**uring the last five years, the music industry has spent a lot of time rewriting its books. Business has been booming, and with the mega-platinum success of such acts as Guns N' Roses, Def Leppard, Bon Jovi, Michael Jackson and Poison, just to name a few, old records have been shattered while new ones are being established almost on a daily basis. One of the most notable debuts was by Guns N' Roses who recently broke Boston's old record for a best-selling first release. So, when a band throws its hat into the musical arena these days, it had better come in with a bang if it wants to run with the big dogs.

And here comes L.A. Guns—the PolyGram recording artists who are setting their sights on the world with their second LP, *Cocked & Loaded*. When the band's eagerly anticipated self-titled debut album hit the streets a couple of years ago, it took them to gold status. "Only gold?" one might think. As one PolyGram Records exec mentioned, "If this had happened ten years ago, people would be flipping out."

I bring this point up to the two original members of the Guns, guitarist Mick Cripps and band namesake Tracii Guns, as I sit across from them in the office of their publicity firm, Jensen Communications. We're sitting around sipping apple juice and coffee, wondering what we're doing up at this hour, Guns comments on their first album: "Going gold is nothing to scoff at. I mean, I know that a lot of the bands who are making it today are really selling big, but I think we've left our mark on the music world." Cripps leans back and continues, "I think we've made a really good start. Our first album did well, we had a great tour and we've established a good, loyal following. I think that's what's really important for the long run. We

don't have to worry about trying to, or worse yet, having to outdo ourselves on this album. L.A. Guns is making progress. We're not going to be a flash-in-the-pan."

Three years ago when the band was put together, the philosophy of the band differed slightly, to say the least. Although L.A. Guns was widely considered to be one of the coolest bands in Hollywood, Tracii Guns' outlook on the band and their longevity wasn't as serious as it is now. "We didn't really take it seriously at all. We were just these five guys with black hair, black clothing and tattoos," says Guns. "And we played really loud," chuckles Cripps. "Yeah," smiles Guns, "that's true. Then things started happening. We saw Jet Boy, Faster Pussycat and Guns N' Roses starting to make it, and next thing you know, we were on our way. That's when we became serious about the band," finishes Guns. Going through a few personnel changes was one of the first serious moves. "We did what we thought would be best for the band," he continues. "That's always been the important thing. The band is more important than any of its members."

The Guns picked up old Faster Pussycat member Kelly Nickels on bass and ex-Girl vocalist



Robert Mathieu

Kelly Nickels

Mick Cripps

Philip Lewis

Steve Riley

Tracii Guns

Phil Lewis before entering the studio. After recording their debut album, original drummer Nickey Alexander parted ways and was replaced by ex-WASP skin-pounder Steve Riley, who the group agreed was necessary to help L.A. Guns make the transition into an arena band. Gunsexplains: "I'd been keeping in touch with Steve, and when we had the opportunity to get him in the band, we took it." Cripps adds, "Steve really helped give the Guns a harder backbone and a fuller sound."

With the old members out (reasons for leaving vary from drug use to musical differences) and their new lineup solidified, the Guns turned their eyes to the sky and hit the road in promotion of the album. The band toured extensively, taking a lot of pride in their live performance. "We try to do something different every night" says Guns. "We try not to sound exactly like the record; nothing's fully planned or staged. We just go out there and tear it up."

After opening for AC/DC, Cheap Trick, Ted Nugent, Def Leppard and Iron Maiden in their year-long tour, the band returned home and decided to put out an album with a rather central theme—life in Hollywood. Although L.A. Guns hadn't seen the lights of home too often in the previous twelve months, the collaborative songwriting efforts of the group hit home with some lyrical and musical in-

sight into the scene that spawned them. The sex, booze and tattoos train of thought espoused by the Guns shows up loud and clear on the album's thirteen tracks (a fourteenth bonus track was added to the cassette).

L.A. Guns' current release, *Cocked & Loaded*, has garnered a very favorable critical response. The album was produced by Tom Werman, Duane Baron and John Purdell. Werman, known for his work with Mötley Crüe and Poison, wouldn't seem a likely production candidate for the loud and raucous sound of L.A. Guns, but Cripps cites, "We had a great time doing the album. It wasn't commercialized or bent in any way." Guns adds, "We're really pleased with the way this album turned out."

In the band's PolyGram Records bio, Werman himself comments on his relationship with the band and *Cocked & Loaded*: "It's been a fun project, no doubt about it. People look to these guys—they're street trendsetters. You don't try to steer them, you just let them be themselves."

L.A. Guns' direction is still very much the same. They've maintained their feel and put out an album with accessible production that should highlight their strong points and serve them up nicely. Cripps comments, "We see this album as a definite progression for us. It's along the lines of the first album, but a step

forward." Guns adds, "Our old fans will like it and it will help us pick up a lot of new fans on the way. We weren't in any giant rush to modify our sound to jump on the bandwagon of all these bands that are selling like crazy. We do what we do best, and that's to play our music. People have showed that they like us for what we do, and just as important, we like us for what we do. So that's what we're going to stick with."

To thine own sound be true. L.A. Guns make it happen with their music and their attitude, not to mention their look (take a look at the Strip if you want to see what a big fashion statement the Guns have unwittingly contributed to). And a few years ago, the band that Tracii Guns and Mick Cripps put together and weren't really that serious about has pricked up a lot of people's ears and eyes with their sound, looks and real street-rock attitude. Life has gotten a bit more real for the band—especially Cripps, who just became a father at the end of the last tour. And as for Tracii? A lot of people are beginning to realize (perhaps myself included) that this kid can play guitar, and play it damn well. Serious attitude, serious musicianship. They all add up to make *Cocked & Loaded* an album worth looking into, and L.A. Guns a high caliber rock & roll act that's certainly worth your time. **MC**

# ENGINEERING IN THE 90'S

By Rooster Mitchell

**A**t one point, "Get into the Eighties" may have been the hip cliché amongst producers and engineers in the recording industry, but no longer. Now they're singing the phrase, "Get into the Nineties."

Some are doing just that by updating existing equipment or buying new state-of-the-art items. Meanwhile, others are passing on the new technology and concentrating more strictly on the performance level of the artists. And many others are incorporating both concepts. Whatever the case, music recording in the Nineties is due for some change. To uncover those alterations, Music Connection went directly to the voices behind the mixing boards. In the process, established producer/engineers and producers revealed their predictions on the future of recording—a future that will unfold in a very short time.



Michael James Jackson

**Michael James Jackson, Producer**

**Credits:** Kiss, Armoured Saint, Hurricane, Red Ryder

"What I think will happen is, on one hand, there will be an increase in the creativity on the part of songwriters and people who are aspiring to be new artists. The combination of the advances in the technology and the sampling processes will enable people with home studios to experiment to the degree that they have previously not been able to integrate. From a creative point of view, it will increase the amount of preparation that artists can do in terms of getting ready to make their records and the kinds of experimentation that they can do in a very facile way. In terms of recording techniques in the Nineties, it's very difficult to say, because so much of it is subjective. A lot of the people are crazy about the digital stuff and I, for one, am not. I'm very much an analog advocate. As advanced as these new techniques become, it only increases one's appreciation of a more natural kind of acoustic quality and of really good recording techniques using the kind of equipment that produces a warm and rich sound as opposed to digital texture. Beyond that, I couldn't begin to tell you what's going to happen. I have a bit of a problem with the digital stuff because I simply prefer the warmth and fine acoustic quality of a really solid recording."

**Chris Minto, Producer/Engineer**

**Credits:** Santana, The Babys, Rick Springfield, Whitesnake, Pat Benatar

"The job will really be about pre-production homework with a band and learning about what they're all about and what will unlock their personal best performances. It will also be fine tuning their material to best express their attitude and direction, while also passing muster for what I consider to be a couple of undeniable hits. Then hitting the studio to enhance what the band is, and if all goes down right, the artist should come out of there very happy, indeed. And, oh yeah,



Chris Minto

Dennis Bayer



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here's a new concept for recording in the Nineties—don't waste the band's money!"

**Tim Bomba, Producer/Engineer**

Credits: Faster Pussycat,  
Kill For Thrills, MacBeth

"I think recording is going to get away from so much drum machine sterility as in the pop/R&B type thing. I think it's going to go back to a human feel. It has already started to happen in rap and R&B, where people want the Motown feel as opposed to the staid original rap stuff. Synthesizers will still play a major part, but there will be more keyboard performance as opposed to synthesizer performances. Keyboard players are going to actually be putting in piano parts and listening to how the piano is incorporated into a song with guitars, as far as where it works and where it doesn't. It's going to get more song oriented than technology oriented, which is really good. It's going to get back to songwriting. I feel very strongly about this. I just can't believe all the great bands happened in the Sixties. It's not like there was a major change in the human genetic structure that happened for ten years and left. So it will get back to writing as a major thing. Recording will then be more simplified, more humanistic and have more feel. Just look at Tracy Chapman. An acoustic guitar and her voice. Double platinum. The Call and The Cure have also shown this. It depends on a song and not on your production."



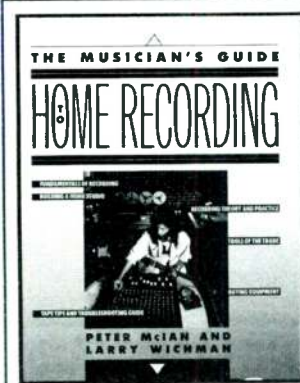
Phil Cacayorin

**Phil Cacayorin, Producer/Composer/Engineer,  
TMF Communications**

Credits: *The Merv Griffin Show*,  
orchestrated various Las Vegas shows,  
production services for Island,  
CBS and Capitol Records.

"I think that the future of recording is obviously digital, but digital recording does not eliminate analog recording, it only en-

hances the spectrum of recording. I think the future will also show a lot of hard disc memory and a lot of direct-to-disc recording. Now that you're able to leave a mastering room with a CD ref, I think it will open the opportunities for direct-to-CD recording. However, I'm a firm believer that the concept of recording has still got to be within a needle dragging in the grooves. Some producers get so caught up in technology, they forget that people still dance to that needle in the groove. New technology only widens the perspective of recording. It doesn't eliminate anything."



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**Mark Linett, Producer/Mix Engineer**

Credits: Randy Newman, Los Lobos, Jane's Addiction, Brian Wilson, Ricki Lee Jones

"One of these days, we're going to see an all-digital console. If we do, that may radically alter our normal concept of a recording console. It's a hardware station, and everything is controlled by the computer. We're going to see that, but I don't know if that's such a great thing or not. I'm not a big fan of the current hocus-pocus technology that we've all been forced to live with in the last five or six years. I prefer the trend where a lot of older equipment, especially consoles, is being brought up to the use structure of the Eighties and Nineties. It's sort of that 'everything old is new' concept. I think that SSL's have great automation and, because of their recallability, it does the job very well. But I suspect that someone's going to come along with something that is sonically better and does the same job, and you'll see an awful lot of SSL's going down the river. It's the biggest thing in the world right now, but I think it excels at function rather than audio perfection. There are a lot of things that engineers are getting involved with such as TV and films, and they're quite different animals. It's a lot more than just cutting a record and putting it on vinyl. Even that now has changed so much. We're less conscious of vinyl and more conscious of CDs. By the Nineties, if it even exists anymore, vinyl will be of little concern."

**Greg Mathieson, Producer**

Credits: Lee Ritenour, Sheena Easton Produced "Sugar Walls" with Prince, and produced Toni Basille's "Micky" and Laura Branigan's "Gloria."

"Recording in the Nineties will be completely digitalized. Technology is here now, but in the future there will be no reel-to-reel, no tape and no moving parts. Information will be stored individually on floppy discs. Technically, it will be more like word processing. But you'll still need good musicians, good engineers and good singers. Although, the future is really here now. There's no comparison to how things sound digitally. Even when I do demos, I put them on DAT. You have to



Greg Mathieson

take advantage of that technology, and I have no doubt the technology will even get better. But no matter how good the technology gets, you still need those musicians and engineers."

**Frank Roszak, Producer/Engineer**

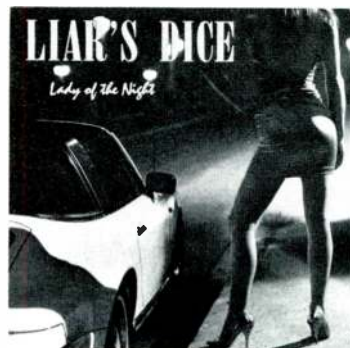
Credits: Jermaine Jackson, Living In A Box, Pet Shop Boys

"Technology is sort of at its peak in a certain way. When it come to computers and synthesizers, I've found that so much of the stuff, because of that, sounds the same. There's no real identity. That's one of the biggest problems I have. It seems like so many of the tracks are put together. The direction I want to go in is, more emphasis on songs, where you don't have to rely so much on the gimmicks for making a hit record. I've always been a song person. That's the thing about a record that I enjoy the most. That, and the artist. I'd like to be able to see things go more in the direction of a song and a recording fitting an artists as opposed to putting a customized gimmicky-type track together and finding an artist to sing on top of it. You're always going to find that there's going to be sampling in modern records. That's nice to have in the studio, but I don't want to have to rely on it to make a recording more interesting. I really feel that if you have a great arrangement, a great song and a good artist, that it's all going to come together. I'm not a big gimmick man."

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**Jim Cregan, Producer**

Credits: Rod Stewart (producer/  
guitarist/songwriter)

"My feeling at the moment is there'll be a return of live musicians playing to the studio. We've had a long period with people working with computers and it's been very beneficial, but sterility is a large factor in computerized music. So the records that I will be making, hopefully, in the next couple of years, will be based on the things that never go out of fashion: emotion, heart, style and musicianship. I think everybody really wants to be moved by music. Music shouldn't really be a computer-generated hobby. It should be an expression of emotion, whether it's a tough emotion or tender emotion. Computers, unfortunately, don't have that built into them. When it comes down to making the final record, I'd much rather have six or eight violinists play, with mistakes and all. The inaccuracies of having real string players shows on record. You can't get that with the most fantastic string sampler in the world. You also can't get the sound of a guy's fingers on a gut-string guitar. I'm hoping that the next few years will give us a return to real players and live music recorded with the guys playing together. With computers, we all found it too easy and went overboard with it." 

# Producer/Engineer Top Ten Peeves

As you could well imagine, engineers and producers, in striving for perfection in the trenches, develop certain pet peeves about their working conditions. Here are some of their more infamous gripes. See if you can identify with any of these:

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3. Smell of old sushi and cigarettes from a session the night before.
4. Not enough telephone lines going out of the studio.
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6. Lack of play room for visiting bands.
7. Other engineers with no perception of time.
8. Running out of aspirin.
9. Lack of late night food deliverers.
10. Studios that are double-booked: two sessions scheduled for the same day and time.

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# DICK ASHER:

## A POLYGRAM PERSPECTIVE

By Jesse Nash



**B**eing the head of a record company is hard work. The job not only requires time and dedication, but the ability to understand all aspects of the music business from sales to marketing, from quality control to A&R.

And that's what makes Dick Asher, President and Chief Executive Officer of PolyGram Records, so appropriate for the position. He has spent his years learning and preparing, and continues to do so—accenting the most important qualification needed to be the head of a corporation.

Prior to joining PolyGram, Asher was Senior Vice President of the Warner Communications Record Group. In 1984, he was a partner in the law firm of Arrow, Edelstein, Gross and Asher. From 1979 to 1983, he was Deputy President and Chief Operating Officer of the CBS Records Group and, from 1981 to 1983, he was simultaneously President of the CBS Records Division (U.S.). From 1975 to 1979, Asher served as the President for CBS Records International Division. Earlier, he had been Executive Vice President of this department as well as Managing Director of CBS Records in the United Kingdom.

An inspiring individual, to say the least, Dick Asher recently took time out of his busy schedule to communicate his role in one of the leading record companies in America.

**MC:** Let's talk about the Mercury/Polydor split. Polydor is basically handling the West Coast and Mercury the East Coast. How does that work?

**DA:** Well, we have two completely separate promotion departments handling CHR, AOR and Urban Promotion. The West Coast staff is headed up by John Brody and the Mercury label's promotion department here in New York is headed up by David Leach.

**MC:** Are there separate promotional strategies applied to each label?

**DA:** I think that the strategies for each act are developed between promotion and marketing people and even A&R people. We all have input into that, and I would guess that the difference in strategies is more dependent on the individual act.

**MC:** Are you content with your promotion departments, in particular, David Leach and John Brody?

**DA:** Absolutely. I think they've done a spectacular job.

**MC:** Do you credit them with the success of many of your new acts?

**DA:** They play a role. We all play a role. This is a team. Promotion is obviously a very important part of the team. At times, it's a very tough thing, because when something doesn't work, the tendency by the artist and the public is to blame promotion. But the fact is, it's a team effort. We have broken and are breaking a number of artists without a great deal of radio success, or with radio success coming late in the game after we've made the progress in other areas.

**MC:** Would you say that Michelle Shocked is a good example of that?

**DA:** The perfect example. Even Cinderella.

We achieved gold album status on both before we received any radio airplay. That's over 500,000 records sold before radio airplay. Now we've also had things where radio has been very helpful to us. It is a team effort. You've got the marketing people, the sales people, the promotion people and, of course, the A&R people. And we're talking to each other constantly. We really do work hard in this company at communication. We get together once a week to work out strategies for all the records. We work on every one of them. It can be a pain in the neck but we do it. We constantly talk to each other a lot about it, and I think it pays off in the end.

**MC:** What are your feelings about the Time/Warner merger and what long-term effects do you think it will have on management discipline in the future?

**DA:** I would say that, at this point in time, WEA is the company I admire most. You're going to have to get me out of trouble over this because I don't want my friends at the other companies saying, 'You don't admire me?' WEA has been making tremendous strides. Just look at their current market share. We've made considerable strides also, but if you had to ask me down deep which one of them do I look at and watch and admire how and what they're doing, I'd have to say it's them right now. The Time/Warner merger just makes them stronger because it gives them more financial muscle, not that they've ever run out of money.

**MC:** Do you feel the Time/Warner merger

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took place in direct response to Sony in order to compete with them?

DA: I don't know. And I don't know if these things are double-edged swords in the long run. There are advantages and there are also disadvantages. One of the things that Warner has done remarkably well is have a very large company which has a lot of freewheeling, idiosyncratic parts to it. Mo Ostin (Warner Bros. Records) runs a record company very, very differently than the way Ahmet Ertegun (Atlantic) does. And both of them are very different in doing business than the way Kraz (Bob Krasnow—President of Elektra Records) does it or David Geffen does it. But they're all existing happily, successfully and harmoniously in one corporate structure, which is really a tremendous credit to Steve Ross. Whether this can all happen in the future with Time Inc. in there, well, I just don't know.

MC: Does being owned by a foreign-based corporation make it difficult to operate in America?

DA: I don't think that the location of the parent company is necessarily making it more difficult or easier to operate. I don't really think being American-owned is the key. Hey, I'm an American. American has been very successful in the music business. It's one of



Jon Bon Jovi with Dick Asher.

the few businesses where the balance of trade has been favorable. That means that there are more taxes coming into our treasury from this than into other people's treasuries. However it works, I think it's to this country's advantage, and, of course, it affects my pride. But in another sense, I don't perceive a major change. American is a big part of the world record market, and it has a number of differences from all the other markets in the world. It's most significant that we have a sale and return situation.

MC: In a recent interview I did with Clive Davis, he told me that you were one of the guys that he started in the music business.

company exactly like Clive does. But there are a lot of things that I did learn from Clive that affect my day-to-day activities. One thing Clive taught me that governs my day-to-day activities is that if you run a record company, there are a lot of things that can lose you money or hurt you, but there are only a few things that can make you money and score a big success for you—and that's your artists, your records and your music. And therefore, if you're running a record company, big or small, make sure that you keep your head into the music, the artist and the marketplace. Clive is very involved in this and I try to stay very involved, too.

MC

Was he telling the truth?

DA: Yes, no question about it. Clive persuaded me to have more fun and make less money in the record business (laughs). As a matter of fact, it was true at the time that I made just as much money in the record business, so it's all come out fine. I love the record business.

MC: Is Clive Davis your mentor?

DA: In a lot of ways. I have had the privilege of being in the right place at the right time on most occasions, and working for and with some very bright and talented people. I think that I've learned from all of them. In some cases I've learned what to do and in some cases I've learned what not to do. I don't run a record

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# Queen's Brian May: The Guts & The Glory

By Tom Farrell



**T**hey've sold over 80 million albums worldwide, have played to over six million people in concert and have set enough records to fill a book.

In 1971, four college students formed Queen, and even in their early days, did things with a unique flair. They refused to play the club circuit, instead playing private concerts to an audience of friends.

In 1973, the band was signed to EMI. Their self-titled debut was an inauspicious start, attracting little attention. By 1974, the single "Killer Queen," with its layered guitars and unique lyrical approach, propelled the band to international success. A year later, the band solidified their star status with the release of the six-minute-long "Bohemian Rhapsody," included on their 1975 hit album, *A Night At The Opera*. The song, which featured over 185 vocal overlays, was voted "The Best Song of the Last 25 Years" by the British Phonographic Industry. In 1977, Queen released *News Of The World*, which included two more international hits, "We Will Rock You" and "We Are The Champions."

Their next album, *Jazz*, which everyone predicted would be another huge seller for

the band, proved to be a commercial and artistic failure. But, in 1980, Queen rebounded and released the immensely successful, *The Game*, with its two Number One singles — "Another One Bites The Dust" and "Crazy Little Thing Called Love."

In the last decade, Queen music has had a strange role in the States. With the band concentrating on soundtracks, shifting through musical styles (their dance-flavored 1982 LP, *Hot Space*, was an unsuccessful attempt to cash in on the "Another One Bites The Dust" sound), changing labels and embarking on solo careers, many American fans feel that the glory that was once Queen is a thing of the past. While the band is still immensely popular in the UK and European home front, many of their stateside fans hoped that their current album, *The Miracle*, would be Queen's reascension into American popularity. But the album's first single, "I Want It All," came and went on the charts.

Does Queen really want it all? How about their past glory in the U.S. market? Well, it's going to take a miracle to restart the fire for us yanks.

We talked with the band's soft-spoken gui-

tarist, the legendary Brian May, over at Capitol Records' Tower recently about all this and more and gained some great insight into Queen's past, present and uncertain future. **MC:** With *The Miracle*, this is probably the first real career push for Queen in America in quite a long time.

**BM:** Well, yes, but I suppose you can only push when there's some kind of reception here. We never really stopped wanting to be successful here, but for some reason, or for a collection of reasons, the time just wasn't right for the last few years. We're very philosophical about things like that, because we've had dead spots in other territories. I mean, there were times when we weren't so popular in England. So we thought we would just be patient and wait til something really seemed to connect and then we would come across and really push our career. But I won't disguise the fact that it really hurt us when we weren't being played, or our records bought here. But hopefully, it'll be changing now.

**MC:** Why didn't you at least tour to support albums like *Hot Space* or *The Works*?

**BM** (smiling): Ahh...you know about those albums! It really came down to what was happening in the rest of the world. We have a really broad base and we've always wanted to break new territories. We generally do monster European tours, and we were also going to a lot of new places like Argentina, Brazil, Venezuela, even some of the Eastern places like Budapest. So, we kept looking at America and thinking, well, we could be there at the moment, but we couldn't go in the style that we were accustomed. We weren't selling records, there was no doubt about it. And we weren't being played on the radio. So, we would have had to play smaller places and do a different kind of show than we were doing at that time. That's not to say that we couldn't have done it. We could have, but it seemed more worthwhile to go to the places where there was an instant demand. We were doing football stadiums everywhere else and filling them very satisfactorily.

**MC:** Maybe video could have helped?

**BM:** Video could have been a helpful medium, but I think it was actually counterproductive, because the kind of videos we made, for one reason or another, didn't really connect with what was here. We became very disillusioned. The videos that we made for

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songs like "I Want To Break Free" [which featured the band in drag and spoofed the popular Brit TV soap, *Coronation Street*] were very much breaking out of what we saw as the cliché. We were making videos that MTV didn't want to show. They didn't want to see us in drag or anything, which we thought was a big joke and a lot of fun. To a lot of people in the States it just didn't connect. We had problems with record companies, too. And basically, I think the music became a little more European in style.

**MC: Maybe, but your single, "Another One Bites The Dust," did connect with a black audience.**

**BM:** "Another One Bites The Dust" did actually work, but that was a freak. I think we were probably misled into thinking that's where we should be.

**MC: What led to your label change from Elektra to Capitol?**

**BM:** We just didn't feel much was happening. Freddie, in particular, didn't want to release another album on Elektra. There didn't seem to be any motivation as far as we were concerned. So, we paid a lot of money to get out of that situation and went to Capitol. The Capitol situation, for various reasons, didn't work for us at first either, so we lost a million dollars to be in a situation which, again, didn't work out. There were a lot of political things going on at that time concerning independent promotion, which, as English people, we had very little concept of. There were fights being fought. Unfortunately, some of them were being fought over our product.



**Brian May**

Particularly when "Radio Ga-Ga" was out, there was a big dispute over which independents, if any, would be used, and Capitol was taking a stand, which was a moral stand actually, and it meant that they were made the objects of a lot of reprisals, so we lost that record.

**MC: I think the one thing that helped to keep your career alive for your stateside Queen loyalists was your soundtrack work for *Flash***

**Gordon and Highlander.**

**BM:** Really? I didn't know that. That's great, though. I don't know, I've always tried to personally keep close to the States. I've got a place out here in Los Angeles, and for some reason, the States have always been home to me. My kids love it here. Something in my mind has always said that the time will be right for the States again.

**MC: So do you plan to tour in support of your current album, *The Miracle*?**

**BM:** Yeah, we're talking about it at the moment. We disagree about how and when and in what form we should tour. We disagree about almost everything (laughs), which is why it takes us so long to do everything. But I think when we finally do make it, it will be in a form that is significantly different from the way we were before, because we think that everyone looks like that anyway, having seen a lot of shows that are around now—the banks of lights, etc. We were one of the pioneers in that field, and we always went out and did it bigger and better. But I think that's all become a cliché. We would rather come out with something fresh and different, so it's going to take a little time to put together. In the meantime, I'm living for the day we're back on stage in the States.

**MC: What has kept Queen together these last eighteen years?**





**BM:** We give each other space to do outside projects. So, when we come back together, it's very fresh. We don't feel anxious. When the time is right, we come back together and we feel that now is the time. MC

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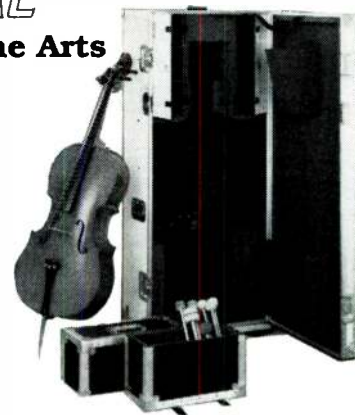
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# Playing the Amusement Park

## Circuit

By Kathy Pellizzi



### *The fun never stops at Disneyland.*

Things are tough all over, but you know it's bad when you find that the cold, cruel realities of the music business have even extended to the likes of Mickey Mouse. Young, struggling local bands have enough trouble finding ways to become successful. Now, after discovering the trials and tribulations of playing club dates, local talent is finding it hard to book shows at places as commercial as amusement parks. Places like Disneyland, Knott's Berry Farm and Magic Mountain prefer to use name acts for their entertainment purposes. Names like Paula Abdul, New Kids on the Block and Tiffany tend to headline, leav-

ing no room for daily local activity.

Magic Mountain staff member Courtney Simmons says, "It's not that we have anything against local bands, but we have to look at what's hot right now. We're looking for the names that will draw the teenagers out."

For the most part, the closest local talent can come to performing is in the form of marching bands, or by being singers and dancers in musicals. This isn't always the case, but the few exceptions aren't a free ride either.

Disneyland's Manager of House Talent Casting and Show Creative Development,

Stan Freese, says the park occasionally uses local bands. Yet, when they do, there are quite a few rules and regulations that must be followed. Depending on the type of act it is, the park will either hold auditions or accept videos of a band's live performance.

"The bands have to be very high energy and fun to watch," says Freese. "How they look and act is just as important as the musicianship. A lot of times I'll go out and see the bands live myself."

There are also heavy grooming standards. Band members are basically required to abide by the same rules as park staff members. They can have no facial hair and their hair must be neatly trimmed. Once this is all scrutinized, the acts need to be union members so that they can be contracted for whatever length of time the park is planning to run the event. Typical sets are usually a half-hour at a time with a half-hour break in between. The times can vary, though, depending on whether the shows are during the day or at night, what type of music it is and how many days they will be playing.

While the guidelines are not necessarily as strict at the ever-popular Knott's Berry Farm, they tend to use a great deal more in-house talent. When they do use outside locals, the Talent Department involves many different types of groups. Because of this, Talent Supervisor Bob Mar says they don't have any exact image/sound requirements. They judge every case individually.

Auditions are rare. Many of the staff employees are ex-performers that use their personal contacts to enlist talent. The rest of the time the bands solicit work by sending tapes, pictures, biographies and videos. Once in a while someone will go out to see them live. Union acts are not used, and contracts are simply made between the band and the park. The sets and lengths of time vary depending on each particular event.

These types of procedures are common not only in the Los Angeles area, but everywhere around the country. From Florida's Disney World to Fort Worth's Six Flags Over Texas, local bands are finding it harder and harder to work. Just like the club scene, though, a band's only chance is to be pushier than most, a little more original than the next guy and the best choice possible when the opportunity comes up. MC

## Disneyland Do's & Don'ts

- ✓ Must be a "high-energy" band
- ✓ Must be "fun to watch"
- ✓ No facial hair (beards, mustaches)
- ✓ Hair must be neatly trimmed
- ✓ Must belong to a Musicians' Union
- ✓ Sets are usually 30 minutes long
- ✓ An audition may be required

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## Enuff Z'Nuff

Enuff Z'Nuff

Atco Records

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Ron Fajerstein and Enuff Z'Nuff.

TOP CUTS: "Little Indian Angel," "New Thing," "She Wants More," "Fly High Michelle."

□ **Material:** Enuff Z'Nuff is one of those rare bands that has woven a sound to truly define them and set them apart from other bands. They've pulled pieces from The Beatles, Cheap Trick and the whole psychedelic aura that permeated the Sixties and put them together with an Eighties beat for a sound that goes headlong into the Nineties as being unique and quite palatable.

□ **Performance:** Enuff Z'Nuff is like a cake that's been put together by a master chef: It has many flavors and ingredients, yet one does not overpower the other. Each member of Z'Nuff gets the job done with a bit of flair and "above and beyond the call of duty" finesse. There are no Geddy Lee's or Yngwie Malmsteen's here; Z'Nuff puts their egos on the back burner and lets their music do the talking. One extraordinary note: lead singer Donnie Vie has a voice that helps make this band identifiable and memorable.

□ **Production:** Remember that master chef I mentioned? Well, too many chefs didn't spoil the broth this time (namely producers Ron Fajerstein and Enuff Z'Nuff), who gave this album its unique taste. Enuff Z'Nuff is a band with its own sound—a sound that was truly captured by allowing the band to produce their own LP.

□ **Summary:** Everyone should own a copy of this album. It's so listenable and definitely worth several spins on your turntable. The band displays a versatility in their songwriting that makes each track a different and worthwhile trip. Enuff Z'Nuff is going to be part of the Nineties in a big way, and they couldn't have picked a finer way to start than with this album.

—Tom Farrell

### FIRST ARTISTS DATA Enuff Z'Nuff

Label: Atco

Manager/contact: Herbie Herbert

Address: 2051 3rd St., San Francisco, CA 94107

Phone: (415) 554-8130

Booking: Barbara Skydel, Premier Talent

Legal Rep: Stu Silfen

Bandmembers: Donnie Vie, Chip Z'Nuff, Derek Frigo, Vikki Foxx.

Type of music: Rock

Date signed: January, 1989

A&R rep: Derek Shulman

about five years ago when we were playing baseball. The current lineup with Derek Frigo and Vikki Foxx has been together for about two years."

Vie continues, "We played in Chicago and through the Midwestern circuit, doing some mini-tours with the Bullet Boys and Skid Row." It was around this time that the band began to draw serious label interest. Through the concerted efforts of Bob Brigham (who works with the band's direction), managerial giant Doc McGhee and some plugs from Bon Jovi, the band settled with Atco Records, after attracting the personal interest of Atco President Derek Shulman.

Enuff Z'Nuff should endure on the merit of their musical strength, and strong stuff it is! Steeped in the production values of the legendary *Sgt. Pepper's* album, and tagged with the songwriting aspects of bands such as Cheap Trick, Enuff Z'Nuff concocts a musical dish that should prove palatable to just about everyone. The Sixties influence is evident in the band's musical and visual aspects—check out the imagery in their video. "We've been into the Sixties stuff for a long time, and we want to bring it all back," says lead singer Donnie Vie.

The band has managed to successfully combine the influences of

the past three decades and come up with a sound for the Nineties. Check out the album and you'll see what we mean—especially the production aspects. "Enuff Z'Nuff re-produced the album," says Vie. "Let's just say that we hired the wrong guy to do it and ended up fixing it the last week. Actually, we ended up redoing the whole album in the last week."

Z'Nuff adds, "For any musicians out there, if you've got someone who's involved with your band as a manager, make sure he's looking out for your best interests. If he's managing the band, fine. But if he wants to get involved with producing the album and writing the songs, there's going to be a conflict of interest."

Let's see if Enuff Z'Nuff can survive the business aspects long enough to let their music do the talking. But I'm sure that some sixteen-year-old girl in Wherever, Iowa isn't going to care about the business aspects, and that's the way it should be.

To help give their careers another boost, Enuff Z'Nuff has just signed on with Herbie Herbert's management company up in San Francisco. Herbert and partner Sandy Einstein also manage Mr. Big, so you can probably expect a nice concert package there.

MC

### By Tom Farrell

It's kind of exciting when a new band comes out with such a strong buzz that they're favored heavily even before they burst out of the starting gates. Sometimes it can work the wrong way if they're over-hyped, but with Enuff Z'Nuff, that wasn't the case. The band's addictive look and sound were unable to be contained, and a press flurry about the Chicago-based quartet began to unravel before product hit the streets. With the band's video being added to MTV weeks before their debut vinyl hit, the bait was expertly set, and the world was ready for Enuff Z'Nuff.

Sitting in the band's hotel room with namesake Chip Z'Nuff and lead vocalist Donnie Vie, the two began to inform me of how they formed the band. "Donnie and I got together



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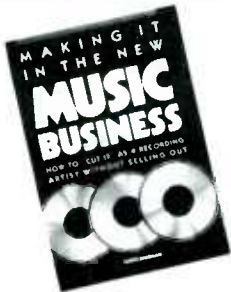
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# NIGHT LIFE



## ROCK

By Eric Niles



Gary Holzhauser

George Clinton

Has **The Central** joined fellow clubs on the Strip as a pay-to-play venue? Well...maybe. According to Central booker **Lynda Knorr**, the club does *not* make bands pre-sell tickets, but requires first-time bands to put up a deposit of two to three hundred dollars. If the band draws a certain number of people (30-50), and those people run up a financially compensatory bar tab, then the deposit is refunded. The Central's deposit policy takes place only on Wednesday and Thursday nights and affects only first-time (to the Central) bands. Knorr explains that because of a rash of band cancellations recently (and the resulting loss of revenue at the bar), the implementation of the new policy became necessary. "We're trying to survive," says Knorr, "and that's the bottom line." The other bottom line: It sure ain't getting any easier for unknown bands to cut their teeth in the Hollywood club scene.

Too much hype over **George Clinton's** two-night stint at **The Palace** and not enough about **John Lee Hooker's** show? Regardless, Clinton's two-night sold-out soiree was jammed with Hollywood rock luminaries (**Perry Farrell** of **Jane's Addiction** and **Sheila E.**, to name two), a passel of old **Funkadelic/Parliament** hits ("One Nation Under A Groove" and "Knee Deep") and enough Seventies vibes to ignite a furious run on Boone's Farm Strawberry Wine at the corner liquor mart.

Overheard backstage at the **Red Hot Chili Peppers** sold-out **Palladium** show: "Hey man, want a Perrier?" "Naw, sorry, I don't do that stuff anymore." "C'mon man, you chicken?" Peer pressure over Perrier? Actually, the Peppers' adamant anti-drug push is catching on in a big way and their anti-abuse single,

"Knock Me Down," is screaming its way up the charts as we yap. Their **Palladium** gig, by the way, was the year's gnarliest mosh fest.

Albuquerque, New Mexico expatriate/local musician **Michael Glover** is a nice guy. And while that attribute is about as useful as a slug in an RTD money slot, it means a lot to yours truly. Fittingly, Glover's recent **Gaslight** show was chock full of friendly, country-tinged rock, good vibes and two dozen Hell's Angels looking for a little inspiration. I think they found that inspiration at the **Ivar Theater** next door.

**The Leonards** have just finished recording tracks with **Paul DuGre**—engineering impresario for **X**, **The Ionius Monster**, **Springsteen**, etc. The band is currently on a Midwest concert swing, but will be back in town for an October 28th bash at **The Central** with those beer guzzlin' **Mutts**.

Meanwhile, **Club Love** has propped open its doors on Mondays at the **Hollywood Live** location (6840 Hollywood Blvd.). "It's a really beautiful place," gushed **Jill** of **Fallen Angel** who graced Club Love's stage for the gala grand opening. Club Love is brought to you by **Mark Rott**, who is also responsible for the operation of the **Red Light District**.

They've got a bushelfull of astute lyrics and a sound that skips from **Peter Tosh** to country **Elvis** to the **Circle Jerks** all in the short space of one song. To boot, they sport a pretty opulent demo. Their name? **Samba Hell**, playing soon at a hip club near you.

One of the hardest working bands on the club circuit is **Midnight Paradise** (sic). Don't believe me? See them toil and sweat for yourself at the **Natural Fudge Cafe** (5224 Fountain Ave.) on October 21st.



Gary Holzhauser

Red Hot Chili Peppers

## C&W

By Billy Block



Billy Block

Suzette Greer and friend

Producer/director **Michael Dorough** has completed editing on several segments of *The Live From The KCSN Barndance* television production. Outstanding performances by **Dale Watson** and **Keith Rosier** of **The Barndance Band** will be included along with guest stars **Rosie Flores**, **Big Jay McNeely**, **The Mustangs** and guitar prodigy **Mark Thornton**. Dorough plans another taping of more local and national acts soon.

Appearing on a recent Barndance was the lovely and talented **Sue Beck**. Sue, backed by **The Barndance House Band** of **Marty Rifkin**, **Dale Watson**, **Keith Rosier**, **Steve Van Gelder**, **Dex Del Rio** and master of ceremonies **Ronnie Mack**, played a great four-song set showcasing her excellent vocal talents.

Bassist **Ritt Henn** has been holding down a regular spot at **The Natural Fudge Co.** (5224 Fountain Ave., Hollywood). Ritt plays music that will make you laugh, listen and think as he is joined onstage by the likes of **Hugh Wright**, **John McDuffie** and **Big Bob Moore** to form the world's tallest rhythm section. All shows are at 9:00 p.m., so go by **The Natural Fudge Co.** some Tuesday night—you won't regret it!

**The American Made Band** will be at **The Crazy Horse Saloon** (1580 Brookhollow, Santa Ana) Oct. 24 through Nov. 4. Always a favorite on the country dance circuit, the American Made Band is also becoming a very credible recording act since having released several singles that have done well on the chart.

My good friend, **Hugh Wright**, is a busy drummer these days. Hugh is currently playing with the new and improved **Boy Howdy Band** with **Larry Park**, **Jeffrey Steele**, **Wayne Eames** and **David James**. They kicked booty at **The Silver Bullet** recently, and are better than ever. Hugh is also playing with **A.J. Mas-**

**ters** (**Bermuda Dunes** recording artist). They opened for **Lacy J. Dalton** at a recent concert featuring material from **A.J.'s** albums. If that's not enough, Hugh is also the driving force behind L.A.'s only country instrumental outfit, the incredible **Eddys**. **The Eddys** are doing shows with **The Lonesome Strangers** at **The King King**, and will be recording four more songs for their new LP that will include "Buckaroo." Hugh Wright is also forming a new group called **Metro and Western** with **Buddy Miller**, **Jeffrey Steele** and **Larry Park** that should be a killer. We look forward to hearing this one.

Country music manager/PR exec **Suzette Greer** is relocating to Nashville, Tennessee. Suzette was instrumental in helping the careers of **Jeffrey Steel**, **Rick Vincent** and **Dave Loe**. Her expertise in management and public relations brought these artists to the forefront of the L.A. country scene. Suzette's contributions to **MC** as a talented writer were always colorful and insightful. Her enthusiasm for her work and country music are sure to bring her much success in Nashville. Her tireless effort in helping the L.A. country music community will surely be missed, and we wish her all the best.

The album release party for *The Detour West* LP is slated for Tuesday night, Nov. 14, at **The KCSN Barndance** on **The Palomino** stage. *The Detour West* album features **Will Ray** and **The Gila Monsters**, **Casey Jones** (formerly lead singer of **Ethel** and **The Shameless Husies**) and L.A. favorites, **The Doo Wah Riders**. Each artist is represented with four songs on the album, which was produced by **Will Ray** and **Randy Sharp**. It features the songwriting talents of **Will Ray**, **Kasey Jones**, **Kenny Lee Benson** and **Sharyn Lane** who is also the executive producer. The album was recorded at **Juniper Studio** in Burbank by the amazing **Jim Emrich** at the board. This promises to be a great night of music featuring L.A.'s top recording groups. Come join the party on November 14th at **The Palomino**.



Billy Block

Hugh Wright



# JAZZ

By Scott Yanow



Julie Pado

**Dizzy Gillespie**

**Dizzy Gillespie**, arguably the most beloved of all living jazz musicians, is now 72, and because he plays the trumpet (a young man's instrument), his range has narrowed a bit through the years. Happily, as he displayed at a recent free outdoors concert at **Santa Monica College**, Diz is still a viable player full of ideas and power. Backed by a funky rhythm section, Gillespie's music communicated very well to the young audience, as did his timeless humor. The following week at the **Monterey Jazz Festival**, Dizzy also sounded quite strong whether fronting a high school band, leading a jam session with trombonist **Bill Watrous** or sitting in with **Illinois Jacquet's** roaring big band. Long live Diz!

Speaking of Monterey, the Orange County-based group **Polyhedra** performed a pair of fine sets at the fabled festival. Polyhedra's well-rounded performances ranged from hard bop and a big band sound achieved by the septet to a bit of R&B and even a couple of Kenny G.-type ballads. Saxophonist-leader **Bill Huff's** contingent is a group to watch in the future.

A place to look for is **Verve Contemporary Arts** (7314 Melrose Ave.). Recently, this studio hosted

photo exhibits of the work of **Paula Ross**, **William Claxton** and **Herb Snitzer**, with the emphasis on jazz. Claxton's historic shots and Ross' more recent pictures of **Art Blakey** and **Horace Silver** were most memorable. Valve trombonist **Rob McConnell** played standards with a quartet as an overflow crowd viewed these fascinating photos. For more information on the gallery and future exhibits, call **Bill Goldberg** at 213-937-0325.

**Brian Bromberg** is a most versatile and virtuosic bassist, able to impress listeners on both acoustic and electric instruments. He stuck to the latter during a night of fusion at the **Grand Avenue Bar** with his fine group, saxophonist **Doug Webb**, keyboardist **Marc Hugenberger**, second bassist **Bruce Stone**, drummer **Joel Taylor** and percussionist **Steve Reid**. In addition to a few songs from his second Intima release, Bromberg performed some bossa-nova with vocalist **Bill Cantos** and took a remarkable tapping solo on "Basses Loaded" (he often plays the bass like a guitar).

Upcoming: **The Grand Avenue Bar** (506 S. Grand Ave. 213-624-1011) has trumpeter-comedian **Jack Sheldon** on Oct. 19 and tenor great **Teddy Edwards** on Oct. 24; **Jazz Central** presents the **Buddy Collette Quintet** (with legendary cellist **Fred Katz**) and the **Joanne Grauer Trio** at the **Musicians Union** (817 N. Vine St.) on Saturday, Oct. 14 (call 213-257-2843 for details); **Alfonse's** (10057 Riverside Dr., 818-761-3511) hosts the **Capp-Pierce Juggernaut** on Oct. 16 (no cover charge), while **Catalina's** (1640 N. Cahuenga Blvd. 213-466-2210) has the **Michel Camilo Trio** (Oct. 17-22) and **Pharoah Sanders** (Oct. 24-29). Finally, the **International Association of Jazz Appreciation**, in their "Jazz Goes to School" series, features jazz each Sunday at **Webster's Restaurant** (851 Grand Ave.) Call 213-469-5589 for more information.



Julie Pado

**Polyhedra**

# BLACK MUSIC

By Lisa Posey



Lisa Posey

**D-Xtreme's Marke Rogers**

On the heels of the heavy metal music confab, **Foundations Forum '89**, the Los Angeles **Black Rock Coalition**, (**BRC**) in conjunction with **ASCAP**, held a rock and rap showcase at **Hollywood Live**. The early evening show's low turnout was a disappointment, especially since the first BRC-sponsored event sold-out the **Music Machine** a few months ago. In the club's main room, four bands played full sets including **Spacey T's Gangland**, **Black Sheep** and making their debut performance, **Eclipse**. Eclipse's drummer and bassist are from the **Busboys**, the band featured in Eddie Murphy's first and funniest film, **48 Hours**. But the highlight of the main room show was the band **D'Xtreme**, a Brooklyn-based import (and New York BRC member band) that lays down rock faster and harder, leaner and meaner than your average trite band. The killer rhythm is supplied by drummer **Mike Machado** and bassman **Fritz Reid**. Vocalists **Marke Rogers** (lead) and **Bryant Kimber** (background) stalk the stage while passionately spewing out sociopolitical messages. Yet it is axe-man **Stan Brown's** wizardry that truly borders on being brilliant. **D'Xtreme** is one of the best bands I have ever seen in any music genre.

Also at the BRC-ASCAP showcase in the club's basement stage

were San Francisco rappers **Joe Ma Ma**, **Vinnie James**, folk artists **MC Clown**, guitarist **Kyle Johnson**, **MC Maria X** and **Five O: Q**.

Spotted at the showcase was **Busboys'** vocalist **Brian O'Neal** who mentioned that a movie is in the works for the band.

Everybody and his mother told me that **George Clinton** and the **P-Funk All-Stars** sold-out concert at **The Palace** was one of this year's best gigs. Even the *Hollywood Reporter* said so. I guess it must be true.

But why does the fact that Clinton kept leaving the stage for extended periods of time nag at me? (I went to the first of the two concerts at The Palace). Surely, this is a minor matter. After all, the show lasted more than three hours, and the music was good. But even when Clinton was onstage, he was less an integral part of the music and more a flamboyant cheerleader on the sidelines who let vocalist **Garry Shider** (wearing only a diaper) do the hard work. Let me just shut up and count myself lucky I saw Clinton, even if it was only for a moment here and a moment there. Anyway, you and I can hear Clinton on his new and quite good album, *The Cinderella Theory*.

After the Clinton gig, I went over to **Water the Bush (WTB)** which featured **Melle Mel** in the main room's DJ booth acting as guest MC. Downstairs in the basement, I arrived in time to see the sincerely funky, **Urban Artillery**. Also on the basement stage's lineup were **Das Booty**, **Big Marshall**, **Psychotic Bumpstool** and **FreeFall Funky Jam**. I didn't get to see **Psychotic Bumpstool**, but they certainly have my vote for one of this year's wittiest names.

MC



Lisa Posey

**Busboys' vocalist Brian O'Neal and BRC member Konda Mason.**

# CONCERT REVIEWS

## Ringo Starr & His All-Starr Band

*The Greek Theatre*  
Los Angeles

Ringo Starr's performance at The Greek Theatre was one of the most entertaining of the year. An assembled band of famous musical cohorts—Billy Preston, Nils Lofgren, Rick Danko, Levon Helm and Joe Walsh, among others—shared the spotlight for brief musical segments of their own as well as providing highly professional backing for the ex-mop-top.

Ringo opened the show with a three-song set consisting of "It Don't Come Easy," "No No Song" and "Yellow Submarine." One of the most famous backing musicians in the world, Starr looked uncomfortable while fronting the band, hopping about the stage and waving his arms in a ridiculous cheerleading manner. In addition, the trademark Starr wit, in evidence on old Beatle footage and interviews, was unfortunately nowhere in sight.

Following that opening trio of tunes, Starr retreated to his drum set, and along with Levon Helm of The Band and ace studio drummer Jim Keltner, provided a rock solid backbeat. In fact, Ringo was most comfortable while behind his drums, and demonstrated that he still is one of rock's finest drummers.

Throughout the concert, each band member was given the chance to display his ample skills. Highlights included Nils Lofgren singing "Shine On," Rick Danko and Levon Helm's reading of the Band chestnuts, "The Shape I'm In" and "The Weight," Billy Preston's set of early Seventies' hits and gonzo rock guitarist Joe Walsh's performance of The Eagles' "Life In The Fastlane." With solid backing provided by the all-star band, Walsh propelled the song forward with a relentless guitar fury, making the crowd forget his former bandmates version.

Ringo's subsequent musical segments were more good-time than musically captivating. Ringo interspersed Beatles favorites with his solo hits—"Act Naturally," "Honey Don't," "I Wanna Be Your Man," "You're Sixteen," "Photograph"—but scored more points with his earnestness than with his performing and singing ability.

Noticeably absent from the show, was the song, "I'm The Greatest," John Lennon's tongue-in-cheek ego strut which he wrote for Ringo's self-titled 1973 hit album. It would have provided an excellent chance for Starr to inject a needed note of humor into the proceedings.

The show ended with an encore version of the *Sgt. Pepper* classic, "With A Little Help From My Friends." The song started out shakily, surprising considering the band's tight ensemble playing throughout the



Nils Lofgren and a ponytailed Ringo performing at The Greek.

night, but ended with the sell-out crowd on its feet and singing along.

All in all, a good rock show that showed Ringo needs a lot of help from his friends. And this night, he got it.

—Michael Amicone

## Jefferson Airplane

*The Greek Theatre*  
Los Angeles

The Jefferson Airplane tripped down memory lane while gazing into everyone's future during their three-hour set at The Greek. Twenty-five years after their inception, the original lineup is back in action and ready to take on a faltering universe. The main difference in outlook between then and now is, anarchy has passed from the group's vocabulary; their current music and stage patter urges fans to work for change within the system.

Nowhere is this more apparent than during Grace Slick's lovely new ballad, "Panda," which she performed on solo synthesizer. Tossing out stuffed versions of that endangered species, she urged everyone to visit the Greenpeace stand in the lobby before she sang this moving new piece. Other moments of en-

lightenment included Paul Kantner's "The Wheel" and Marty Balin's "Solidarity." All were buoyed by extensive "Phantom of Griffith Park" keyboard work from sideman Tim Gorman. Those new pseudo-anthematic melodies were my favorites this night. They weren't as overblown as the recorded versions (especially Grace Slick's offerings), even though by the end of the evening I was still suffering from the after-effects of too many guitars and keyboards.

"Today," "Wooden Ships" and Jefferson Starship's Number One hit, "Miracles," were among the representations of the band's earlier incarnations.

A ten-minute break in the middle of the show gave everybody time to put new screens in their pipes before a four-song acoustic set by Hot Tuna. This show-within-a-show included "San Francisco Bay Blues" and "Embryonic Journey."

The song that brought everybody to their feet was the eagerly-anticipated "White Rabbit." This was a surprise since the song had been omitted from the Airplane's set when they performed in Orange County earlier in the week. The audience remained on their feet through the closing progression of "Volunteers," "3/5 Of A Mile In 10 Seconds" and



Elvis Costello: God's cynic.

"Crown Of Creation."

These veterans showed they're not some one-off nostalgia cash in. All these years later, they still have what it takes to keep going. More importantly, their well-voiced sociopolitical concerns give this band more reason than most to claim a new place in the spotlight. —Tom Kidd

## Elvis Costello

*Irvine Meadows Amp.*  
Irvine

Like Dylan, Costello's concerts always seem to be orchestrated for the purpose of amusing the performer first, with audience satisfaction as a hoped-for side effect. This approach has caused problems for both artists in the past, but Costello seems to have truly perfected it, and the Irvine crowd left entirely satiated.

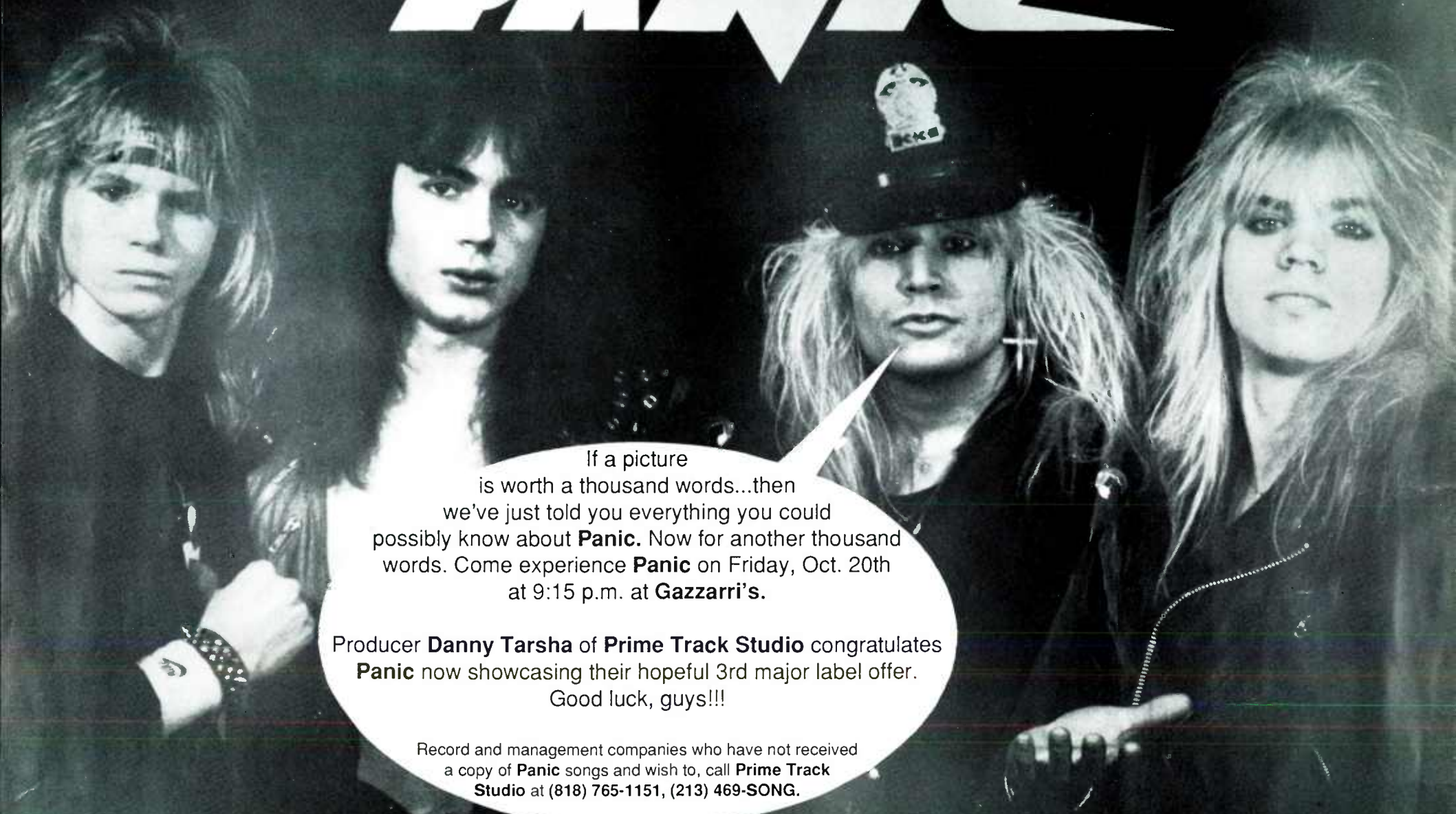
From the opener, "Accidents Will Happen," Costello maintained absolute control over the proceedings—but amiably and almost devoid of the stern arrogance that has alienated audiences on previous tours. His monologue during "God's Comic" was truly hilarious and as poignant as the song itself, as he lambasted the Chairman of Exxon, divorce lawyers, late night advertisers and cable pundits before recommending that they all be used for medical experiments "because there are some things mice just won't do!"

While Costello is advertised on this tour as "solo and with his band," only four songs were performed without The Rude 5, and only two of those by Costello alone. Guitarist Steven Soles assisted on a light-hearted version of "Girls Talk," and one by one, the rest of the band returned to the stage to finish out the set. And how about that band: Veteran bassist Jerry Scheff alternated smoothly between electric and stand-up, while Michael Blair seemed to play, at some point in the show, nearly every imaginable instrument not already being handled by one of his bandmates.

The highlights of the show occurred chiefly during the encores, as the band returned to the stage four times to perform sets mixing Costello's older favorites like "Alison" and "Pump It Up" with material from his latest epoch, *Spike*. "Watching The Detectives" was played, instead of in its original reggae form, with a relaxed, jump-swing beat, except for the choruses, which blared out in a style that paid homage to Costello's punk roots. "The Only Flame In Town" included a well-chosen line from Dylan's "Tangled Up In Blue" and "God's Comic" also contained references to The Monkees' "I'm A Believer." These allusions, however, came off as brilliantly off-the-cuff, as did his intro to the closing number, "Veronica," in which he seemed to, as you would expect, hate the song for being the hit that it was.

—Kenneth B. Giles III

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**CLUB REVIEWS**

**Death Ride '69**

*Helter Skelter*  
 Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Linda Le Sabre, drums, vocals; Ethan Port, vocals, guitar, metal percussion; Buc B., drums.

□ **Material:** Anarchist to the point that it'll send every format-oriented radio jock, A&R exec and Bon Jovi fan scurrying for a bomb shelter with both hands firmly clamped on ears. Ironically, Death Ride's dark, tribal, industrial compositions have oodles of references to bombs and holocausts, leaving one the impression that if destruction had a tangible, shrapnel-esque sound, the band's sonic bombast would be it. Which isn't to say that the trio sacrifices clarity for sheer overpowering excess, merely, that Death Ride's musical statement is a heavy one and their material bears it out effectively.

□ **Musicianship:** Again, conventional musicality takes a death leap off the bridge when this trio convenes. Of course, the traditional Strat guitar backbones the band's predominantly axe heavy sound, but on a few of the tunes, the guitar is abandoned entirely. Abandoned, that is, in favor of a fifty-gallon fluorescent oil drum which is beaten savagely, in damn close time, by Port. Le Sabre (no relation to the Buick version) sacrifices her bass drum (literally) for a decidedly snare-ish attack, and this eve her staccato bursts and fills were especially helpful in providing a steady reference point for the others—thus, allowing the manic Port and bassist Buc the chance to space out spontaneously.

□ **Performance:** The Stones they ain't. Somewhat obscured by the sheer size of their numerous stage props—fluorescent bombs, an old Chrysler radiator grille, a huge back drum and the aforementioned oil



*Death Ride '69: Taking a theatrical approach.*

drum—Death Ride '69's live appeal comes not from a schmaltzy showbiz approach but a theatrical one. The props do most of the talking here. And that's fine, unless you came to see a bunch of smiley faces and meaningless chatter 'bout peace, love and understanding. Port's mesmerizing oil drum percussion sent the assembled into spaced-out oblivion—a territory that this band

seems to enjoy providing a soundtrack to.

□ **Summary:** Not unlike their East Coast counterparts, Sonic Youth, Death Ride '69 have carved out a unique niche in the L.A. underground. And when you stop to think about how unoriginal a lot bands coming out of L.A. are these days, it makes you appreciate Death Ride's uniqueness even more.

—Eric Niles



*Princess Pang: Loosen up, dudes.*



# CLUB REVIEWS



Terri Garrison: One of the very best.

## Terri Garrison

*The Breakaway*  
Mar Vista

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Terri Garrison, lead vocals/guitar; Jim Ehinger, keyboards; Kenny Lyon, bass guitar; Scott Breadman, percussion/congas.

□ **Material:** Terri is a prolific songwriter. Most of her songs were recent, such as "Testify," but she included some of her many older favorites like "Strong Man," "Look At My Smile," "Send Out For Romance" and a slow reggae-style version of "Bed Of Nails." Her material ranged from introspective ballads to energetic bluesy rock. In previous shows, she has occasionally included her rendition of "Natural Woman" (King/Goffin/Wexler), but this time her own pen provided all the songs.

□ **Musicianship:** It constantly amazes me that nobody in the record business seems to have noticed this highly talented vocalist whose voice rivals Streisand's in range and power. Despite numerous performances in the Los Angeles area, including the 8121 Club, At My Place, Cafe Largo, The Breakaway and

more, not to mention appearances from Washington, DC to Maui, Hawaii, she has not yet made a commercial album. Yet, Terri knows how to use her voice as an instrument, with masterful scat and tremendous expressiveness.

□ **Performance:** This was an electrifying, riveting and thoroughly first-rate set. Terri established such a rapport with the crowd, holding and focusing their attention in her song introductions. At one point, the audience was so rapt that she commented that the venue seemed more like a living room than a bar. Unlike many singers, her vocal technique is so good that she barely needs a microphone—giving her great freedom to move, to step back and deliver with Piaf-like power her most emotionally charged lyrics. Yet, she is always in control, moving up close to the microphone for the softer, soul-searching moments in ballads like "I'll Remember You."

□ **Summary:** A&R people take note: If you're looking for an artist who can truly deliver superstar quality and an international audience, look no further. For the rest of us, it's hard to find enough superlatives to describe Terri Garrison. Once you hear her perform, you can never forget her.

—Martin Willcocks

## Princess Pang

*Coconut Teaser*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Jeni Foster, vocals; Jay Lewis, guitar and vocals; Andy Tjernon, guitars; Ronnie Roze, bass; Brian Keats, drums.  
□ **Material:** I have a real problem with bands who try too hard to convince the listener that their music is important and thus should be taken seriously. It's not that Princess Pang lacks conviction; they seem genuinely sincere and dedicated to the rock & roll they play. It's just that much of the material from their self-titled debut album is played at the same pace with the same level of overbearing passion. Tales of life's hardships are fine, but without any balance of humor or fun, their set took on the ponderousness of a musical EST session. In addition, there's nothing that separates this band from the countless others that pledge allegiance to their blues roots while adding nothing original to the form.

□ **Musicianship:** The one thing that separates Her Highness Pang from their competition is Jeni Foster, a woman who has enough Axl Rose raspiness in her voice to satisfy the most ardent GNR fan. Sure, she belts out those blues until she's red in the face, but where Axl's delivery can electrify, Jeni's high-pitched whine simply irritates. She has the potential to be an interesting frontperson, and her lyrics are a cut above the norm, but it'd be nice to see her lighten up and have a little more fun onstage. Guitarist Andy Tjernon does a pretty good Richie Sambora impression, complete with cowboy hat and the requisite torn jeans. The true musical standout is drummer Brian Keats, who deserves a better showcase than these mid-paced rock songs.

□ **Performance:** Because the band seems so self-important onstage, there's no room to simply enjoy the music. The Teaser stage doesn't really allow for much movement, but there should still be some indication that at least the people onstage are having a good time.

□ **Summary:** The blues genre has made a huge revival in rock of late. Hordes of young bands are coming out of the closet to proudly reveal what everyone's known all along: They're ripping off their Seventies mentors. Well, just because a band wears their blues influences proudly on their sleeves doesn't give them a viable excuse for being mediocre. Princess Pang should focus more on developing their own identity in an already overflowing genre. Their material is sincere but lacks style.

—Scott Schalin



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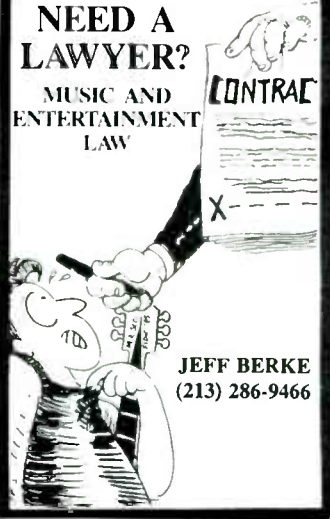
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 **CLUB REVIEWS**

**Raging Slab**  
*The Cathouse*  
 Hollywood  
 ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

❑ **The Players:** Greg Stremпка, vocals, guitar; Elyse Steinman, slide guitar; Mark Middleton, lead guitar; Alec Morton, bass; Bob Pantella, drums.

❑ **Material:** Get your ears ready for something new! They've been called "Lynyrd Skynyrd meets Metallica." They're country-ish rock with a solid blast of metal. Different? Indeed. Palatable? If it's your cup of tea.

❑ **Musicianship:** All of the Slabs are quite adept at their instruments, and their greatest ability lies in their unique and creative outlook, which goes hand in hand with their music.

❑ **Performance:** The Slabs did their best on a stage that was limiting in its size. The band definitely puts out in a big way, and they hit the Cathouse crowd with a monster sound and those infectious Slab tunes! Their tunes translate well live, backed by a wallop of amp stack thunder which just makes it that much better.

❑ **Summary:** "Raging slab" is trucker slang for a wide open highway. Appropriately, these New York cowpunk/metallers are wide open in their field. There's nothing like them, and while they're definitely a memorable experience, their Cathouse show lagged a bit in the middle after the initial shock wore off. But let me tell ya, Raging Slab is certainly a band to be experienced again. Yee-hah!

—Tom Farrell



*Raging Slab: Now for something completely different.*

**Kacy Lee Powers**  
*The Backlot Theatre*  
 West Hollywood  
 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

❑ **The Players:** Kacy Lee Powers, vocals; Stella J., Angeles Echols, Cynthia, backing vocals; Hollis Gentry III, saxophones; Patrick Green, Steve Bowling, keyboards; Rahgee, guitars; Jody Sage, bass; Claudia Paige, drums.

❑ **Material:** The fact that Powers co-writes all her own, very original material puts her head and shoulders above the majority of female soloists right off the bat. She and keyboardist/co-writer Green have composed some tantalizing pop/R&B hooks, on both heart-tugging bal-

lads like "Special Love" and the sweet "My Desire," and on the torrid grooves of dance numbers like "In the Mix," "Shame" and the sexy showstopper, "Love on the Beach." Mid-tempo tunes like "Nobody Rides For Free" proved soulful as well. Powers is clearly an artist with some interesting things to say and even more intriguing ways to say them.

❑ **Musicianship:** Powers' voice is a mighty instrument, and she can belt out a tune with the best of female R&B singers, modulating it with considerable skill depending on the emotions of the moment. But she also shared the spotlight with her band. Saxman Gentry is one of contemporary jazz's new heavies, and this cat can blow! Rahgee and Sage exchanged some hefty licks, and Paige is a powerhouse on the drums. Green and Bowling kept the hooks lively with some smokin' synth work, and Powers' backing vocalists added extra spice.

❑ **Performance:** Charisma is what separates the winners from the also-rans in this business and Powers is blessed with an abundance of this magical quality. She makes the stage her home, infusing a playful-yet-aggressive personality with some very expressive body language on the dance tunes, and complements her remarkable four-and-a-half octave range with some wonderfully seductive eye contact on the romantic numbers. You can tell she feels every lyric she sings and judging from the several standing ovations, her passion was not lost on the 200-plus in attendance.

❑ **Summary:** Powers' show was intended as a showcase for major label execs, and if this kind of mind-blowing performance doesn't have them banging down her door with offers immediately, there is simply no justice in this industry. Powers is a pop/R&B voice for the Nineties and has the talent, imagination and stage presence to be one of the next decade's white soul superstars, if given the opportunity. With so many mundane artists and Madonna clones cluttering the airwaves nowadays, why not give way to a lady with both style and substance?

—Jonathan Widran



*Kacy Lee Powers: A charismatic star.*



# CLUB REVIEWS



Radio Zebra: Good intentions; muddy mixes.

## Radio Zebra

The Roxy  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Robin Griffin, vocals and rhythm guitar; Norbet Nebe, drums; Tony Adams, lead guitar; John Reid, bass; Paul Goad, keyboards.

❑ **Material:** Radio Zebra's songs are bittersweet observations of the world in general, and aim for poignancy to a standard rock beat. But I know that more from reading their bio than from seeing them live. Maybe it was their stint as openers for Ted Nugent, but RZ's statements on prejudice, corporate indifference and environmental pollution are lost in their own form of noise pollution. I've often wondered why there aren't more full baritones singing lead in rock bands and now I know: Griffin's growls are easier to lose in muddy mixes.

❑ **Musicianship:** Hard to tell, since, along with the vocals, Adams work is also difficult to discern. Great piano intro on "Time To Live," but that song must be the least lyrically adept one of the set. Goad is out in front of his band here, and that was never so apparent as on "Sweet Little Dark Brown Eyes," a too-typical ballad that gave Griffin real trouble.

❑ **Performance:** Lead-off slots for the Nuge and Little Feat are no surprise, as RZ's set is full of songs emblematic of the most average of these performers' efforts. The borrowed habit of extended jams is a great idea for these guys, but is was too hard to make out solos, so it was sadly unsurprising that the Roxy crowd thinned out speedily once the open bar closed halfway through the set.

❑ **Summary:** The few lyrics quoted in the bio and the topics Radio Zebra apparently approach in their songs are quite good, but until they find the proper live mix, they are destined to remain opening acts. —Kenneth B. Giles III

## The Rebble Pebbles

Madame Wong's  
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Rachel Ramirez, vocals; Robin Barnetti, bass; Karen Blankfeld, guitar; Cheryl Bullock, drums.

❑ **Material:** Lots of cute, catchy hooks, ranging from the high spirits of "Party Time" and the perky "Back to Back," to a more brooding, hard-

edged sentiment on "We Don't Get Along." Comparisons to the Go-Go's and the Bangles are inevitable, but these girls balance their sweet fluff with more of a hard rock flavor. Their reading of The Clash's "Should I Stay or Should I Go?" showed some punch, and the Go-Go's never had song titles like "Nighttime Assassin."

❑ **Musicianship:** The edge I'm talking about comes mostly from Barnetti's bass and Blankfeld's exciting guitar work, which was so proficient and loud sometimes that it made Ramirez's cute, little girl voice hard to hear.

❑ **Performance:** Backed by a solid pop/rock beat, the sexy, fiery Ramirez showed a lot of punk and personality while belting out the twelve tunes (not one over three minutes). Even when her voice proved no match for the music behind her, Ramirez was a lot of fun to watch and can be very seductive. Most of these tunes, however, were too fast and light for her to show a more heartfelt side.

❑ **Summary:** The name Rebble Pebbles makes you anticipate two things: pretty girls with more on their mind than cotton-candy pop and a lot of aggressive emotions springing to life. And they deliver. They won't make you forget other girl groups, but they sure know how to give a good time. —Jonathan Widran



The Rebble Pebbles: They've got the beat.

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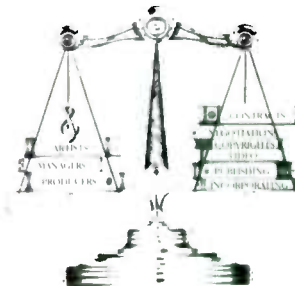
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# RECORD REVIEWS



## Pete Townshend

*The Iron Man*  
Atlantic

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

PRODUCER: Pete Townshend

TOP CUTS: "Fire," "A Friend Is A Friend," "Dig," "Over The Top."

□ **Material:** *The Iron Man* is Pete Townshend's eighth solo effort and not surprisingly, it's a rock & roll musical. The story, adapted from a children's fable written by poet Ted Hughes, concerns a young British lad, Hogarth (Townshend), who befriends a heavy metal creature (John Lee Hooker) and together they save the world from the flesh-eating Space Dragon (Nina Simone) who has devoured millions of children and holds their souls captive. It's a morality play in the spirit of *Tommy*, however, it is by no means as dramatic, risk-taking and aggressive. And although this new score is listenable, the songs are not destined to become classics.

□ **Performance:** Living blues legend, John Lee Hooker, has a dark and brooding voice, but he has been miscast here. The plot of the play is moved forward by all of the characters' words, and if any of those words are garbled, a viewing audience can be left in the dark. Unfortunately, Hooker's pronunciation of *The Iron Man's* lines is next to impossible to understand. It's a problem that needs definite consideration if this cast is ever considered for live performance. Who fans will not be disappointed with Who performances on "Dig" and most especially "Fire," which offers up some burning (pardon the pun) funky bass work courtesy of John Entwistle.

□ **Production:** Ah! These are some creative, provocative and lush tracks.

□ **Summary:** It's been over four years since Townshend released a studio recording—his magnificent album, *White City*. Unfortunately, *The Iron Man* doesn't even scratch the surface when compared to *White City's* emotional impact. It is, however, a noble attempt at bringing a fable to life. I'm just not sure who Townshend's audience is. The story seems geared for a much younger audience than the music would suggest. But then again, I guess those who are young at heart and

open to fantasy, no matter what their age, will be able to relate to things like flying dragons and metal-eating monsters.

—Pat Lewis



## Jefferson Airplane

*Jefferson Airplane*  
Epic

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

PRODUCER: Ron Nevison, Greg Edward and Jefferson Airplane.

TOP CUTS: "Planes," "Summer of Love," "The Wheel."

□ **Material:** You can feel good about this purchase. Lyrically, these strong pieces deal with all sorts of modern concerns from the vanishing "Panda" to "Solidarity." True, Marty Balin's ode to the "Summer of Love" makes one feel a little old, but musically that track, like the rest of the album, is right up there with some of the best current stylings. Fans of the Airplane's early work will be happy to note that most of the too commercial tendencies of the later day Starship have vanished. That doesn't bode well for this disk's chances in the larger commercial arena. This record is a return to basics for the crew; they've put their conscience before their record sales.

□ **Musicianship:** The core band is still in great musical shape. It's particularly nice to hear Marty Balin and Grace Slick harmonize again. If anything, the intervening years between collaborations have only served to make their voices stronger. Paul Kantner, Jack Casady and Jorma Kaukonen are also strong, even though their contributions tend to get buried under the work of a few too many guest keyboardists. All in all, it's very modern though a touch grandiose.

□ **Production:** The vocals are out in front where they belong, which is nice, even though the backing tracks are a little too full for my tastes. As a matter of fact, the record's over-all tone is a bit precious and self-important. A lighter touch in the song selection and arrangements would have taken this record to more ears without undermining its sociological bent.

□ **Summary:** There's no "White Rabbit" or "Somebody to Love" here. Neither is there a "Pretty As You Feel" or "We Built This City." The

group has returned to a wider intent, with the singles only serving to sell the album's thematic message. You can feel good about buying this record even though it should have been made with more of an ear towards the marketplace.

—Tom Kidd



## Stage Dolls

*Stage Dolls*  
Chrysalis

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

PRODUCER: Bjoern Nessjoe

TOP CUTS: "Don't Stop Believin'," "Still In Love," "Love Cries."

□ **Material:** The Stage Dolls may fall into that ever-expanding category of generic rock & roll, but what sets them apart and above from many of their peers is the fact that their material is catchy, loaded with interesting vocal harmonies and their lyrics, for the most part, do not insult the listener with the trite, braggadocio nonsense that is so rampant in this genre of music. Side One begins with a strutting urban rocker, "Still In Love," which is a song that deals with the temptations that confront the musician who is on the road. Other exceptional cuts are: "Love Cries," which is the first single and the driving rocker, "Don't Stop Believin'."

□ **Performance:** What's so refreshing about this Norwegian trio is their commitment to the song. Nowhere is there excessive guitar noodling or screeching vocals that make you want to run for the nearest bomb shelter. On the down side, the lack of any flash in the playing department does tend to make the songs a bit bland and predictable, although they are augmented by lush female vocals and keyboards, both of which definitely help. Possibly next time around, the Dolls would benefit from the addition of some stronger guitar solos to give the songs the aggressive edge that they are screaming for.

□ **Production:** *Stage Dolls* is not an overly produced album by any means, and there's a real inconsistency from track to track. Overall, the LP has a live, raw feel to it, which is more or less acceptable. However, if it was just a tad slicker, it probably could crossover to a much broader audience. Also, the lead vocals get

quite muddy and buried from time to time and Fakne's vocals are well worth hearing clearly.

□ **Summary:** The Stage Dolls' entry into the already over-crowded commercial rock arena is a daring one, I must say. However, armed with an arsenal of strong songs, good looks and determination, these dolled-up melodic rockers just might manage to break up the joint.

—Pat Lewis

## Boris Grebenshikov

*Radio Silence*  
CBS Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

PRODUCER: Dave Stewart

TOP CUTS: "Radio Silence," "The Time," "The Postcard," "Fields of My Love."

□ **Material:** The songs contained here are just one of the reasons for the exciting prospects of this 35-year-old Russian poet/songwriter. One cannot help but feel the celebratory rebirth of the human spirit on the driving single, "Radio Silence," with its impassioned tale of personal freedom. Some of the stories he tells reflect the roots of rock & roll that many American and European bands have abandoned in their quest for fame and fortune. "Fields of My Love," a beautifully woven tapestry of acoustic music and modern technology, sounds like an updated version of a Lennon-esque tune from the *White Album* period.

□ **Performance:** With an all-star cast of rock & roll heroes helping out, these tunes break new ground without losing the pop sensibilities of the guest performers. Most notable is producer Dave Stewart, whose guitar work sends each song soaring with an airy feel that captures the visionary lyrics of Mr. Grebenshikov perfectly. Vocalists like Annie Lennox, Chrissie Hynde and John Stewart counter the Russian's deeply rich vocal style with an artistic flair. Percussionist Ray Cooper also makes significant contribution.

□ **Production:** If there is a minus on this album, it may be the production of Dave Stewart. Stewart's textures occasionally push the Russian rocker into the Eurhythmic home court of dance grooves and dark sensual moods. However, the overall sound is consistent and more upbeat than not.

□ **Summary:** It's not often that a new artist can step out of the pack and stand alone. Then again, it's not that often that Russian rock & rollers get to release an album in the West. Boris Grebenshikov is something special: an artist with vision and the talent to relay that message to the listener. As a live performer Grebenshikov is without equal, and with a strong debut album in the stores, this musical gift to glasnost will soon be on the lips of music fans around the world.

—Steven P. Wheeler

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Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send cassette to P.O. Box 875454, L.A., CA 90087-0554  
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657 N. Robertson, W. Hollywood, CA 90069  
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Stage Capacity: 20  
PA: Yes  
Lighting: Yes  
Piano: Yes  
audition: Send tape, call  
Pay: Negotiable

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Lighting: Yes  
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PA: Yes  
Lighting: Yes  
Piano: No  
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Audition: Send demo on cassette.  
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PA: Yes  
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Lighting: Yes  
Piano: Yes - acoustic  
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**INTERN WANTED** by established Hollywood recording studio. Office skills essential. Soldering skills a plus. Could lead to paying position. (213) 465-3767.

**PRODUCTION CO.** w/ recording studio seeking P/T engineer/assistant. Southbay location. Send resume to: Primal Productions Inc., 4725 W. 163rd St. Lawndale, CA 90260. (213) 214-0370.

**MUSIC MARKETING FIRM** seeks mailroom person for F/T employment. Entry-level position. Bob, (213) 652-9002.

**CHAMELEON RECORDS** accounting dept. needs interns. Call Teresa at (213) 973-8282.

**ENIGMA RECORDS** is looking for conscientious interns who are goal oriented to assist Director/Manager of Publicity dept. No pay to start but qualified individuals will gain valuable experience toward employment in the entertainment industry. Contact Steve @ (213) 390-9969 x223.

**GENERAL OFFICE/MAIL** order. Heavy phones: PC word processing. Typing 50-60 WPM. Self-starter. (213) 851-1147.

**ACCOUNTS RECEIVABLE/Accounts payable/Publishing** PC word processing. Typing 50-60 WPM. Phones. (213) 851-1147.

**THE BENEFIT NETWORK** seeks independent producers/promoters to develop benefit events to raise funds for worthy causes. Must be experienced. Commission based. Call: Barbara (213) 452-5339.

**THE BENEFIT NETWORK** is currently recruiting volunteers for work on benefit events, as follows: Security, event coordination, clear-up, etc. Experience not necessary. Commitment essential. Call Barbara (213) 452-5339.

**INTERN NEEDED** for management co. Learn from the pro's. (818) 901-9250.

**INTERNS WANTED:** For growing music management/merchandising co. Office experience preferred. Dependable car. (213) 393-5955.

**INTERN WANTED** part time for music PR company. Serious career oriented individuals only. Great opportunity for advancement. Contact Lauren Ashlee at Total Music PR. (213) 461-3068.

**BUSINESS IS BOOMING!** Need interns & paid staff for retail research. Send resume to: SFO Marketing, 373 N. La Cienega, Los Angeles, CA, 90048. No calls please.

**INTERN/APPRENTICE WANTED:** Male/female for engineer/programmer. Learn the recording business from bottom up. (213) 936-7921.

**INTERN WANTED** for small gowing music co. (Personal management, publicity, & record co.). Only outgoing, articulate, w/ drive to succeed, yet w/ humor need apply. Call (213) 312-4514 or 650-5992.

**MUSIC PUBLICIST** for rock, jazz & new age; good on phone, learn while you earn. The Creative Service Co., 3136 Altura Ave, La Crescenta, CA 91214.

**INTERN NEEDED** for management Co. No experience necessary but word processor/knowledge helpful. Some pay. Call (213) 312-4514.

**CHAMELEON RECORDS** is looking for interns. Interested parties please call Moose McMains at (213) 973-8282.

**SUBSCRIBE NOW**  
213•462•5772

## SESSION PLAYERS

### ANDREW GORDON

Phone: (213) 379-1568  
**Instruments:** Casio FZ1 16 bit sampler, Atari 1040 computer, Tascam 8-track 16 channel studio, 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, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then...*. 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.

### WILL RAY—COUNTRY GUITAR GOD & OMNIPOTENT PRODUCER

Phone: (818) 848-2576  
**Instruments:** Electric & acoustic guitars, vocals  
**Styles:** All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.

**Qualifications:** Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Can authentically simulate pedal steel for great country flavoring. Currently using 5 Fenders equipped w/ string benders. Have access to the best country musicians in town for sessions & gigs.

**Available for:** Sessions, live work, demo & record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

### MIKE GREENE

Phone: (213) 653-9208  
**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, Atari 1040ST computer w/Hybrid Arts SMPTE-track sequencer, Foxtek 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 Garret, 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.

### 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, Shanice, 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.

### STEVE ADAMS

Phone: (818) 597-9231  
**Instruments:** Valley Arts and Fender Strats, full effects rack powered by stereo Mesa/Boogie.

**Read Music:** Chord charts only.  
**Styles:** All forms of commercial Rock, R&B, Blues, & Country.

**Technical Skills:** Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.

**Qualifications:** Great sound, easy to work with. 16 yrs exper. in San Francisco Bay area and L.A.. At home on stage and in the studio.

**Available for:** Recording, touring, demos, & showcases.

### "THE FACELIFTERS" -RHYTHM SECTION

Phone: (818) 892-9745  
**Instruments:** Jimmy Haun : Guitars, Synth Guitar, writer/arranger

Larry Antonio: 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 "Facelighting" 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, Ferris Bueller, Throb, Night Court. Demo and photos available.  
**Available for:** sessions, Demos, Tours, T.V., Film, Programming, Videos, Jingles, Writing & arranging, Showcases, Clubs.

### COCO ROUSSEL

Phone: (213) 462-6565  
**Instruments:** Sonor drums, Simmons, Linn drum, Octapad, Misc. percussion.

**Read Music:** Yes  
**Technical Skills:** Sensitive player w/ great dynamic range; composer; programmer.

**Vocal Range:** Baritone.  
**Qualifications:** Extensive recording & live experience in U.S. & Europe. Michael Manring (Windham Hill), Kit Watkins (ESD, Azimuth), Happy The Man (Azimuth), Clearlight Symphony Orchestra (Virgin), Heldon (Dijuncta Paris), Various jingles, soundtracks.

**Available For:** Any professional situation.

### LARRY SEYMOUR

Phone: (818) 985-2315  
**Instruments:** Tobias 5 & 6 string fretted & fretless basses. Custom rack w/ all state of the art power, EQ, effects, wiring, etc.

**Read Music:** Yes  
**Vocal Range:** Tenor-baritone.

**Styles:** All  
**Technical Skills:** Creative harmonic & rhythmic approach w/ excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving, etc.

**Qualifications:** Toured &/or recorded w/ Rod Stewart, Tom Jones, Marisela, Martin Chambers, The Committe UK, Jingles for Sunkist, Pepsi cola, etc. Recorded w/ producers Trevor Horn, Bill Dresher, Eddie King, etc. MTV, "Taxi", various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.

**Available For:** SESSIONS, TOURING, PRIVATE INSTRUCTION.

### CARL HATEM

Phone: (213) 874-5823  
**Instruments:** Drum set percussion - acoustic & electric, Simmons, Ludwig, Zildjian, Roland, LP.

**Read Music:** Yes  
**Styles:** Pop, rock, funk, latin, swing.

**Qualifications:** Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", "Entertainment Tonight", MTV, Artist Of The Year award winner on ABC Television series "Bravissimo".

**Available For:** Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

### RICHARD FRIEDMAN

Phone: (213) 207-5838  
**Instruments:** Korg M1, Yamaha DX7, Alesis MM78 sequencer, Fender Strat, Rockman, Midiverb, Aphex Exciter, Tascam 246 4 track (DBX).

**Technical Skills:** Pianist-synthesist, composer, producer, arranger, MIDI sequencing, guitarist & keyboard guitar simulation. I work quickly & efficiently to achieve tasteful results.

**Styles:** All

### Read Music: Yes.

**Qualifications:** Ph.D. in music, B.A. & M.A. in music theory; Studied composition & piano w/ Nadia Boulanger, session musician & jingle composer, Boston; Pianist w/ Boston Pops; Participant in ASCAP film composer's workshop. Tapes, resumes & references available.  
**Available For:** Session work, production, film & song composition.

### MERRY STEWART

Phone: (213) 474-0758  
**Instruments:** Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Odessays, 2 drum machines, Atari w/ Hybrid Arts Simple Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.

**Vocal Range:** 3 octaves.  
**Styles:** All, esp. modern rock, alternative dance, psychedelic.

**Technical Skills:** Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.

**Qualifications:** 10 years classical piano w/ Royal Conservatory of Canada. International touring/recording w/ Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Stilt Smokin'" & Warren Miller's "White Winter Hll". Currently fronts modern rock power trio, "SFR".

**Available For:** PAID recording & concert work, song production, soundtracks, & videos.

### JOHN BRAINARD

Phone: (818) 783-6399  
**Instruments:** Korg-M1, DX-7, Roland D-550, ESQ-1, MKS-20 digital piano, Oberheim-DPX-1 digital sample-player w/ complete orchestral sound library, Roland S-10 sampler, Alesis drum machine, Macintosh computer w/ performer software.

**Read Music:** Yes  
**Styles:** Pop, R&B, funk, jazz, classical, country.

**Tech Skills:** Multi-track-sequencing, arranging, orchestration, songwriting, musical director, lead sheets, accompanying vocalists, background vocals (high voice).

**Qualifications:** Have performed and/or recorded w/ : Alex Acuna, Gerald Albright, Debbie Allen, Gene Anthony Ray, Jesse Borrego, the cast of "Cats" Mary Davis, Disneyland, Sam Harris, Linda Hopkins, Mendy Lee (M.D.), Gloria Loring, Greg Phillipinas, Brenda Russell, Yakoff Smirnoff, The Steve Wonder. TV & film: Who's The Boss, The Facts of Life, High Mountain Rangers, Jesse Hawkes, Glory Days (TV movie, CBS), The Gong Show, Warner Bros., Motown, Embassy TV, Norman Lear Productions, M.A.D.D.  
**Available For:** Studio & live gigs. No rock & roll.

### BRAD STANFIELD

Phone: (818) 345-3814  
**Instruments:** All guitars; lead & back-up vocals, BMI songwriter-producer w/ state-of-the-art 16-track 1" studio.

**Read Music:** Yes.  
**Styles:** All

**Vocal Range:** 4 octaves. Strong & high. Can sing clear or with edge on cue & instantly harmonize or improvise to compliment virtually any project.

**Technical Skills:** Solid, reliable team player. Quick ear, fast learner, song-oriented, hook-consciousness. Melodic, passionate leads; grooving rhythms. Also: Experienced 16-track demo producer of singers, songwriters & bands.

**Qualifications:** Summer of '88 national tour with Dave Mason. Guitar and/or vocal sessions w/ MCA, A&M, CBS, Chappell Music, Peer-Southern. 13 yrs. professional stage & studio experience.

**Available For:** Recording, touring, videos, film & TV, casuals.

### NED SELFE

Phone: (415) 641-6207  
**Instruments:** ZB Custom double 10 string pedal steel, IVL Steelfrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).

**Read Music:** Chords.  
**Styles:** All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."

**Vocals:** Lead & back-up.  
**Technical Skills:** Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.

**Qualifications:** BAMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.

**Available For:** Studio & stage.

### STEVE CURRY

Phone: (818) 763-7852  
**Instruments:** Electric & acoustic guitars, EPS sampler TX812, SQ80, rack.

**Read Music:** Yes.  
**Styles:** Jazz, pop, R&B, country, reggae, ska, soca.

**Technical Skills:** Guitarist, also plays keyboards, songwriter, composer, programmer. Have 64 track midi to 8 track tape studio.

**Qualifications:** Studio guitarist at Future Audio in Dallas, TX for Wills Audio/Visual Productions. Numerous jingle, demo, album & touring credits: Free Fare, Harrison Kumi (African artist), Watusi (reggae-fusion), Fabian, Jerry Reed, members of Bloodstone.

**Available For:** Sessions, casuals, touring, any pro situation.

### KIM STONE

Phone: (213) 222-6705  
**Instruments:** Tobias 5-string & Modulus 5-string (fretless) electric basses; German acoustic & Merchant upright basses.

**Read Music:** Yes  
**Styles:** Most

**Technical Skills:** Team player; will create great bass lines to your changes; well developed improvisational skills; composer, producer, engineer.

**Qualifications:** 17 yrs. pro experience, including 4 yrs. composing, recording, & touring w/ Spky Gyra; also recording & performing w/ Rare Silk, Peter Kater, Jessica Williams, & Firefall; performing w/ Hollis Gentry, Dave Valentin, & B.B. King.

**Available For:** Fun pro situations.

### MICHAEL MULHOLLAND

Phone: (818) 760-7908  
**Instruments:** Acoustic & electric drums, Midi & triggering, Mirage board, Digital FX processing. Well studied vocalist (tenor & various ranges).

**Styles:** Rock, jazz, funk, R&B, light country, groove-oriented, Christian music.

**Technical Skills:** Well practiced & studied player, great ear for the right thing, clear & well organized, unique style & sound.

**Qualifications:** Toured & recorded w/ Tony Melendez, Bruce Fisher, Lorenzo Pryor, James Jamerson, Domie Williams, Nick South, Harold Bowens, Kimmasee, Larry Wilkins (Sugarloaf), F.S.U. Jazz Band.

**Available For:** Tours, records, session, video, film etc.

### BRUCE BLAIR

Phone: (818) 763-1145  
**Instruments:** Yamaha KX88 MIDI Controller, Akai S1000, (3) Akai S900's, (2) Roland D-50's, (2) Yamaha TX racks, (3) Oberheim Matrix 6R's, (2) Korg EX8000's, Roland Super Jupiter, Roland Digital Piano, Yamaha DX7, Sequential Pro-1, drum machines, full 24-track studio w/ effects & guitar equipment, Macintosh computers w/ SMPTE lock-up.

**Styles:** All  
**Read Music:** Yes.

**Technical Skills:** Sequencing, arranging, composing, & orchestration.

**Qualifications:** Album & video projects for Motown, & MCA, film scores, M.A. from UCLA, & numerous live performances.

**Available For:** Sessions, live work, film scoring, & commercials.

### MATT WHITMORE

Phone: (818) 981-4816  
**Instruments:** Guitar & keyboards, Charvel Strat, Takamine Classical, Korg DSS-1, Roland D-50, Mesa Boogie, Yamaha RX11, Alesis MM7-8, Teac 4-track, digital reverb, compression, Yamaha bass (for real feel).

**Technical Skills:** Prolific writer - strong music theory background. MIDI programming & production. Fast, musical, reliable. Audio recording classes at UCLA. Classical, jazz, rock, funk guitars & keyboards will facilitate your ideas or create new ones w/ proficiency.

**Qualifications:** B.A. UCLA in music production. 20 yrs playing guitar. Many live/studio situations.

### PIERRE MARTIN

Phone: (213) 473-2566  
**Instruments:** Fodera 5 strings, Status S. 2000, Fender Fretless, SWR amp, custom effects rack, etc.

**Read Music:** Affirmative.  
**Styles:** R&B, funk, rock, fusion.

**Technical Skills:** Quick ear, great time. Creative harmonic & solid groove approach, excellent sounds & feel, open mind. Fretless & slap proficient, used to work on top or w/ sequences. Demo available!

**Vocals:** Backing vocals.  
**Qualifications:** 10 yrs. of touring & working in studio with: Nick Hamilton, Jonathan Quer, Luc Borignone, Cecil Maury, Patti Layne, Didier Marouani, Air-One, Kaifim Kagel, Julie Pietri, Rheda. Bands: Lonatiks, Coco, Animo, Saroumane, Bobby Thomas (Weather Report). Music clinics, Instrumental concerts, etc...

**Available For:** Any professional situations.



# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., OCTOBER 18, 12 NOON

## 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) 767-0653.

**Sight Read:** Yes  
**Vocal Range:** 3 octaves  
**Styles:** All

**Technical Skills:** Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free... Together 6 yrs.

**Instruments:** Synths, percussion  
**Qualifications:** Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blindling Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.

**Available for:** Sessions, demos, jingles, club/concert dates, etc.

## ARLENE MORHAUSER

Phone: (213) 557-8050, 473-7353  
**Instruments:** VC, CE, piano  
**Technical Skills:** Vocalist, instrumentalist, write charts, sol. arr.

**Read Music:** Yes  
**Styles:** Pop, ballads, country, blues, R&B, classical  
**Vocal Range:** 3 octaves (soprano)

**Qualifications:** Sight reader, 12 yrs. performing lead & background vocals, from Top 40 bands to duos at parties, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B.S. in music. Have taught music and conducted. Great alto/contralto, easy to work with, dependable. Tape, resume, & photo available.  
**Available for:** Jingles, session work, demos, casuals, weddings.

## CARRIE JACOBSON

Phone: (213) 450-7084  
Vocal Range: 3 octaves  
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/Stick. 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, pro situations.

## LANA PHELPS

Phone: (818) 906-3956  
Style: Rock & everything else.

**Technical Skills:** Powerful & versatile lead & harmony vocals. Incredible pitch & melodic sensibility. Super creative improvisation. Songwriter, lyricist, vocal arranger.

**Range:** 3 octaves.  
**Qualifications:** RCA/BMG recording artist. Jingles for Pepsi Light, Bob's Big Boy, Seaload Brother. Worked tap vocals for L.A. Gear Aerobic Shoes. Pitches for ABC & Marvel comics. Vocals & improvisation for Dione Warwick, James Ingram, Island recording artist "Vain" & David Hasselhoff. Back-up & lead for numerous L.A. club & small arena bands. Demo/photo.  
**Available For:** Sessions, demos, jingles, club/concert dates, pro-situations.

## TECHNICAL

**JOSQUIN DES PRES -Producer/Songwriter**  
Phone: (213) 859-5581

**Styles:** All styles of rock & heavy metal.  
**Technical Skills:** Complete production of masters & demos. Drum programming.

**Read Music:** Yes.  
**Qualifications:** Over 10 albums for RCA Records, United Artists Records, SBK Europe, Epic UK, Music For Nations UK, Etc. Involving musicians such as Billy Sheehan, Jeff Porcaro, Steve Lukather & many more.  
**Available For:** Producing, drum programming.

## TO PLACE FREE ADS

**QUALIFICATIONS:** If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher, or record company, you do not qualify for free classifieds. Any such ad placed on the hotline will not be printed. **Instructions:** Call (213) 462-3749, 24 hours a day, 7 days a week, before the printed deadline. All deadlines are final, no exceptions. **Limit: 3 ads per person.** When you hear the beep, state the **category number including wanted or available.** Limit each ad to 25 words or less. End with your name, area code, and phone number (in that order!). Call once for each ad to be placed. All for sale ads must list a price. All ads are final; they cannot be changed or cancelled. **Renewals:** To renew an ad after its been printed, call the hotline and place the ad again, following the above procedure. **Note:** If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising. For **Miscellany** ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

## 2. PA'S AND AMPS

•2 Mesa Boogie Stack cabs. No heads. \$500 obo. Jay.

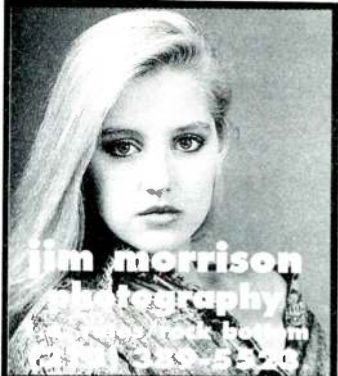
**WANTED**  
**Musical Equipment**  
All P.A. Gear • Amps • Monitors, etc.  
Guitar and Bass Equipment  
**Must Be Outrageous**  
**Deal Only!**  
**(818) 762-6663**

## BACK UP BAND NEEDED

Solo artist seeks two girls, one who plays keyboards & sings, the other who plays percussion & snare drum while standing and also sings. Good looks, lively performers. Must be reliable, dedicated and looking for long term situation. NO DRUGS. Influences: U2, Police, Old Bowie. Very Unique. In W.L.A..  
**Steve (213) 473-4461**

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CALL TODAY FOR MORE INFO  
**818 • 508 • 6542**  
"I SEE WHAT YOU MEAN"

- 818-345-3086
- 87 Randall RG-80, 2-12" Celestions. 100w. Perf cond. \$525. 714-773-5262 or 714-664-6555
- "Absolutely the best deal for your money!" Custom bit guitar cabs by DeCuir. 4x12, straight face, ratglass finish. \$250 ea. G.C. 818-766-4348
- "Bag-end 2-12 spkr cab. Xt cond. 13-plyplywood. Empty. \$175 firm. Sean. 213-477-9464
- Carvin X-100B 100w guitar amp. Modified sound. Graphic EQ. 2-chnl. 1989 model. New groove tubes. Like new w/ cover & ft switch. \$485. 213-838-4130
- "EV 121 spkrs in bag-end 2 ported enclosures. Metal grills, pro hndls. Sounds great. 2 avail. Nearly new cond. \$399 obo. Jeff. 818-896-4840
- Fender Bassman head, Black face. From the 60s. Sounds great. Very gd cond. \$170 firm. 818-788-0610
- Fender Bassman Ten. 50w. silverface. 4x10. 2-chnl w/ master vol. Stock. Very gd cond. \$250 firm. 818-788-0610
- L+N Blamp spkrs. (Similar to Bose 901) w/ sub-woofer. \$500. 213-739-4185
- Lee Jackson Perfect Connection gut preamp. Rarely used. Just like new. Sounds great. \$250. Bob. 818-769-2142
- Mesa Boogie 12" cream & wicker ported cab w/ EV spkr. \$300 obo. Jonathan. 818-981-7158
- Peavey CS-400 stereo amp. \$300. Rayne AC-23 crossover. 3-way stereo, 5-way mono, \$300. 213-425-8999
- Power amp, AB Systems 1200 series. 600w per chnl. 1400w. mono. \$650+. Large Altec monitor w/ 12" spkr. Altec horn. New. \$150. 213-395-1319
- Randall 2-12 slant gut cab w/ Celestions. Xt cond. w/ casters. \$285. 213-838-4130
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• Guit, extraordinalre, Singer/BMI sngwrtr. Versatile, creative. 18 yrs plus band exp. Sks bandmates to jam, collab, record, perform, etc. Bye Bye 80s. Larry. 213-739-4824  
• Guit, L/R, 25, sks band ala Jovi, Kiss, Winger, Tesla. Lng hr image. Gd equip. Gd bckg vox. Trmp. Lkg for complete band. Steve. after 6pm. 818-504-9627  
• Guit, plays lead & slide, sks rhythm guit, bst, dmr to form R&B band. Srs pro oriented only. Ira. 213-659-1951  
• Guit, write, arrange, sing. Sk male lead singer or un-manned band. Fun org HR only. No snoties or screamers. Equipped only. 213-397-7111  
• HR, music-oriented guit, lkg people of the same in Long Beach area. No drugs. 213-491-0082  
• Intense emotional innovative HR guit sks band. Estab or forming. John. 818-985-3919  
• Jazz rhythm guit, 30. Ex-names. Very exprvs. Flowing Improvs, eloquent chord voicings, Session/touring exp. Passport, rock/MIDI. Pros only. Dale Huskins. 213-698-0251  
• Killer lead guit lkg for killer HR band w/ image, connex, ability. I have pro gear, album/incl credit, many endrmts. Troy. 213-862-3650  
• L/R guit w/ sngwrtr abilities lkg for completed band who is willing to work. Infil VH, Scorpions, Lynch. 24. Steve. 818-990-0398  
• L/R guit, 20, sks cmrcl rock band. Jovi, Winger, VH, Skid. Equip. vox, dedication. Hans. 213-337-1164  
• N.Y. guit w/ vox skg HR band. Infil Ffaley, Rush, Rundgren. Boston. Hundered of orig songs. Exp. Also play bass, keys. Erik. 213-466-8860  
• N.Y. style funk guit. Infil Paul Jackson, Jr., Hiram Bullock, Nile Rogers. Sks lunky sty. Pros only. Chuck. 213-668-0873  
• The best guit in town is taken so call me instead. Cmrcl metal, old VH, Warrant. Doug. 213-391-6214  
• Wtzy, HR lead guit w/ lks, licks, gear. Infil Vai, Rhodes,

Halen. Sks estab band w/ mgmt & lbi/nt only. noon-9pm. 213-474-1286  
• Young guit for k/a music. Srs about success. Image, trmp, equip. Tom. 818-952-4925  
• Young lead guit lkg for the right thing. No geeks. Just lull bled cool. Catchy tunes. Infil Kiss, Squire, Frampton, Lizzie. Trace. 213-654-0317  
• Hot lead guit sks HR band. Expp touring, stage, studio work. Have top equip, lks. Infil Lynch, Vai. Billy. 818-501-0470  
• Larger than life, mega hair, ultra image cartoon kid, sks pretty boy band. Infil Hanoi, Prince, Crue. No homelies. Razz. 213-659-7973  
• Lead guit w/ stg/studio exp sks estab HR/HM band. Have pro gear, ait. Great songs & ideas. Cool ing hr image. Dan. 818-846-6057  
• Loud obnoxious guit sks estab band. No bozos. Great image, stg prnc, songs. Infil Vai, Lynch, Malmsteen. Billy. 818-769-1183  
• Powerful tasteful ml blues rock guit sks pro sit only. Infil Beck, Bad Co, Aero. Currently doing session work in LA. Pros only. 213-274-0405  
• Pro lkg avail. HM. Album credits, tour exp. Tony. 213-464-6620  
• Rock guit sks orig trashy, growling, non-poser proj. No Sunset Strip clones. Srs only. Infil Cut, Aero, myself. Quentin. 818-359-3081  
• Rock sngwrtr. Dynamic songs, stg prnc, L/R guit, elec/acc. Lead bckg vox. Sks band. Infil. 213-962-6363  
• Speed/flash guit w/ technique & tone, lks, avail for any wrk band. 213-578-7736  
• Versatile guit avail for gigs, studio work, etc. Joe. 213-691-6043  
• Wtzy, HR lead guit w/ lks, licks, gear. Infil Vai, Rhodes, Halen. Sks estab band w/ mgmt & lbi/nt only. noon-9pm. 213-474-1286

## 9. GUITARISTS WANTED

• 2nd guit nnd for Stones type R&B rock band. We're lkg for rhythm, lead & creative writing input. DJ. 818-943-0522  
• 2nd guit wtd. Solid rhythm, tasty leads. Sleazy, ing hr, drugged out lk. Mel bluesy HR. No morals a plus. Shoot. 818-994-6667  
• BLACK CAT BONES auditioning guit. Ballys ait, sex appeal, gd lks, expd only. No speed demons. Under 28. 4/4 groove beat. Paul/Bobby. 818-787-3007/213-874-8617  
• Cmrcl HR dedicated pros! New proj. Nd rhythm section & other guit. Michael/Chris. 213-871-8099/818-501-5580  
• Cmrcl HR guit wtd to complete all pro band. Studio, mgmt, lbi. Image, pro ability a must. 805-295-1626  
• Cmrcl HR guit wtd to complete all pro w/ studio, mgmt, lbi. Image, pro ability a must. 805-295-1626  
• Creative eclectic guit nrd for estab band. Infil Sinead, Sugarbubs, Gabnel, Siouxsie, Bush. Vox & other insinments helplu. 2 13-836-4873  
• Fem band sks lead guit. 18-25. KROO infil. Stacey. 213-469-4003  
• Fem guit nnd for HR/HM band forming. After 5pm. Jeff. 818-787-7830  
• Fem guit wtd for all girl infil Ramones, Nick Gilder, GoGos. No metal pls. 213-722-0489  
• Fem guit wtd to complete all fem band. P/R music. Stacy. 213-469-4003  
• Fem guit wtd to join jazz rock synth playing Laguna Beach restrim. Michael Cartwright. 714-494-8446  
• Fem lead guit wtd for all fem band. Xit music. Liz. 213-652-4165  
• Fem lead guit/vox for folk/blues/C&W duo w/ male voc/ guitar/harmonica. I have org sets & exp. 213-306-2301  
• Fem rhythm guit nnd for all fem band. 213-851-9439  
• Guit nrd for all Stones & orgs. Pros only. Duane. 213-821-2925  
• Guit nrd for org band. Rhythm based. All styles. Infil Jane's Addiction, South, Townsend, E. Costello. Vox a plus. Senator. 213-394-2861  
• Guit nrd for rock synth band w/ mgmt, producer, lbi/nt. Want Mar to Ronson infil Kate Bush, Bowie, Siouxsie. Chris. 213-874-9466  
• Guit w/ great sound & feel nrd to form extremely different heavy moody, emotional/perforband Mission, Sabath, Cure, Zep, Joy, Sisters. TSOL. 818-907-8323  
• Guit wtd for ethno-pop/worldbeat band. Must be srs. Exp in African, latin, Caribbean styles descrb. West LA area. Rick. 213-390-3140

• Guit wtd to play orig cmrcl P/R. Musicianship a must. Image/vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119  
• Guit wtd, for org jazz fusion band forming now. Rippingtons, Yellowjackets, Lorber. 213-829-5121  
• Guit wtd. Real American blues based R&R. Steve Ray, Richards, old ZZ Top, Stones, Rockin ait, street image. Loud, exciting. Vibe. 818-285-0658  
• Guit/composer wtd for new wave org band. Innovative, experimental. No metal. No lead singers. Whittier area. 213-697-4181  
• Killer Page-type, strong rhythm/formed lead plyr. Ing hr, mtd. 213-505-1286  
• Lead guit wtd by P/R band w/ mgmt, lbi/nt. No smoking/drugs. Tape, photo to 1118 W. Magnolia Blvd., Suite A-232, Burbank, CA 91506  
• Lead guit wtd for all fem band. Elena. 696-7934  
• Lead guit wtd for wrk band. Must be srs. Infil Idol, AC/DC. Cult. 213-851-1619 or 213-876-2214  
• Ndd: One lunk guit w/ slammin image for Showcasing truck rock band. Infil Sly, Prince, Hendrix. Rob. 213-317-5975  
• New forming bands skg/sngwrtr. 19-23. Infil Danzig, Cult, etc. Riverside area. Mark. 714-686-5763  
• Pro keyboardist/wrtr w/ 8-trk MIDI recrdng studio sks guit/vox for lbi on new rock proj ala M/J/Journey/Tubes/Scritny. 213-936-6891  
• Successful fem voc lkg for guit. 213-964-3409  
• Wtd to form the band of the 90s? Lead/vox. Aged guit to form new sound. Simple mel grooves w/ punch & power. No metal. John. 213-281-6294  
• Who, Byrds, Television, Dylan, Lou Reed. Accous/elec guit wtd for rock band emphasizing textural arrangements & the dynamics of sound. Gene. 213-466-8701  
• Wtd to form the band of the 90s? Lead/vox. Infil Pappas, Colour, Tango, Kevin/Walt. 213-447-1498/213-656-3604  
• Wtd: Funk guit, L/R plyr, for R&B band w/ heavy groove. Vox a plus. James. 818-508-9103  
• Young guit/vox wtd. 18-25. Infil early Who, Smithereens, Flimsols, Smiths. Must be dependable & swell. Kevin Anthony. 805-583-1862/818-899-0356  
• 60s band nnd sks. Song backup. Beatles, Byrds, Hollies. No Cream/Hendrix. No improv. Play wekends when ready. Rehrs Whittier. Greg, after 6. 818-579-6732  
• BAD XAMPLE Sks 2nd guit for hard driving rock band. Dedication, image a must. Infil Aero, Zep, Metallica. Bruce. 818-986-4264  
• Bat & perc lkg for srs & expd accous/elec & elec guit to complete org new jazz trio w/ gigs & future recording & tour. Gary. 213-478-1264  
• Cmrcl HR guit wtd to complete all pro band w/ studio, mgmt, lbi. Image, pro ability a must. 805-295-1626  
• Fem lead guit wtd by fem singer/sngwrtr w/ mgmt, Thunders, Stones, Steve Jones. Pros only. 213-469-1743  
• Dmr lkg for guit to form HR funk trno w/ soul. Craig. 213-856-4292  
• Excitnt P/R band nds guit w/ image, vox, imagination. Styles of Depeche Mode, English Beat, Cure, Split Ends. Michael. 213-969-9140  
• EROTICKILL sks pscho creative 2nd lead guit w/ heavy lull sound that can play last, slow & groove. Bkgc vox. 818-377-5204  
• Estab band. PAROUSIA, skg versatile guit for album oriented rock band. Pro mgmt, lbi/nt. Dedication, sense of humor reqd. Jerry. 213-661-0259  
• Fem guit wtd by THE TOMBOYS. Orig P/R. Must sng backup & play lead. Be expd attrctv. Trn. Sally. 818-376-0276  
• Fem lead guit wtd for all fem band. Young, energetic. 213-652-4165  
• Glam pretty boy guit wtd for estab band. Infil Dolls, Hanoi. Lipstick, big hair, tall shoes a must. Headlining shows. No metal. 818-981-7473  
• Guit & bst sk guit. Vox a plus. Srs commitment. Not pro. Rock to ska. Many orgs. No metal. No image. Doug. 818-769-9750  
• Guit who can dbl on keys wtd by forming rock band w/ very org songs. Tint, not ing hr, reqd. Greg. 24 hrs. 818-282-7263  
• Guit wtd by dmr to form HR act. Hooky straight forward songs a must. Infil Cinderella, Zep, Lion. South Bay area. 213-320-1271  
• Guit wtd for cmrcl prod/pance proj w/ fem voc. Hit potential songs, demo. Exp. pro image, singing ability a must. 818-281-9882

• Guit wtd for name black rock grp w/ lbi for LP & touring. Image, equip, gd ait a must. Exceptional only pls. 469-5603  
• Guit wtd for R&R band ala Beatles, Dylan, REM, Robin Hitchcock, Costello, Heads, XTC. AO's, harmony oriented. John. 397-9745  
• Guit wtd to form prog reggae band. Tint, orgs a must. Also nd equip. Adam. 213-379-2139  
• Guit wtd. Infil 24-7 Spies, Tin Machine, Folk, Lunk, metal. 19-24. Gigs upcoming. Possible recording. Rod. 213-931-9999  
• Guit/blnry plyr wtd for gay country rock band to play benefits & other local gigs. Mark. 213-ALL-ARTE  
• Haunting surrealistc textural Eno/Cocleaus band forming. Sparseness, groove, imagination essential. No pop or blues based music. Ken. 818-342-4955  
• IN THE NOW, blues in The Now, jazz. In The Now, the only constant is change. In The Now, auditions. Mycal. 213-689-4478  
• Intng lead guit into Metallica, Motorhead, Sisters/Mercy, sought by voc w/ lbi/nt for sngwrtr. Perm pos for right person. 213-933-4671  
• Keyboardist/harmonica w/ computer knowledge nnd for live gigs for band w/ showcase. Have my record lbi/nt. Low pay, but gd future prospects. 213-258-8036  
• Lead guit nrd for flashy glitter glam band. Infil Thunders, Chuck Berry, Killer gigs. Srs only. No HM. 818-753-0680  
• Lkg for Rhythm/Lead guit to do org HR/metal tunes. 213-478-1286  
• Lyrlic/voc/guit for forming melancholy, mystical, new age folk band. Srs only. Joseph. 818-358-0488  
• Mel glam metal. Creative, org sngwrtr. 213-271-7300  
• MOTEL HELL still searching for the right smokin, cocky ait guit. Style Stones, Aero, Dogs D'armor, Choir Boys. Must have lk, ait, Hanoi type image. Srs only. Rex. 213-851-5749  
• NEW IMPRVDVED GOD sks R/L guit. Must have skills, guts, style. Infil Ramones, Aero, Ohio Players. Skid. 213-466-3665  
• Note bending Amazon wildman nrd for zany outrageous fun loving HR party band. Mark. 213-461-2164  
• Pasadena-based guit wtd for rp it up 2nd R&B band. Nd mid-infil MIDI friendly voc/keybdst to join band w/ gigs & following. Wade. 818-791-7534  
• Pro guit wtd to form P/R band. Must be srs & mature w/ extensive bckgrnd & businesslike manner. George. 213-654-1137  
• Rhythm guit wtd for AO band. Infil Doors, R&B. We have recording studio. Wrng capability a plus. Vob a plus. 213-946-2000  
• Rhythm guit wtd for heavy rock, HM proj. Must have 'xlt' voice, ing hr, great gear & ait. 25 & older. Jerry. 818-716-2802  
• Rhythm guit wtd w/ strong harmony & lead voc skills. Nd 5th man for band. Rob. 818-957-2087  
• Screaming lead guit wtd for HM band w/ record deal. This is a paying gig. Infil Stratty Metallica. Diane Santos. 818-247-7665  
• SIRIUS TRIXION, legendary Detroit rock nds hottest, baddest, crudest, rudest, loudest, widest, coolest rock voc/keybdst w/ image. P.O. Box 3795. Hwywd. CA 90028  
• THE BRIDGE sks guit & guit/keybdst for showcase & demos. Highest quality material. Vox a plus. Tint, dedication a must. Tim Mark. 818-566-4154/818-986-2929  
• We have hit songs, pro mgmt, genuine lbi/nt. We nd thrd expd guit/sngwrtr for cmrcl HR band w/ fem front. Kevin. 818-769-2622

## 10. BASSISTS AVAILABLE

• Aggrv bst sks pro metal band. Black leather image, ait & songs. Fender Precision, Ampeg stacks. Infil Crue, Danzig, Metal Church, Callahan. 213-498-0801  
• Bat Into Dream Theatre, Warning, Rush, Kitchen Sink. Infil. Tim Mark. 818-566-4154/818-986-2929  
• Bat sks band. Infil Zodiac, Hanoi, Jane's, Colour. 492-3745  
• Bat, jazz fusion, pop, lkg for pro sit. Powerful chops, easy going ait. George. 818-791-2703  
• Connecticut bst lkg for infil backed band. For resume, write 21 Sunny Court, Wallingford, CT 06492. 203-265-3811  
• Expp pro bst who sings high lead & harmony vox w/ ing hr avail for demos, cigs, fill in T40 gigs. Brand. 818-345-3814  
• Groove-Groove-Groove. Pocket plyng bst. former Atlantic artist. Slap, hair, top gear. Vox, srs pro conditions only. Jean Paul. 818-769-7967  
• Lng black hr groove nailer w/ stage/studio exp. Bckg vox. Sks k/a band that's ready to do it. Crue, Halen, Aero. Steven Scott Ward. 818-769-2392

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•Anxious bst in quest of estab band into intgrt art rock. Infi Bowie, Maniacs, REM. No HR. 818-546-5434  
•Bst avail for orig estab groove-oriented funk rock band. Must have mgmt, bckg, and/or lbi int. 818-784-7119  
•Bst avail for recording, showcasng, pop, funk, jazz. No HR. Mdrn image. Gd sounds, gd equip. Pros only. Pierre Martin. 213-473-2566  
•Bst avail to J/F thrash, dedicated. Infi Metallica, Anthrax, Maiden, Slayer, Motorhead. Adrian 213-461-2164  
•Bst avail. Pro gear, att, exp, k. Sks complete HR band. Prol w/ mgmt. Song oriented. Pocket plyr. No glam, G&R clones. Sfs only. Mark. 818-709-4091  
•Bst w/td for srs & pro R&R or T40 band. High voc, xit equip, trnsp, rock image. Marvin. 818-765-4905  
•Bst sks band. Infi & style UFO, AC/DC, Tesla, Junkyard, etc. Chris. 818-787-2538  
•Bst sks wrkg progrsv HR grp. Ala Rabin, Yes, Rush, Colour, Floyd, Keys, vox a must. Jim. 818-994-9121  
•Groove oriented bst sks rock band. Gd lk, gd gear. Q. 714-995-6768  
•HM bst & HM singer kug to J/F HM band. Att, equip, trnsp, image, dedication a must. Infi Maiden, Metallica, Sabbath, Mega Death. 213-962-9724  
•Pns bst, 39, vast exp. Lkg for wrkg club, csls band. Into classic rock, blues, country rock, folk rock. Vox. George. 818-764-6063

## 10. BASSISTS WANTED

•AAA pro fusion gnt & dmr sks pr bst. Interested in jamming in Valley area. Some reading, jazz, fusion etc. Kevin. 818-907-0298  
•Accomplished rock/jazz bst sought by estab LA pop act, DOWN BOY DOWN. Must read & jam w passion. No HR. 213-654-8323  
•Attn Bsta. Hate playing to play, but love playing the Strip? We have the solution. Creative HR band w/ mgmt sks bst. Andy. 818-574-7295  
•BABY BLUE sks jazz/funk bst for intgrt, way different rock tunes. Groovin' galore. Lbi int. Mike. 818-909-0948  
•Black male singer w/ mgmt now auditioning M.F. any race, to form cover/orig band. R&B, pop, T40. Singing a plus. Dominic. 213-941-8353  
•Bst for forming orig band. Into Fleetwood, Moody Blues, Unique prj. Vox a plus. We're expd & have great tunes. Ron. 213-639-5004  
•Bst nnd for band into Alam. Waterboys, King Swamp, Hudu Gurus. Must be dedicated, open minded. Hector/Oscar. 818-907-9753/818-344-3302  
•Bst nnd for college type rock band. Gd groove, inventive for developing prj sound. Success oriented. Dedicated. Infi REM, Smths, Church. 213-871-9165  
•Bst nnd for fun loving avant pop band. Must have chops, dedication, love to groove. Eves, before 10. Albert. 818-718-8675  
•Bst nnd for heavy emotional powerful bizarre, extremely different band. Mission, Cure, Lords, TSO, Zep, Sabbath, Joy, Sisters/Mercy. 818-907-8323  
•Bst nnd for high energy org non-metal, non-wimp rock band. In the pocket style. Infi INXS, Stones, Heads, Zep. Rod. 213-479-4373  
•Bst nnd for non-glam orig rock danceable music. Scott. 818-508-1074  
•Bst nnd for rock band w/ plenty of org material. Infi Zep, Colour, Sly, Donny/Marie. Brad. 818-340-7562  
•Bst to collab w/ guit, keybdst for perfmrnc of orig music. Rock, jazz, new age, pop, funk. Posiv att. Musicianship a must. Barry. 818-772-0886  
•Bst w/td by all instrumental act. Infi Rush, Floyd, Zep. 818-339-7126  
•Bst w/td by THE SECRET, all instrumental, super special ix, power trio. Progrs intls. 818-967-7598  
•Bst w/td by UCLA's music grad w/ A&M int. Dbl on keys, solid groove, musicianship skills. Stevie Wonder, Howard Jones, Duran intls. Matt. 818-991-4176  
•Above avg. bst/voc nnd forestabband. Style VH, Colour, Boston. 818-346-2115  
•Acous bst w/td. Must have gd ear & be able to think. John, eves. 213-670-3631  
•Active hand driving bst w/ vox nnd for shpr HR act w/ hot material. Bckg emittent. Must have equip, chops, image, desire. Tommy. 213-374-8385  
•American R&B blues bst sks bst for songs & upcoming shows. Rehrrs 3 n/wsk. Xit material. 213-650-4990  
•Bst nnd for 2-guit, Aero/Zep/real blues infld prj. Must be dedication, have trnsp, gd lkg image. Must want to play at any time. Dan. 213-312-2914  
•Bst nnd for rock band w/ great songs. Infi Replacements, REM, Stones, Ramones. Danny. 213-558-4030  
•Bst nnd to finish HR outfit in LA. Must not want to sound or look like anything else. Jeff. 213-461-3230

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•Bst of pro calibre wtd to complete superb progrsv rock band. OC area. Ron. 714-958-5087  
•Bst w/td for estab band. Americana R&R style ala Petty, Mellencamp. Pro dedicated att. Kevin. 818-881-7344  
•Bst wtd American blues-based stompin, shufflin R&R. Infi old ZZTop. Blues. Rockin' att, street image. Victor. 818-285-0658  
•Bst w/td for hard edged rock band. Able to do immed gigs & demo. Pros only. Voice. Infi Lemy, John Paul Jones. 213-399-0996  
•Bst wtd for all Stones & origs band. Pros only. Duane. 213-821-2925  
•Bst wtd for band forming w/ infs rooted in 70s european HR. Hungry tm plyr att essential w/ all other success elements. 818-865-6937 or 213-939-3716  
•Bst wtd for band w/ mjr mgmt. Rhrsl studio, recording now. Infi Minds, INXS, Doors. Nd creative pro male, 20's. Laurence. 818-761-6693  
•Bst wtd for ethnc pop/worldbeat band. Must be srs. Exp in African latin, Caribbean styles dsrft. West LA area. Rick. 213-390-3140  
•Bst wtd for HR demo band. Must have exp, image, desire to succeed. Infi Zep, VH, Sabbath. 213-479-7208  
•Bst wtd for orig rock instrumental quartet. Have gigs, radio airplay. Infi Jocko, Percy Jones. Doug. 818-788-7853  
•Bst wtd for SENTATOR O'BRIEN BAND. Must have gd groove. Funky, slippery. Only if you're hungry. 213-394-2861  
•Bst wtd for very progrsv metal band. Must have incredible chops. Infi Rytch, Theatre, Warning, Forbidden. If you're into it, give me a call. Keith. 818-713-0415  
•Bst wtd immed w/ shrt hair punk image, drive, att for prj sit. Infi Pistols, Sham, Kennedys. 818-845-0175  
•Bst wtd to collab w/ guit/voc/sngwr to form org rock band. Infi Hendrix, VH, Kings X, Peppers, Colour. Erik. 213-674-4007  
•Bst wtd, vox, a must, for highly org mainstream rock band. Gd equip & chops. 110% commitment. No drugs or flakes. Have rehrrs spc, lots of origs. Warren. 714-969-9633  
•Bst wtd in the Pocket. Sleazy, lng hr, drugged out lk. Met bluesy HR. Skid, Leopard, G&R infld. No morals a plus. Shoot. 818-994-6667  
•Cmrci HR dedicated pros' New prj. Nd rhythm section & other guit. Michael/Chris. 213-871-8099/818-501-5580  
•Dear Mr. or Ms. bst. Do you enjoy inventing bass movements upon strong rhythm oriented mdrn rock? If so, this unique org prj nds you. Rick. 818-785-6900  
•Fem bst nnd for HR/HM band forming. After 5pm. Jeff. 818-787-7830  
•Fem bst wtd by all fem band now forming. No egos, atts, etc. R&R, jazz inf plis. 818-955-5315  
•Fem bst wtd for all fem band. 213-851-9439  
•Fem bst wtd for srs bst to form band. 60s inf. Image isn't everything. Music is. HM freaks nd not apply. Pris. 213-390-2779  
•Funk rock power groove prj. If you're tired of the same old thing, call us. Infi INXS, Dan Reed, Colour, Valley based. Mark. 714-256-1823  
•Heavy in the pocket bnd. Studio, mgmt, lbi. Strong image reqd. 805-295-1626  
•Heavy, in the pocket, bnd nnd. Have studio, mgmt, lbi. Strong image req. 805-295-1626  
•HR bst w/ strong bckg vox & gd sig prsnc nnd immed. 818-787-5316  
•Jazz fusion new age nat'l recording sks bst. Must be pro. 213-932-7784  
•Lkg for bst into Kings X, Raging Stab, early Fleetwood. Mjr mgmt, record deal pending. Christopher. 818-907-8913  
•Orig rock band sks bst. Desire more import than image or exp. 213-658-1063  
•Pro mel HR/HM band playing circuit sks exceptional bst w/ exp, vox, killer lng hr image, pro att. No flakes, drugs, egos, excuses. 213-323-3687  
•RIFFRAFF sks w/ sound & technical groove. Have studio, att, image, vox plus. Infi Blue Murder, Icon, Mr. Big. 818-899-8709  
•SAHARA would like to have Tony Franklin, Eddie Jackson or Steve Harris, but unfortunately they're busy right now. Can you help us? Pros only. 818-842-6099

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•WHO'S YOUR FAVORITE? Sks solid, tasteful bass for high energy HR w/ orig flavor. Tm plyr, lng hr, thin bkd, image a must. Curtis or Michael. 213-469-1536  
•Wt to be in the band of the 90s? Infi Peppers, Colour, Tango, Kevin/Walt. 213-447-1498/213-656-3604  
•Wtd. Sls bst. in the groove. To join rock funk band. James. 818-508-9103  
•Young bst wtd. 18-25. Infi early Who, Smithereens, Pilmouth, Smiths. Must be dependable & swell. Kevin/Anthony. 805-583-1862/818-899-0356  
•Bst wtd for 3-prc release band. No one under 25. Ready to play. 213-469-0397  
•Bst wtd for AO band. Infi Doors, R&B. We have recording studio. Writing capability a must. Pros only. 213-946-2000  
•Bst wtd for band prj. Into pop & worldbeat music. Must be able to groove. Mlnt song material & contacts. 213-962-4857  
•Bst wtd for cmrci pop dance prj w/ fem voc. Hit potential songs, demo. Exp, pro image, singing ability a must. 818-211-9882  
•Bst wtd for contemp dance pop band. Able to play w/ ndm machine. Mature att, posiv prsnc. Similar to Estaban, Abdul. Cinc. 818-760-8047  
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•Bst wtd for groove band w/ brains & orig sound. Rod. 213-874-9654  
•Bst wtd for Lennon/Satriani meet Winger in the 90s. Vox prefd. Jamie. 213-393-7913  
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•Bst wtd for orig rock band w/ lbi int. EP out. Singing a plus. No HM. Lee. 213-479-4860  
•Bst wtd for orig rock band. Infi Haggard, Dokken, Starship. Exp att, image a must. We have contacts, sellable songs. 714-962-7772  
•Bst wtd for wrkg band. Blues, country, R&B, rock. 213-965-9762 or 818-895-0319  
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•Bst wtd, M/F. Are your infs Wyman, McCartney, Jamison? Pop, our main theme. Rhythm section from Beatles to Motorhead. 818-762-9594  
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•Bst wtd. Lng hr image. Hot licks. 818-594-7317  
•Bst wtd. Must be rude, aggrsv w/ lng hr rock image. Sought by hlywd band w/ upcoming album. Windsor. 213-222-8666  
•Christian metal band sks progrsv bst. Must be hrd wrkg, god oriented. Tint over image. Vinnie, eves. 213-640-2171  
•Dmtr, lead guit sks mel open minded bst for progrsv heavy rock band. Sfs only. 818-703-8620  
•Eccentric P/R band nds bst w/ vox, imagination, interesting image. Styles of Dapuche Mode, Smiths, English Beat, Cure, Spill Ends. Michael. 213-969-9140  
•Elephant thumb bass thumper wtd for totally dedicated Barnum & Bailey zany HR party band. Mark. 213-461-2164  
•Estab band w/ inde album sks expd motivated driving bst. Early-mid 20s. Banashes, Replacements, Smiths, Cure. George. 213-473-5154  
•Estab gnt gnting band sks bst. Infi Funk, blues, R&R. Pros only. Gd att a must. No metal. Will. 213-928-3139  
•Eccentric P/R band nds bst w/ vox, imagination, interesting image. Styles of Dapuche Mode, Smiths, English Beat, Cure, Spill Ends. Michael. 213-969-9140  
•Elephant thumb bass thumper wtd for totally dedicated Barnum & Bailey zany HR party band. Mark. 213-461-2164  
•Estab band w/ inde album sks expd motivated driving bst. Early-mid 20s. Banashes, Replacements, Smiths, Cure. George. 213-473-5154  
•Estab gnt gnting band sks bst. Infi Funk, blues, R&R. Pros only. Gd att a must. No metal. Will. 213-928-3139  
•Fem bst wtd for estab pop funk rock band. Must be reliable, pro minded w/ equip & trnsp. 714-974-6653 or 213-832-2356  
•Fem bst wtd to complete all girl lineup. Straight ahead R&R. Srs only. Gd image a plus. 213-437-6996  
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•Funky bst wtd by forming rock band w/ very orig songs. Tint, lng hr, reqd. Greg. 24 hrs. 818-282-7263  
•Guit/voc lkg for bst to do metal, HR org tunes. Jane. 213-878-6255  
•Heavy in the pocket bst nnd. Have studio, mgmt, lbi. Strong image reqd. 805-295-1626  
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 •Progrrv metal/HR band sks dedicated bst w/ xlt vox. Mjr bl int. Int'l Ryche, Kansas, Rush, TNT. Must relocate. Cindy. 615-871-4659  
 •RATED X sks in the pocket plyr w/ great stg prsnr, pro equip & vox. Srs only. Rick. 213-960-7944  
 •Rock proj lkg for innovative bst for recording & live. Erik. 714-592-1572  
 •SHEL. SHOC nds bst. Int'l AC/DC, Aero, Stones. 110% dedication. Kevin. 818-848-7462  
 •SUZA, orig HR band, sks bst w/ rock image & bckg vox for live perf & recording. Mark or Suza. 818-766-9314  
 •Wtd: Bst. Crrcd HR. Must have pro att. Gd att. Hot lick, gd meter. Orignity. No drugs, booze, atts. 818-594-7317

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 •Keybdst, 25, sks pro orig band. Extensive perf mnc & MIDI exp. Int'l English, Techno, Texture, i.e., New Order, Dream Academy, OMD, Rainy. 714-970-5388  
 •Singers & sngrwrtz nds some funky trx to your lyrics? Dance, ballads, rap? Ala Baby Face, Teddy Riley. Call the midcian. 213-750-9757

man for band. Hob. 818-957-2087  
 •Keybdst, fem prefid, for band proj, into pop & workbeat music. Must have gd sound imagination. Bckg vox a plus. Mint song material & contacts. 213-962-4857  
 •Keybdst/pianist wtd for gay country rock band to play benefits & other local gigs. Mark. 213-ALL-ARTIE  
 •Keybdst/voc wtd for orig rock band. Mgmt, prodn deal, rehrl studio, gigs booked. 24-trk demo next. Hearts, solos, vox ndd. Homer T. 213-836-6969  
 •Estab reggae/soca band sks keybdst. 213-397-8723  
 •Fem keybdst wtd for form new fem band, R&R. PIs no atts, etc. 818-955-5315  
 •Gutt reggae image conscious keybdst to form dark, intriguing yet contemp sounding & image conscious band. Int'l Idol, Cure, TFF. Johnny. 818-773-9024  
 •Keybdst wtd for estab band. Americana R&R style. Ben Montterch approach. Pro dedicated att. Kevin. 818-881-7344  
 •Keybdst wtd for orig proj. Minds, INXS. Have recording studio, rehrl studio & lawyer. Paul. 213-655-0377  
 •Keybdst wtd for P/R band w/ upcoming album, mgmt, studio. Beatles, U2, Neil Young, Hentley. 466-8636  
 •Keybdst, dbts on guit, wtd to play orig cmrcd P/R. Musicianship a must. Image vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119  
 •Keybdst wtd for pro rock act. Int'l Winger, Tesla, House of Lords. We hv mgmt, mjr bl int. Jj, after 5pm. 714-841-6425  
 •Keybdst and/or elec piano plyr ndd to join orig band currently gigging. Must also sing bckup harmony. Rock w/ lolk/blues int'l. 213-662-9312  
 •Latln grp ala Miami Sound Machine w/ deal sks keybdst. Erik/Joseph. 213-389-3477/818-337-8524  
 •LESLIE, the hot new instrumental act in LA, now auditioning stage keybdst. Equip, stg exp & image nec. Pres only. 818-340-0291  
 •Singer/lyricist/dancer wts wrkg collab w/ keybdst. High energy, straight out rhythmic rock material w/ strong emotional content. Janet Claire. 652-3060 or 856-9033  
 •Wrtic/collab wtd by fem singer/sngrwr w/ mgmt. Dark atmospheric alt/rv. Pres only. Sisters/Mercy, new Siouxsie. Diana. 213-469-1743  
 •Wtd: Keybdst w/ sampler & bckg vox for srs P/R band w/ own 16-trk studio & connex. Peter. 818-780-7669

•Keybdst wtd for AO HR band. Ala Winger, Great White, Gary Moore. Must have equip, ks, trnsp. Pros only. John. 213-943-1260  
 •Keybdst wtd for rock band/recording proj. Sampling capability reqd. Piano touch a plus. Rehrl a must. 818-989-7050  
 •Lkg for srs musician. Prof pianist who nds lyricist. West Valley area. Tom. 818-882-8271  
 •Multi-keybdst wtd for signed grp. Mjr lbi deal. Mgmt. Singing pref. Joe. 213-214-3725  
 •New age keybdst for forming orig band. Into Fleetwood, Moody Blues. Unique proj. Vox a plus. We're exp'd & have great tunes. Don. 213-839-5004  
 •P/R band, PROD THE EARTH, skg keybdst. Band has mgmt, publisher, gigs, mjr bl int. Keith. 213-663-8910  
 •Pro keybdst w/ lead or bckg vox & equip wtd for T40 sit. Perform ASAP. No drugs or alcohol. Image? Michael. 818-766-1099  
 •Pro keybdst wtd for wrkg Christian rock band. Gd att & heart for ministry. 213-398-1459  
 •Pro keybdst wtd w/ MIDI equip & trnsp a must for R&B soul T40 band. Susan. 818-762-0583  
 •SIRIUS TRIXION, legendary Detroit rocker nds hottest, baddest, crudest, rudest, loudest, wildest, coolest rock dmnr w/ image. P.O. Box 2795, Hwy, CA 90028  
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 •SUZA, orig HR band, sks keybdst w/ rock image & bckg vox for live perf & recording. Mark or Suza. 818-766-9314  
 •THE BRIDGE, orig HR band, sks keybdst w/ showcase & demo. Highest quality material. Vox a plus. Tint, dedication a must. Tim/Mark. 818-566-4145/818-980-2929

## 11. KEYBOARDISTS AVAILABLE

•Exp'd orig jazz/fusion R&B keybdst & recording artist on own lbi skg estab wrkg band & session work. Alan. 818-704-8171  
 •Keybdst w/ complete MIDI studio avail for songs demos. 213-960-4401  
 •Keybdst lkg to J/F pro band w/ lnt & wild boe image. Int'l Crue, to Power Station. Eloy. 213-661-9372  
 •Progrrv jazz artist, Franz Hall. Keybst/guit, w/ mjt lbi sks

## 11. KEYBOARDISTS WANTED

•Anistic keybdst wtd by band. Int'l Boston, Journey, Rush, Yes, Kansas. Rob. 818-240-1740  
 •Black male singer w/ mgmt now auditioning W/F, any race, to form cover/orig band. R&B, pop, T40. Singing a plus. Dominic. 213-941-8353  
 •BLIND AMBITION nds keybdst w/ voc ability for upcoming shows. Possible pay. Craig. 213-827-0746  
 •Christian keybdst w/ ambient ethereal style ndd for wrkg alt/rv rock band. Drew. 714-447-3540  
 •Fem keybdst wtd for alt girl rock band. LIPSTICK. Lbi int. Sherry. 213-456-1920  
 •Fem keybdst wtd for estab pop funk rock band. Must be reliable, pro minded w/ equip & trnsp. 714-974-6653 or 213-832-2356  
 •Jazz pianist ndd for jazz voc. 213-839-1244  
 •Keybdst wtd for lorming rock band w/ very orig songs. Tint & gd ks, no lng tr, reqd. Greg. 24 hrs. 818-282-7263  
 •Keybdst wtd for Lennon/Satriani meet Winger in the 90s. Great technician. Jamie. 213-393-7913  
 •Keybdst wtd for P funk style band. Rod. 213-939-9088  
 •Keybdst wtd for wrkg funk R&B reggae cover band. Mike. 213-484-2836  
 •Keybdst wtd to form pro reggae band. Tint, equip, orig a must. Adam. 213-379-2139  
 •Keybdst wtd w/ MIDI sequence ability for cmrcd pop dance proj w/ fem, hit potential songs. Demo. Exp. pro image, singing ability a must. 818-281-9882  
 •Keybdst wtd w/ strong harmony & lead voc skills. Nd 5th

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## 12. VOCALISTS AVAILABLE

•20-yr old fem singer lkg to be in band. Int'l Kicks, U2, Justice, Maniacs, Lion. Cheryl. 213-649-4335  
 •Amateur voc w/ pop style sks band/partner, etc. for rock, pop, eclectic music. Glen. 213-876-2296  
 •Atn. Male bckg voc avail for studio work or live perf. All styles. Donne. 515-8-92  
 •Country singer/guit avail for front band. Have full PA including monitors. Will audition & rehrls. Dave. 805-379-1440  
 •Dynamic R&B/pop male lead voc w/ great lk & radio sound sks srs pro wrkg T40 dance band. Sievie. 818-344-3818  
 •Dynamic voc avail. Lkg for Christian or secular grp/band. 818-567-1033  
 •Fem country singer sks wrkg band or country musicians wtd to form band. Willing to rehrls. 213-255-9743  
 •Fem voc avail. sks k/plays rhytmic guit. Have recording equip. Open minded. Int'l Alice/Wonderland, Costello, Petty, Maniacs, Doors, Stones. 213-936-0679  
 •Fem voc lkg to form mel HR band. Int'l Letta, Scorpis, Heart. 4-octv range. Great image a must. Road/recording exp. D'On. 818-765-2107  
 •Fem voc nds band for contemp dance pop band. Mature att & postv prsnr a must. Similar to Estéfán, Abdúl. Cindy Jo. 818-760-8047  
 •Fem voc skg T40 gigs in San Diego area. Streisand, Houston int'l. No drugs. Charts avail. Gerilyn. 619-268-3470  
 •Fem voc/lyricist w/ very gd powerful voice. Pro versatility, gd ks, Sks mel, Dynamic band w/ cmrcd tunes. Exp'd only. Tracy. 818-343-2498  
 •Former lead singer of The Craze, sks outrageously zany fun loving HR party band. PIs no weak stomachs. Mark.

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# FREE CLASSIFIEDS

213-461-2164  
 •Hot fem voc, xlt range/image sks attrctv complete HR act. Must have lng hr. Ala Heart, Vixon, Leta. Bunny. 818-988-6246  
 •Crazy blonde bad boy sks energetic cmrcd rock band w/ bckg, lbi int, mgmt. 818-988-9551  
 •Dynamic R&B/pop male lead voc w/ great lk & radio sound/sks srs pro wrkg T40 dance band. Stevie. 818-344-3816  
 •Fem rock voc sks band or collab to form band of dedicated clear minded musicians. Have gut key, snwgrntg tlnts. Renee. 818-893-7780  
 •Fem rock voc/sngwrtt avail to J/F mel rock band. Srs & pro. Patty. 714-831-0706  
 •Fem singer/lyricist sks to J/F band. Bluesy rock, new age, folk. Ronna. 818-782-8602  
 •Fem voc avail for sessions. Leads, bckgrnd, part pitch, sightread, expd pro. Tape avail. Jennifer. 818-769-7198  
 •Fem voc/lyricist lkg to collab or form band. Guit oriented. Folk, blues, rock. Srs only. Robin. 818-789-8828  
 •HM singer & HM bsl lkg to J/F HM band. Att. equip, trnsp. image, dedication a must. Intl Maiden, Metallica, Sabbath, Mega Death. 213-962-9724  
 •Lead singer lkg for rock blues band 4-ocvtv range, great image. 818-982-7468  
 •Male voc avail for gigging HR band. Expd. 4-ocvtv. Intl Tate, Coverdale, Mercury Srs only. Rudy. 213-851-3358  
 •Male voc avail. 29 Intl's the Styx, Jovi, Trick. If you want a real singer call me. If you don't, you lose. Jim. 213-276-1641  
 •Male voc w/ exp. Great image. Lkg for cmrcd rock band. Paul. 818-345-5114  
 •Singers/sngwrtt/ntmnan lkg for rock/HR act. Estab or nearly complete. Dennis. 213-838-2876  
 •Successful fem voc lkg for T40 band. 213-964-3409  
 •Voc avail. Attrctv fem. 21. Lkg to be in band. Intl Skid, U2, Kicks, G&R, Cheryl. 213-649-4335  
 •Male voc avail for recording. Touring exp. Org & powflful lgg. Jane's, Joke, Public Enemy. Lkg for something different & worldclass. No rules, no limits. Richard. 213-466-3269  
 •Voc for all Stones & orig material lkg for band. Pros only. Duane. 213-821-2925  
 •Voc/lyricist w/ dynamic 4-ocvtv range for magically mel power progrs band w/ integrity. The sharp, the skilled & srs only. Allison. 213-939-8290  
 •Janett Claire, singer, dancer, wrt in search of band in search of ironprouser. Straight forward rhythmic pop. Goal: record deal. 213-856-9023 or 652-3060  
 •Male singer sks musicians to form band into altmvp rock. ie. Scarsie, The Tubes, Depeche Mode. Gregory. 213-698-4734  
 •Male voc, 28 expd Gd image Intl's Beatles, Gabriel, Sting. Skg like minded mdrn rock proj. Srs pros only. Jim. 213-668-0913  
 •Singer avail for dance music or new age music. Mike. 213-652-5856  
 •Singer/sngwrtt/ntmnan lkg for rock/HR act. Near

complete or complete. Dennis. 213-838-2876  
 •Total frontman sks cmrcd rock band. Image, bckg prefd. Fully trained. Pros only. 818-988-9551  
 •Voc sks orig mel rock band. Intl Foreigner, Journey, new VH, Jovi. Lots of orig club exp. Gd image. Doug. 818-883-1169  
 •Voc/guit sks band or musicians to form band. Intl REM, Replacements, Lions/Ghosts. Greg. 714-994-5015  
 •Young male singer, great lks, xlt dancer. Has the tint to make it to the top. Nds investors for record. Srs only. Marque. 213-960-5229

## 12. VOCALISTS WANTED

•2 attrctv girls for pop, R&B grp. 20-26. Photo to Mickey, 5830 Green Valley, #109, Culver City, CA 90230  
 •Act now! Call today. Singer wtd by band w/ mgmt. Pros only. Intl Kicks, AC/DC, Aero, Tesla, Cinderella. Call today, don't delay. 818-505-9626  
 •Artistic voc/lyricist wtd by band. Intl Boston, Journey, Rush, Yes, Kansas. Rob. 818-240-1740  
 •Attr: Singer wtd for recording proj. Will shop majors for right artist. Must have lks, dedication. No fees or expenses. Crabby. 213-876-3764  
 •Band lkg for great rock singer. Funk, blues, intl's. Sngwrt, musician. Craig. 213-856-4292  
 •Business oriented HR band skg powerful voc/frontman for 3+1 studio, clubs, the Planet. Hrd wrkg with "Just do it" attitude a must. 818-353-4653  
 •Ex-Berkelee gull, 21, sks voc to form band. HR style w/ jazz, classcal, funk elements. After 6 or weekends. Jymm. 818-810-0796  
 •Fem voc sought by orig pop/urban contemp band. NEPTUNE. To sing bckg voc. Live & studio. No Hwyd-based band. 769-9800  
 •Fem voc wtd for wrkg csl band. Must be expd in all styles. Pros only. 818-884-8686  
 •Haunting surrealistic textural Eno/Cocleas band forming. Strong lyrics, melodies essential. No pop or blues based music. Ken. 818-342-4955  
 •HM HR band w/ killer tunes sks voc/lyricist w/ image & tint. Intl Scorp's to Rychie. No flakes or ego maniacs. Lou. 818-576-8227  
 •Hot grp sks hot fem lead voc. We have gigs, hit songs, studio, mgmt int. Skg tm pyr w/ great intonation/range. 213-935-6214  
 •Lead frontman nnd for wrkg orig rock band. Exp, rock image nec. Bruce. 818-985-4599  
 •Lead rock male voc wtd by extraordinary rock band w/ lbi int for recording proj & live shows. Must be great. Marty. 818-362-9154  
 •Lead singer wtd by grp. GASOLINE ALLEY. Intl Squire, Rogers, Aero. 30-35. Writing ability, stg prnc, tape, bio a must. Rehrls SIR. 213-652-8069  
 •Lead voc wtd by gut to start collab on material & form rock band. Image, dedication a must. Jovi, Roth, Winger, Bach. Hans. 213-337-1164

•Lead voc wtd for AO band. Intl Doors, R&B. We have recording studio. Writing capability a must. 213-946-2000  
 •Lead voc wtd for band w/ srs mjr lbi & mgmt int. 3-4 ocvtv ability. Ala Tate, Soto, Harnell. Lng hr image a must. Neil. 818-894-2404  
 •Male lead singer wtd by musician/sngwrtt w/ strong mel ballads to form band. Intl Lennon, Elton John, etc. 213-539-6803  
 •Male voc entertainer nnd by mel Heavy rock power groove proj. Must be confident, versatile, sincere, have strong live prsntat potential. Chuck. 818-994-6679  
 •Powerful rock singer nnd for demo tape. Intl Dio, Tate. Andy. 818-888-3917  
 •Pro guit/armr auditioning male voc. Image import, tint a must. All orig, mel, bally rock. Tony. 213-949-5510  
 •Singer wtd for R&R band ala Beatles, Dylan, REM, Robin Hitchcock, Costello, Heads, XTC. AO's, harmony oriented. John. 213-297-9745  
 •Singer wtd for straight ahead R&R band. Blues Intl Circus of Power, Junyard, Cult vein. Noprettybut hairspray junkies. 213-467-6202 or 213-461-2734  
 •THE CRAZE, fun HR party band, sks frontman. Tyler, Zander, Roth. Dedicated pros. 213-464-5814  
 •Versatile voc nnd to complete R&R band. AO's. Familiar, yet unique sound. Pro voice, att, dedication demanded. Susan. 213-539-7640  
 •Voc to collab w/ guit, keybdst for perfimnc of orig music. Rock, jazz, new age, pop, funk. Posiv att. Musicianship a must. Barry. 818-772-0866  
 •Voc wtd for groove band w/ brains & orig sound. Rob. 213-874-9654  
 •Voc wtd for mel HR band, ESSENCE. Strong clean voc a must. Intl Whitesnake, Rush, Winger. Rock image. Srs only. Clayton or Darrel. 818-345-6314  
 •Voc wtd for mjr HM band w/ mgmt, bckg, recording w/ name producer. Lng hr image road. Expd pros only. No Jovis or Coverdales. 818-783-9666

•Voc wtd for mjr HM band w/ mgmt, bckg, showcasng. Lng, lng hr image reqd. Expd pros only. Tape/plc to POB 55696, Sherman Oaks, CA 91413  
 •Voc wtd for new proj. Cmrcd, but alternative sounds. Range not as import as tone & tint. Jov, 213-691-6043  
 •Voc wtd for orig cmrcd rock band. Lkg for mply w/ pro att. Clayton/Bobby. 818-988-1571/818-901-7128  
 •Voc wtd w/ strong harmony & lead voc skills. Nds 5th man for band. Rob. 818-957-2067  
 •Voc wtd. Mdrn band. Xlt textural gut, tasteful keybdst, rcky internet bst, rhythmicl unstable drmm. Awful lyrics w/ out melody. Can you help us? Gene. 213-396-4651  
 •Voc/lyricist nnd for progrs HR/HM demo. Must have posiv lyrics. Mitch. 818-769-8049  
 •Wtd: Voc, White male, 6', ala George Michael, H&O, Dino for mixed pop band. Michael. 818-506-5227  
 •Young agrsv voc wtd for bally glam band. Intl Brett Michael, Paul Stanley, Dokken. 818-985-7140  
 •Young, gd lkg Latino male voc for srs pop/lunk proj. I want to make you a star. Lee. 213-935-1874  
 •A real gut/sngwrtt w/ att & image lkg to voc, same calibre. Into non-typical heavy blues w/ feeling. Jim. 818-997-1926  
 •Attrn vocs. Chansmatic frontman nnd immed for LA's VEX. We may hold the key to your success. Intl Halen, Jovi, Journey. Srs only. Steve. 213-285-3591  
 •Band sks lead voc w/ image. Intl Tate, Halford. We have 24-hr studio, bckg, songs. Tour as soon as band is complete. 213-851-9243 or 818-508-4704  
 •Bckgrnd singer sought for live rock showcasng. Other pros OK. Male prefd. Must sing harmony. 818-772-0421  
 •BLACK CAT BONES auditioning male voc. Bally att, loud, tight, gd lks, expd only. No cleancut geeks. 4/4 groove beat. Paul/Bobby. 818-787-3007/213-874-8617

## LEAD VOCALIST AVAILABLE

Looking for career-minded commercial rock band w/serious label interest and good management. Strong 1st tenor w/extensive studio and live experience; many originals. Prefer band w/financial backing and/or studio spec time. Moving to L.A. from Detroit. Influences: J. Waite, R. Marx, S. Perry. Promo Kit Available.

Paul (313) 549-2263

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For Commercial Hard Rock Band  
 Style: Journey, Van Halen, Zeppelin. Good Attitude, Dedication and Showmanship a Must. Have Management and Major Label Interest. Send tape & photo to:  
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 12226 Victory Blvd. #150  
 North Hollywood, CA 91606  
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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., OCTOBER 18, 12 NOON

- Charismatic lead voc wtd by pro calibre HR band w/ killer groove. Frank. 818-708-0386
- Creative soulful voc. AO HR funk band. Must write. Complete band w/ full set. High energy. Voc. Infi Joplin, Colour, Wonder, Tyler. 818-446-2052
- Etab HR band sks intense voc/lyricist. We have killer songs. k. equip. PA, pvt studio. Pros only. 213-876-5385 or 818-909-7075
- Fem singer ndd for recording & Orient tour in Dec. Infi blues to XTC. No Abduls. Al. 818-359-5603
- Fem voc ndd for P/R band w/ upcoming album, mgmt, studio. Beatles. U2. Neil Young, Henley. 466-8636
- Fem voc w/ jazz/soul inlms wtd to help form art jazz rock new age recording proj. Pts be srs. Jim. 818-784-7937
- Fem voc wtd to complete T40 act. Jerry/Ron. 714-984-5410/714-987-5144
- Frontman, 20-28, wtd w/ power & feel to complete estab act. Seasoned, libd, quality sound ala Lalo. U2, Zebebel, Cult. 818-379-2660
- Frontperson/voc wtd for orig/cover, Chicago/Texas style blues. Expd only. 213-427-6355
- Heaviest metal band in the wtd sks heaviest singer in the world. Infi VH, Anthrax, Whitesnake. Mgmt pending. 213-306-2480
- Heavy agrsvr funk rock band w/ pro plyrs lkg for voc w/ soul, style, att, sense of humor. Sid. 818-545-0074
- High energy HR band sks pro quality voc w/ gd range & image for the next big thing. Andy. 818-508-4704
- HR band searching for high energy voc. Infi Skid, Crue, Cult, Cure. Lng hr a must. 996-5653
- HR/IM band sks young hungry singer/frontman to complete band. We have 24-hr studio, killer material. You have image, srs, libd, quality sound. Infi UFO, Whitesnake, Badlands, Pete. 213-962-8182
- Innovative HR band sks voc, 18-23. Writing ability a plus. Studio dates soon. Infi Rush, Journey, Winger. Jim. 818-248-4383
- Intense emotional innovative HR gtr/sngwrtr sks dynamic soulful voc/sngwrtr w/ depth & punch. John. 818-985-3819
- Killer Rucker, voc. Call Al. 818-359-5603
- Killer frontman/voc wtd by totally orig & mel HR band. Pros only. Brian. 818-881-0047
- Lead male voc/keybdst ndd to complete HR band, AFTER SHOCK. Pro att only. No liars. Infi Y&T, Scorp, Haggars. Mark or Sean. 818-609-7925
- Lead voc/keybdst ndd for orchestral rock band w/ mgmt. Mitch. 818-906-2340
- Lkg for voc w/ xtl mel voice to do 3-song sophisticated metal dnmr. Alan. 818-763-5879
- Male frontman/voc ndd to enhance k/a HR band. Matt. 213-854-6300 or 818-769-5640
- Male lead voc wtd for cmrcl HR band. Gd lk, range, att, sngwrng all equally import. Scott. 213-397-0589
- Male singer, 21-26, killer stg prnc. Lng hr w/ Jovi to Dokken voice. No liars plz. Jack. 805-498-1261
- Male voc w/ clean powerful voice & rock image wtd for mel HR band. Infi Dokken, Scorp, Europe. Pros only. Rick. 818-985-1271
- Male voc wtd w/ P/R band w/ mgmt, libl int. No smoking/drugs. Tape, photo to 1118 W. Magnolia Blvd., Suite A-232. Burbank, CA. 91506
- Male voc wtd for altmrv rock band. Must have powerful to moody range. Lots of feel & quality lyrics. Expd only. Glenn. 213-478-0514
- Male voc wtd for HR dmo band proj. Must have exp, image, desire to succeed. Infi Zep, VH, Sabbath. 213-479-7205
- Male wtd for AO HR groove band. Souflul. Must write. Have range, image, srs connex. Infi Colour, Rott, Joplin, Plant, Bono. 818-446-2052
- Producer/arranger/keybdst sks male vocs for demo

- work on spec. Jeffrey Osbourn, James Ingram style. Possible record deal. Aaron. 213-465-1684
- RAKHA, a very orig prgrsvr HR act, auditioning male voc. Pros only. Must have demo. 818-997-4440
- Rock band sks voc/frontman. Lks, image a must. Have own pvt rehrl studio. Darren. 213-390-1509
- ROUGH, German signed metal band, lkg for singer. Must be willing to relocate. Wrkg on 2nd album. Photo, tape to Rough, Post Box 2106. 65009 Mainz, Germany
- Singer wtd for mel HR band. Cmrci sound. Group has 2 albums, movie/TV credits. New recording on hold for new singer. 818-707-8601
- Singer wtd for over the top glam punk style band. Image a must. Infi Hanoi, Ramones, Dolls, Pistols. 818-753-8960
- Voc ndd by loring band. Infi Texia, Badlands, Zep. Must have gd range, control. Gd image, wtd to succeed. No liars or habits. Jeff/Paul. 818-775-9082/818-340-0921
- Voc wtd by HR/IM band. Various inlms. Have rtrsl & PA. Must have xtl att. Srs only. 213-254-8848
- Voc wtd for very prgrsvr metal band. Must have gd range/prnc. Inlms Rycha, Theatre, Warning, Forbidden. Keith. 818-713-0415
- Voc/frontman wtd for orig HR band. Infi old VH & Dokken. Tintd, image, dedication, tm plyr. 818-282-5944
- Young gifted producer auditioning hot, sexy fem voc to collab on orig proj. Must work well w/ choreographer. Franz Hall. 213-876-8779
- Young lead voc/gtr wtd. 18-25. Infi early Who, Smithereens, P!nksoils, Smiths. Must be dependable & swell. Kevin/Anthony. 805-583-1862/818-899-0356

## 13. DRUMMERS AVAILABLE

- AAA pro dmr. Studied plyr. Reads music. All styles. Chops, groove. Studio, stg exp. Lead vox. Kevin Crabb. 818-907-0298
- AOHR avail for T40 bar band. Circuit exp. Beatles, Bruce, Cougar, Seger. Also does weddings. No origs. Stach Mahoney. 857-0949
- Dmr lkg for funk pop HR band w/ strong sngwrng. Infi Aero, Iktl, Power Station, Leppard. Estab & pro bands only. Steven. 818-769-1945
- Dmr skg P/R band. Gd equip, chops, image. 818-573-0509
- Dmr skg wrkg local band sit. Pros only. Marcus. 213-962-1694
- Dmr w/ R&R image, simple, solid, Rockabilly roots. Cochran, Vincent, Jerry Lee Lewis, Marky. 818-450-8139
- Dmr, over 20 yrs pro exp, strong versatile plyr, sks csis band. Pros only. Barry. 818-982-7373
- Dmr, rock, blues, jazz. Sonar drums. 20 yrs exp. Xtl reader, ex-Berketele. Live or studio. Doug. 213-387-6938
- Dmr/perc avail. Pro exp. Reggae, Fishbone, Peppers, 60s inl. Skg band w/ orig & thnt. Adam. 213-379-2139
- Expd dmr offering free session & showcase work. 818-556-8403
- Groove oriented dmr, versatile, touring/studio exp. Read music. Avail for any pro wrkg sit. Pic, bio, tape. Pros only. 818-995-6926
- Groove, Groove, Groove. Dmr skg wrkg T40 band. Will vl! Howlett. 213-453-2537
- HR dmr sks HR band. Infi Mr. Big, Whitesnake, Skid. No BS pls. 818-981-9796
- Med size light brown dmr lkg. Rock, funk, lean toward to Tony Thompson, Vinnie Colaiuta, Steve Jordan, School of Beef & image. Mark. 213-466-6661
- Agrsvr dmr lkg for estab 2-guit band w/ balls. Styles of Rycha, McAlpine, Lynch, Striper. Infi Rockinfield, Pearl, Castrovano. No startups, no glamsters. 818-909-7659
- Christian dmr sks to J/F classic R&R band Travers, Purple, Badlands inltd. Steven. 818-781-4657

- Dmr avail for proj. Pro att, pro gear. Infi Bonham, Aldridge. Pro att a must. Rod. 818-956-0557
- Dmr avail to complete pro HR band or recding proj. Sgl or dbl bass. Much exp, bckg voc ability. Denny. 818-509-5709
- Dmr avail. Creative tm plyr. Bckg vox. Sks orig band. 91-X music. No HR or metal. Howard. 213-836-4873
- Dmr lkg for rock band w/ style & songs. Infi Cult, Tango, Jet Boy, Hanoi. Killer image & exp. Jo. 213-960-5664
- Dmr sks band. Infi Replacements, Muses. Mike Scott. 818-368-8713
- East Coast dmr & guit avail to J/F HR act. Infi Sabbath, Dio, Queen, everybody's else in between. Steve. 714-639-4287
- East Coast dmr w/ vox avail for pro wrkg sjs. Acous, elec, programming, Zig. 818-344-9666
- Expd dmr, 36, inltd Watts, Ringo, AA. Sks orig cmrcl R&R dance band. Dave. 213-392-0555
- Extensive recording, live, playing, touring. Great sound, feel. Strong groover, musical, creative. Rock, funk, jazz, pop, R&B. Tape, bio, pic avail. Pros only. Greg. 213-390-7538
- Extremely thntd dmr avail for estab band w/ 2 guits. Image secondary. Tintd inlms, Rycha, Lynch, Striper, Vinnie Moore. Solid srs only. Duayne. 818-909-7659
- Fem dmr sks professionally unique proj that's lincb bckd. Studio exp & bckg vox. Pts no HM or drugs. Trisha. 818-881-3607
- Former Romeo Boy dmr sks session and/or band work. Larry. 213-455-1568
- Funk fusion dmr avail. Infi Tower/Power, Miles, Prince, Michael Brecker. Sks pro sit. Jason. 213-856-9944
- HR dmr avail. Infi Tommy Lee, Frankie Banelli. I have chops, image, pro gear. Lkg for k/a band w/ cool image. Richard. 213-659-5750
- HR dmr sks intense pro band w/ tight scheduling. Meaningful HR only. Randy. 213-874-1128
- HR w/ recording/touring exp, solid groove, interesting lms. Sks estab band w/ creativity, musicianship, interesting sngwrng, industry awareness. Infi Bonham, Powell, Torres. Barry. 213-851-8781
- Male dmr & tem perc/voc lkg for pro R&R proj. Stage/studio exp. Inltd Cougar, Fleetwood, U2. Scott. 213-316-8657
- Pro dmr & gtr avail to join singer & bst for orig HR band. Infi old VH. Srs only. 818-282-5944
- Pro dmr w/ altmrv image, srs, libd, big image, show & hair. Infi KISS, Crue, Guns, Rob. 213-437-6996
- Pro rock dmr in M-TV video for Yamaha, formerly of Amazon. Skg band w/ mgmt or bckg. Xtl equip, image. Gary. 818-982-9221
- Pro rock dmr, 10 yrs exp. 25 yrs old. Sks cmrcl HR act. All pro gear, att, chops, image. Estab band pending. 818-368-7103
- Pro worldclass dmr, just back from 2 yrs touring w/ mjr act. Concerts, recding, csts. Ndd to play. Scott. 213-328-9255
- Rock solid dmr from SF lkg for estab rock band. Pros only. Will relocate. Image a must. Mike. 415-442-0365
- Strong dmr, Great feeling grooves w/ rock solid time. Extensive recding, performing exp. Click track no problem. Great equip, image. 818-996-6279
- Studio dmr avail. Acous, elec, programming. 213-425-8929
- Young agrsvr HR dmr avail. Infi Zep, Bullt Boys, Skid, Bad Co. Sgl lkg w/ att. Just off european tour. Pros only. Jimmy. 213-689-2503
- Multi hand perc sks orig band w/ vision, goals, purpose. Strong material & musicianship pls. 213-221-7354
- Rocket dmr avail for studio work. Acous/elec w/ Akai S-900 & SP-12. Programming exp. Pro. 818-704-1976
- Pro dmr now avail. High energy, hard hitting, xtl timing, showmanship & image. Melodic. Also award winning sngwrtr. Avail for pro sit. 276-7880
- Pro dmr w/ dbl bass kit pro HR band. Ala Aldridge, Cozy Powell. Mark. 213-842-0596
- Solid groove dmr, 24. Simple, tasteful. Small kit. Lkg for pro minded R&B rock band. Petty, Replacements, Aero. John. 464-5739
- Star quality HR dbl bass dmr. Super emotional plyr w/ powerful stg prnc, big powerhouse drum sound. Imprsv chops, great in the groove. 818-609-1785

## 13. DRUMMERS WANTED

**WANTED: DRUMMER**

Established Hard Rock Act with Michael Wagener produced album seeks mature pro drummer with awesome stage presence, great image and large white pro kit. Have top Management, legal representation and strong label ties. Send tape, bio w/photo to: Tight Performance, P.O. Box 39489, L.A., CA 90039 (213) 913-1862

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- Attr. Christian dmr ndd to complete ministry minded rock act. Pros only pls. Scott. 431-3126
- Black male singer w/ mgmt now auditioning MF, any race, to form cover/orig band. R&B, pop, T40. Singing a plus. Dominic. 213-941-8353
- Dmr for orig rock band. Pref elec. Srs tm plyr only. Xtl timing a must. We have dnmr. Steve. 818-240-0986
- Dmr ndd for alternative rock band. Invenive, w/ chops. Dedicated, success oriented. 20s or young att. Inlms REM, Smiths, Church, Byrds. Hlywd based. 213-871-9165
- Dmr ndd for band into Alarm, Waterboys, King Swamp, Hudu Gurus. Must be dedicated, open minded. Hector/Oscar. 818-907-9753/818-344-3302
- Dmr ndd for HR band. Infi Mozart, Metallica, Rush, AC/DC. Joe. 213-318-0862
- Dmr wtd for 3-pc band. Driving, HR orig. Must be srs. No one under 25. 213-469-0397
- Dmr wtd for band proj. Info pop & worldbeat music. Must be able to groove. Mint sng material & contacts. 213-962-4857
- Dmr wtd for CHR band w/ strong voc. Req pro att, tm plyr, image, equip, stage/studio exp, trnsp, inflty respnbl. Sean/Greg. 213-803-1222/818-841-9980
- Dmr wtd for contemp dance pop band. Able to play w/ drum machine. Mature att, posty prnc. Similar to Estafan, Abdul. Cindy Jo. 818-760-8047
- Dmr wtd for DRAGSTRIP RIOT, orig 90s style w/ rockability feel. Srs, mel rock. 213-969-0754
- Dmr wtd for lxm voc-oriented orig band. Gd att, tm plyr. 372-3119
- Dmr wtd for high energy, inlntlg orig rock band. Ndd expd pro w/ strong lkg & bckg vox. Infi Heart, Stones, VH, Dedicated. 213-329-1408
- Dmr wtd for mdrn orig act. Cure, REM, Maniacs w/ harder edge. Solid, steady, creative. 619-582-1354
- Dmr wtd for orig proj. Fast, English pop/punk. Houston. 213-739-8539
- Dmr wtd for prgrsvr HR band. Large kit & prev demo a must. We have rehrl studio, promo & bckg. Infi Rush, Kansas, ELP. 818-843-5917
- Dmr wtd for RUINED CHOIR. Orig acous, elec rock, etc. Ala Smiths to Grateful Dead. Socio-political themes. Currently performing LA clubs. Steve. 818-954-9523
- Dmr wtd for wrkg band. Blues, country, R&B, rock. 213-965-9762
- Dmr wtd immed for pro high energy band. Infi Pistol, Sham, Kennedys. Must have short hair, punk image att or don't call. 818-845-0175
- Dmr wtd to play orig cmrcl P/R. Musicianship a must. Image/vox a plus. Currently sgl deal w/ album. Live shows, industry showcases. 814-894-8119
- Dmr wtd. 213-271-7300
- Dmr wtd. Groove plyr wtd for mdrn P/R grp. MIDI & elec gear a plus. Music ranges from INXS to Prince to Cure. 818-345-8238 or 818-360-6047
- Dmr wtd. Infi 24-7 Spies, Tin Machine, Folk, funk, metal. 19-24. Gigs upcoming. Possible recording. Rod. 213-931-9095
- Etab HR band sks power dmr ala Bonham, AC/DC. Rehrls Manhattan Beach Music tight, chilling. Vox help. 213-447-3540
- Expd Christian dmr ndd for altmrv, wrkg band. Drew. 714-447-3540
- Expd success oriented dmr wtd for HR/R&B band where Zep & Aero mt Priest. Must have power & finesse. Mark. 213-653-6301
- Funky super steady time, powerful dmr ndd immed. Have mgmt, gigs, record. Funky 70s feel. Small scale touring. THE CHETTS. Dave. 213-850-1747
- GLAMOUR PUNKS sks dmr. Pro att, dedication, strong image. No drugs. Tommy Lee dbk lck. Infi Tommy Ramone, Razzle, Peter Chris, Stacey. 213-874-0921
- Guit & bst sks dmr. Vox a plus. Srs commitment. Not pro yet. Rock to ska. Many orig. No metal. No image. 818-769-9750
- Guit, 28, in West LA sks dmr who can contribute & help produce western multi-lx rock & metal compositions. Infi Floyd & Paul. 213-841-2395
- Guit/voc lkg for dmr to do metal, HR orig tunes. Jane. 213-878-6255
- Lkg for dmr for R&B, funk proj. Srs about the sit. Pts, pros only. Apollo. 213-397-8263
- Mdrn rock band sks dynamic R&R dmr. OC area. Creative, heavy beat. No techno pop dance. Infi Minds, Firs, Cure. Srs only. 714-999-0479
- MIDI perc/time keeper sought by versatile trio w/ keys. Flexible musicians, pop prgrsvr artists. Gabriel, Floyd, Zep. Redondo Beach area. 213-318-6118
- Ndd: One monster funk dmr for lunk rock band. Infi Sly, Herdnx, Prince. Rod. 213-917-5875
- Orig blues band forming. Wrts welcome. Have demo studio. Ndd rehrl spl. Htd plyrs only. Vox a plus. Ron. 818-341-5707

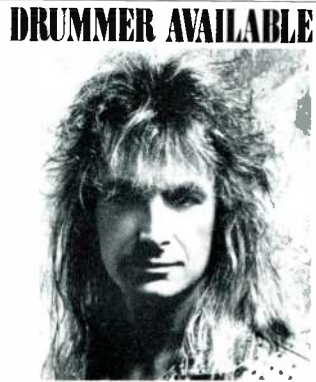
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•Bonham-type lng hr, Hrd hitter. Mid-20s. For heavy HR band w/ lem voc. West side. 213-859-2231

•Cmrci HR dedicated pros! New prog. R&B rhythm section & other guit. Michael/Chris. 213-871-8098/818-501-5580

•Country drrm w/ strong voc wtd for band w/ xlt guit, bass, voc, tunes, mgmt. Laurel. 213-306-2478

•Drrm nnd w/ forming band. Infil Hendrix, Badlands, Zep. Must have gd meter, groove. Gd image, hunger for success. No flukes or habits. Jeff/Paul. 818-775-9082/818-340-0921

•Drrm nnd for rock band w/ great songs. Infil Replacements, REM, Stones, Ramones. Danny. 213-558-4030

•Drrm nnd for SENATOR O'BRIEN. Must be straight forward & have jazz infils. Poly/rhythmic. 213-394-2861

•Drrm nnd now. Power groove. Infil Cuit. Bonham, Joey Kramer. Alex VH. 20-28. Andy. 818-901-8077

•Drrm nnd. Enjoy reggae & rock? Let's put them together & form a creative org band. Guit w/ voc & material sks rhythm section Brian. 213-471-9020

•Drrm nnd. Gd time keeper. Great w/ style, changes, grooves. Org material w/ different style. Theodyn. 213-663-6516

•Drrm wtd Amer ban blues-based stompin, shufflin R&R. Infil Charlie Watts, Steve Jordan, old ZZTop, Stones. Rock'n'at. street image. Victor 818-285-0658

•Drrm wtd w/ mel HR band. Ala Dokken, TNT. Rising Force. Dbi bass drrm w/ gd lng hr image. Neil. 818-894-2404

•Drrm wtd for 2-guit, Aero/Zep/real blues. Infil proj. Must be dedication, have imsp, gd lkg image. Must want to play at any time. Dan 213-312-2914

•Drrm wtd for alt/mv band. Acous & elec. Dynamic & experimental drumming. Dedication a must. 818-575-1939

•Drrm wtd for band forming. Infil Rainbow, Purple, Zep, etc. Hungry tm plyr att essential w/ all other success elements. 818-865-6937 or 213-939-3716

•Drrm wtd for mel rock band w/ great material. Infil Ice House. Fixx. Phil. 213-376-1865

•Drrm wtd for orig heavy groove grp. Integrity a must. John/Jeff. 213-876-5124/818-545-0074

•Drrm wtd for over the top glam punk style band, image a must. Infil Hanoi, Ramones, Dolls, Pistols. 818-753-8960

•Drrm wtd. 20-27. Infil Zep, VH, Colour, Aero. Ready to go. Got songs, got studios, etc. 213-856-6177

•Drrm wtd. Powerful rock groove plyr. M/F. Our music: pop. Our att: HR. Infil Beatles, Motorhead. 818-762-9594

•Drrm wtd. Sgl kick w/ att. Sleazy, lng hr, drugged out lk. Mel bluesy HR. Skid, G&R. Infil. No morals a plus. Shoot. 818-994-6667

•Drrm wtd. Small kit, big hair. Ndd for song oriented groove band. Intensity, creativity a must. Rob. 213-874-9654

•Drrm, dbi bass, wtd for HR demo band proj. Must have exp. image, desire to succeed. Infil Zep, VH, Sabbath. 213-479-7208

•Drrm wtd to gig w/ orig bluesy rock band. Sgl kit, simple set. Mott, Stones, Humble Pie. David 213-464-4227

•Estab all lem band nds drrm. Lks, dedication, ready to tour in spring. Infil Monkees, XTC, PeeWee's Playhouse. 865-0376

•Fem drrm wtd by all lem band now forming. No egos, atts pls. R&R a must. 818-955-5315

•Fem drrm, dbi bass, preld, nnd for HR/HM band forming. After 5pm. Jeff. 818-787-7830

•Fem sngwrtr sks drrm to form band 60s infl. Image isn't everything. Music is. HR. Infil nnd not apply. Pris 213-390-2779

•Groove-oriented drrm desperately nnd to complete rock band w/ gd songs. Dave. 213-462-0907

•Innovative pr drrm wtd for neo progrsv mainstream rock band. Must be comftrbl w/ sequenced material and odd meter. Chris. 818-244-9145

•Intense emotional innovative HR guit/sngwrtr sks punchy, dynamic soulful drrm. John. 818-985-3819

•JUSTICE HALE sks drrm. Bally, not afraid to work. Gig soon. Have screamer lem voc & B-irk. Infil Zep, Trnk. Mark. 818-782-0156

•Keybdst/guit/voc & bst Skg drrm. Groove oriented pop R&B, jazz rock. Free rhrst in Studio City. Rob. 213-398-2608

•Lou Reed, Who, Byrds, Television, Dylan. Drrm wtd for rock band emphasizing textural arrangements & the

dynamics of sound. Gene 213-465-8701

•Pound It baby. HR band sks power drrm. Lng hr, Inrsp, image a must. W/ own style pls. Jeff. 769-8474

•R&R blues band sks drrm w/ gd meter & gd feel. No posers. 213-650-4990

•SAHARA sks pr HR drrm w/ creative style & lng hr image. We have powerful sound, great songs. Strong voc. M-TV quality video. 818-842-6099

•Sleazy band nds sleazy drrm into old Crue, Pussycat, Guns Greg. 213-473-3132

•Versatile drrm wtd for org rock band. 213-658-1063

•ZOOM has studio time, big mgmt, gigs. Zoom nds young drum god/godness to play metal, pop, fusion w/ vox/sense of humor. Rivers. 213-962-6480

•Perc/drrm to collab w/ guit, keybdst for permfc of org music. Rock, jazz, new age, pop, funk. Postv att. Musicianship a must. Barry. 818-772-0886

•Pro drrm wtd for wrkg Christian rock band. Gd att & heart for ministry. 213-398-1459

•Pro drrm wtd to form P/R band forming to showcase. Must be srs & mature w/ extensive bckgrnd & businesslike manner. George. 213-654-1137

•Tail lng hr drrm w/ vox nnd for mel sleazy rock band. Infil Beatles, Scorpis, Crue. Rick. 818-762-3042

•Tntd Hnd band w/ following searching for right drrm. If you're sick of LA scene, move east. We'll send tape. Jeff. 315-837-4212

•Versatile, srs drrm wtd for org music. Hair don't matter. REM, Cowboy Junkies, Cougar, Straits. Doug. 213-826-7330

•We fuse black dance music w/ big rock. Can you rock & groove? Lks, vox, ability to play w/ sequencer a must. Joe. 213-285-6643

## 14. HORNS AVAILABLE

•MIDI wind synth plyr avail for all pro sfts. Chris. 818-842-1017

•Sax plyr avail for studio work, demos. All styles. Also expd in writing horn arrangements. Rick. 818-845-9318

•Trumpet plyr avail for all pro sfts. Chris. 818-842-1017

•Trumpet plyr who dbis on valve trombone & keys. Gd image, mjr credits. Srs pro & estab bands only. 213-386-2946

## 14. HORNS WANTED

•Fem sax plyr wtd for steady Sun n' gig. All lem band, 50s-80s, 2 Sets. \$50/mt. 714-375-5655

•Flute/sax plyr wtd for gay country rock band to play benefits & other local gigs. Mark. 213-ALL-ARTE

•IN THE NOW, blues. In The Now, jazz. In The Now, the only constant is change. In The Now, auditions. Mycal. 213-689-4478

•Mr. or Ms. sax plyr. Do you enjoy inventing & improving upon strong rhythm oriented mdm rock? If so, this unique org proj. rfc you. Rick. 818-785-6900

•Sax plyr wtd, tenor/soprano, for org jazz fusion band forming now. Rippingtons, Yellowjackets, Lorber. 213-829-5121

## 15. SPECIALTIES

•2 Roadies w/ large van or truck wtd. We pay. Charlie. 213-876-7548

•DEN OF WOLVES sks mgmt or investor for demos. 11684 Ventura Blvd., Ste. 837, Studio City, CA 91604.

Jann Demark. 805-264-2605

•Engineer wtd for brand new 16-trk studio in Van Nuys. Peter. 818-780-7869

•Fiddle plyr/multi-instrumentalist wtd by sngwrtr ala Prine, Newman, Redbone, Creative, acous proj. Gigs, recording. Eddie. 818-955-8134

•Hi tech dance rock band w/ great lk. Recording master w/ mjr producer. Sks mgmt & inde lbl w/ mjr distribn. Michael. 818-347-7154

•LVRIC sks financial bckg & lbl int. Demo avail on req. 213-827-0748

•All fem band, SIN CITY, sks road crew, i.e. drums/guit techs. Gigs booked through December. 818-506-8353 or 213-850-7673

•Att'n: Mgmt & investors. Skg the very best rock music? BABY BLUE. Mike. 818-909-0948

•Chameleon/Capitol recording artists, THE MUNS (Suicide Child) sk mgmt, bckg. Have hit song & video in LA. Jeff. 415-381-9094

•CHINA BLUE sks expd sound engineer for live shows. Gd pay. 213-851-0591

•Fncly responsible rock act currently skg 24-hr lockout studio in SFV area. Must have 24-hr access. 818-988-8738

•Free guit lessons. Hot GIT grad giving lessons in theory, org technique, rhythm. Mort Jones. 213-662-3297

•HOT ROD. Dudes, we nd bckg & mgmt. We have killer tunes, killer image, lots of groupies. Steve 213-876-2952

•HUNTER currently skg mgmt. We are in process of completing first album, already inclly backed. 818-988-6738

•Mgmt wtd for srs career development by country singer/sngwrtr w/ master quality tape. Dave. 805-379-1440

•Music video director who wants to bid his sample reel wtd direct your music video free. Some prodcn costs apply. Richa Wilson. 818-783-9251

•Music video Producer/director & crew avail w/out pay to film M-TV quality video for the right R&B or rap dance band. Prod costs apply. 213-372-8688

•Poet w/ new song lyrics for musical collab. 818-501-2948

•Roadies wtd for estab LA HR band. Great oppor for young aggrsv indivs who wtd to learn abt the music biz. 213-473-4493

•THE MONAS skg pr mgmt. Srs only. Alison. 213-730-1678

•THE RHYTHM LORDS skg nght brained, multi instrumentalist. Light keybd, rhythm guit, acous/elec, & perc. Other instrumts & bckg vox a plus. 213-582-4489

•Viola or violin plyr wtd for wrkg alt/mv rock band. Infil Waterboys, Kempner van Beethoven. Drew. 714-447-3540

•Worldclass new age jazz fusion grp sks pr soundman for concert dates. 213-932-7194

•Wtd: 1 fem hot rapper to complete rap grp. Must be srs abt music. Grea. after 5pm. 213-386-0559

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•WYLD HEARTS' nds bass tech ASAP. Henry. 818-715-9861

## 16. SONGWRITERS

•Have Madonna rock dance style lyrics. Nd Boom, Zap. Pow composer to get into the groove. Mark. 213-207-4748

•Lyricist/musician sks partner in pop cmrci style. Bowie, dance, folk, etc. Glen. 213-876-2296

•Marsupial singer/sngwrtr, syncopated, spazhead, instrumentalist. Able to leap large odd meters in a single bound. To collab w/ funky ethno-progrsv grp. Jill. 380-6601

•Published award winning sngwrtr. Top quality effective material. Avail for wrtng sessions or any creative proj in nd of high quality material. 213-276-7880

•Rock sngwrtr. Dynamite songs, sng prnc. L/R guit, elec/acous. Lead/bckg vox. Sks band. Clay. 213-962-6836

•Sngwrting team signed w/ mjr publisher sks incl bckg for new hit material. David. 818-355-5238

•Sngwrtr wtd for mel HR band w/ mjr lbl int. Must move fast. Styles of Whitesnake, etc. Jeff. 818-888-6333

•Sngwrtr. I am skg songs dealing w/ environmental issues & themes for future record proj. 213-645-7667

•BMI sngwrtr/publisher. NAS Pro member. Singer/guit. Sks BMI/ASCAP wrtrs, publishers & non-affild wrtrs for collab, spec, netwrg, barrier, etc. Larry. 213-739-4824

•Fem sngwrtr sks band members. Lead guit, bst, keybd, bsn drums. 60s infl. Image isn't everything. Music is. No HM nd apply. Pris. 213-390-2779

•Guit & voice lkg for collab to create w/ Michael Clement. 213-828-4283

•HipHop lyricist w/ the juice ndd by dope B girls, already on wax & movin up fast. Word. The Crews. 213-852-1918

•Lyricist sks composer/perfmr. Tad. 213-850-6914

•Songs wtd. Demo proj lkg for material in R&B and R&B styles. Frank. 818-242-3795

•Wrttr/producer w/ 24-irk MIDI studio avail for sngwrtr demos. Dave. 213-960-4401

•You supply play. I supply words/music. Nonpublished for traditional musical. We lk for musical director/staging. Sam Fins. 818-363-5913

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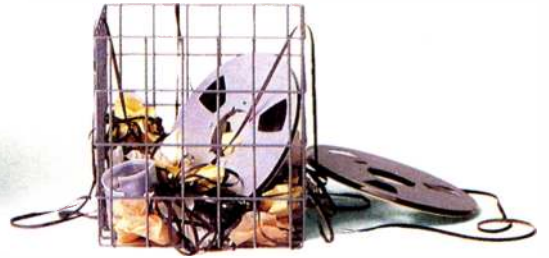
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TRUTH...

OR  
CONSEQUENCES.

**If you haven't heard JBL's new generation of Studio Monitors, you haven't heard the "truth" about your sound.**

**TRUTH:** A lot of monitors "color" their sound. They don't deliver truly flat response. Their technology is full of compromises. Their components are from a variety of sources, and not designed to precisely integrate with each other.

**CONSEQUENCES:** Bad mixes. Re-mixes. Having to "trash" an entire session. Or worst of all, no mixes because clients simply don't come back.

**TRUTH:** JBL eliminates these consequences by achieving a new "truth" in sound: JBL's remarkable new 4400 Series. The design, size, and materials have been specifically tailored to each monitor's function. For example, the 2-way 4406 6" Monitor is ideally designed for console or close-in listening. While the 2-way 8" 4408 is ideal for broadcast applications. The 3-way 10" 4410 Monitor captures maximum spatial detail at greater listening distances. And the 3-way 12" 4412 Monitor is mounted with a tight-cluster arrangement for close-in monitoring.

**CONSEQUENCES:** "Universal" monitors, those not specifically designed for a precise application or environment, invariably compromise technology, with inferior sound the result.

**TRUTH:** JBL's 4400 Series Studio Monitors achieve a new "truth" in sound with

an extended high frequency response that remains effortlessly smooth through the critical 3,000 to 20,000 Hz range. And even extends beyond audibility to 27 kHz, reducing phase shift within the audible band for a more open and natural sound. The 4400 Series' incomparable high end clarity is the result of JBL's use of pure titanium for its unique ribbed-dome tweeter and diamond surround, capable of withstanding forces surpassing a phenomenal 1000 G's.

**CONSEQUENCES:** When pushed hard, most tweeters simply fail. Transient detail blurs, and the material itself deforms and breaks down. Other materials can't take the stress, and crack under pressure.

**TRUTH:** The Frequency Dividing Network in each 4400 Series monitor allows optimum transitions between drivers in both amplitude and phase. The precisely calibrated reference controls let you adjust for personal preferences, room variations, and specific equalization.

**CONSEQUENCES:** When the interaction between drivers is not carefully illustrated, the results can be distinctive, or simply "false" sound.

**TRUTH:** All 4400 Studio Monitors feature JBL's exclusive Symmetrical Field Geometry magnetic structure, which dramatically reduces second harmonic

distortion, and is key in producing the 4400's deep, powerful, clean bass.

**CONSEQUENCES:** Conventional magnetic structures utilize non-symmetrical magnetic fields, which add significantly to distortion due to a nonlinear pull on the voice coil.

**TRUTH:** 4400 Series monitors also feature special low diffraction grill frame designs, which reduce time delay distortion. Extra-large voice coils and ultra-rigid cast frames result in both mechanical and thermal stability under heavy professional use.

**CONSEQUENCES:** For reasons of economics, monitors will often use stamped rather than cast frames, resulting in both mechanical distortion and power compression.

**TRUTH:** The JBL 4400 Studio Monitor Series captures the full dynamic range, extended high frequency, and precise character of your sound as no other monitors in the business. Experience the 4400 Series Studio Monitors at your JBL dealer's today.

**CONSEQUENCES:** You'll never know the "truth" until you do.



JBL Professional  
8500 Balboa Boulevard  
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