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FEATURES



20 SPINAL TAP

These fictitious British superstars are back with more blaring rock anthems and screaming guitars. Still tortured by drummers who mysteriously explode and die, the band is back and more focused than ever.

By Pat Lewis



28 RIKI RACHTMAN

Musician, businessman, resident headbanger—Riki has gone from poverty to celebrity status with lots of hard work, perseverance and a little help from his friends. Find out how it all happened.

By Richard Rosenthal

22 RELATIVITY'S CLIFF CULTRERI By Steven P. Wheeler

24 MEDIATION By Lynda Martyn & Marcia Pear

26 BAND GRIPES Compiled by Tom Farrell

34 BAND DIRECTORY Compiled by Trish Connery

COLUMNS & DEPARTMENTS



Ⅲ FEEDBACK



CLOSE-UP





SIGNINGS & ASSIGNMENTS



A&R REPORT



DEMO CRITIQUE



SONGWORKS



AUDIO/VIDEO



NEW TOYS



16 SHOW BIZ



LOCAL NOTES



FIRST ARTISTS



NIGHT LIFE



CONCERT REVIEWS



CLUB REVIEWS



DISC REVIEWS



GIG GUIDE



PRO PLAYERS



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FEEDBACK

△ Frustrated

Dear MC:

I am writing in regard to several bands in your vocalist wanted section. I am a vocalist in Tucson, AZ. I am 23 and have a very well-trained voice with album and touring credits.

Since I have parted with my band and am willing to relocate, I have taken the initiative to respond to numerous ads in your magazine. After two months of very costly, long distance phone bills, I have yet to get a return phone call from any band.

I feel that if a band can not take a three dollar chance which could decide the future of their success, then they obviously are not serious musicians and have no future in the music business

P.S. Wanted: Established, movin', groovin', funky, soothin' rock & roll band looking for a dedicated singer, songwriter, entertainer with killer voice, look and attitude. Send demo to:

Timmy J.

2556 N. Edith, Tucson, AZ 85716

A Ripped Off

Dear MC:

The Randy Rhoads Charitable Trust Fund Benefit was held at the Shark Club in Los Angeles on December 6, 1991. The event was organized by *Guitar For The Practicing Musician* magazine and myself. The event was a success, with twenty-five musicians coming together to raise money for scholarships in Randy's name. Additionally, Peavey, EV. Yamaha Drums, and KNAC were involved as sponsors, donating time and/or equipment for the benefit.

The check, for \$6,320.00, was presented to Mrs. Delores Rhoads on January 19, 1992 at the NAMM show. Unfortunately, the check bounced and the owners of the club are refusing to make good on their check. They have sited a number of reasons at different times for why the monies owed to the charity have not been paid.

Most of the tickets were sold though Ticketmaster. The club received and cashed the check, but used the money to pay their electrical bill, according to a former bookkeeper of the club. At this point in time, both Jim Myron who owns the building, and the partners from the Las Vegas Shark Club, Chuck Rush and Charlie Snow, are refusing to pay on a check which they signed.

We are in the process of turning this matter over to the District Attorney's office to get the money, and failing that, will prosecute the owners for fraud.

We highly suggest taking your business and money anywhere but these clubs.

Rudy Sarzo Los Angeles, CA

Thanged Up

Steve Johnson Granada Hills, CA

"Ticketmaster sucks. Recently, I purchased tickets for the Ozzy Osbourne concert that's on March 26 at the Long Beach arena. It's quite a bargain at \$16.50 a ticket. The money was to go to build a memorial for the late, great, Randy Rhodes. Well, Ticketmaster, being the kings of screwing the public, tacked on a mere \$5.50 per ticket service charge and a \$2.80 charge per order. That took the \$16.50 tickets right up there with the \$22.93 a ticket, for three tickets. So basically, that's sixty-eight dollars and some odd cents for three tickets. That's roughly \$6.50 per ticket extra charge and out of that I don't think it cost that much for their expenses. Sometimes I wonder why people can't afford to go to concerts. Now I know. I called the Long Beach arena. They told me that they would sell tickets at face value after Monday, if any tickets remained, but they rarely have any because Ticketmaster has first shot at all tickets. I think to rectify this problem, record stores should carry limited numbers of tickets on hand, and the arena should be open the first day of sales. What the arena should do is sell the tickets at face value price, record stores should get a buck or two, because of their convenience, and Ticketmaster should get any tickets that weren't sold on the first day, through the record stores or through the arena itself. I thought that monopolies were illegal, but Ticketmaster proves that they hold all Southern California at their mercy. The lesson I've learned is that if you're in the business to make money, open a ticket monopoly."

Obituary

Joe Gottfried, President of Sound City, Inc. and Vice President of Carman Productions, died on February 25th at the age of 62. In addition to his daily activities of running Sound City, Gottfried also managed such recording artists as Rick Springfield, JJ White, Richard Carpenter and Keel.





DISTRIBUTORS

By Karen Orsi

Both nationally and internationally, the Sunset Strip is legendary to both musicians and fans. Consequently, it has remained an eterral playground of movers and shakers on the cutting edge; a rite of ascension required for all bands wanting to "make it." In some ways, the Sunset Strip is the last bastion of artistic independence for bands before they get signed and are thrust into the catharsis of managers, contracts and the infamous "music business." It is more than just Hollywood; it is more like a cross between Las Vegas and New York. It is in the face of such cutthroat competition that some feel they cut their own niche, that they try the hardest and make the most lasting impression.

One of the requirements of being an up-and-coming legend of the Sunset Strip is to create a sellable package of music, one that loyal fans will snatch up at almost any price at those memorable, historymaking gigs. So you have the demo, you have the fans, you have the shows that get lots of ink. How do you tell the kids in lowa that you're coming; that you're just about to

make the big time?

Big Time Distributors, that's how. Masterminded by Laurie Gorman, a woman with almost fifteen years of publicity experience behind her working with acts like Janet Jackson. Lenny Kravitz and the Cult, Big Time reaches its buyers in local music publications all over the nation and even reaches some places as remote as Poland. Using her vast knowledge of the printed ins and outs of the world's music circuit, Gorman advertises strategically and runs a mail order service making the music of the Sunset Strip available worldwide. She pinpoints brilliantly areas that would not have any other

means to get the music otherwise. As her mailing list increases, so does each band's popularity. Some of her more recent ads can be seen in Metal Edge, RIP and Circus.

According to Gorman, Big Time's customers collect the tapes as collector's items, in the hopes that when the band gets signed, they will have a sort of first edition. Most expect the band's sound to change at least some when the record company gets involved, so in this way the real sound of the Sunset Strip is now in the hands of folks who would never get a glimpse of the legend otherwise. Her buyers are musicians, collectors, fans and just plain kids who gleefully send away for the music of wild-looking bands no one has ever heard of in Des Moines. But the Sunset Strip legend lives on, and thanks to Big Time, it is now stretching its glamorous tentacles across the nation and the world.

Her current catalog includes Mys-

tery City, the Big Sky, Kelly Deco, Lovedog, Shame, Trip Trigger, Sam Mann, Crash Palace, New Reign, Creature, Crusade, Rokzilla, Dean Lopes, Rude Awakening and Heavy The World. The Big Time contract clearly establishes Big Time as mailorder distributor and the artist as manufacturer. Each band is given a generous blurb in the catalog and a photo, and the catalog is sent to each name on the company's vast mailing list. For the bands involved, all that is required of them is a minimum of ten pieces of product and a photo and bio. They are paid a royalty on each unit sold, and the royalties increase with sales. Definitely, as Laurie puts it, "it's a win-win situation." The artist is able to increase sales and bring fan base numbers with them to meetings with prospective labels. Since Big Time is mailorder only, they have no problem with a band's sales at gigs or in retail

The blurb on the front of the Big Time catalog goes like this: "Congratulations! You are holding in your hand a one-of-a-kind item! It's your ticket to Los Angeles' Sunset Strip! The blood, sweat and tears that go into these recordings represent the most important part of these bands' careers, and this is your chance to become a part of history and collect the music of tomorrow's platinum stars!"

Gorman was inspired to get into this business, she says, by all the great bands she has worked with and seen through the years who were not signed or were passed up by labels for less talented acts. Big Time is her way of doing something constructive for the immense pool of struggling, talented acts still waiting for their ship to come in. She believes very deeply in the bands represented in her catalog and offers a 30-day, money-back guarantee on all her products.

A catalog can be obtained by writing Big Time Distributors, 8424A Santa Monica Blvd., Dept. #708, West Hollywood, CA 90069.

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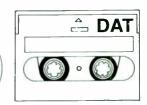
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Proposed CD Longbox Ban Sparks Controversy

By Steven P. Wheeler

Los Angeles-The Recording Industry Association of America (RIAA) has brought years of speculation to a halt by declaring that the controversial CD longbox is not long for this world, RIAA President Jason Berman proclaimed that compact discs will be packaged in the 5 1/2 x 5-inch jewel box-only format by April of 1993.

For years, the 6x12-inch longbox has been the target of environmental groups who see the disposable packaging as a dangerous-and avoidable-waste problem.

But, despite the RIAA putting an end to the speculation, the debate between retailers and the recording industry has only just begun. The problem stems from the fact that retailers have long opposed the jewel box solution, saying that the change will mean drastic and costly restructuring of retail outlets which are currently set up to properly display the CD longbox.

"This announcement is like an atom bomb going off," explains Stan Goman, Senior VP of the Sacramento-based Tower Records chain. "Now the mushroom cloud's in the air and the fallout's starting to come down, and we'll have to wait and see what the damage is."

According to Goman, the RIAA never had any discussions with the retailers just prior to the announcement, saying "they just fired their cannons."Yet Tim Sites, RIAA Vice President of Communications, says

that the decision has been a long time coming: "In March of last year, the association declared that the longbox was dead, and since that time, our member companies have been working on the development of alternative packaging ideas, like the Digitrak. But over the past few weeks, the decision came down that a jewel box size was the overwhelming choice.'

However, questions remain as to how the retailers are going to cope with the changeover. "This isn't a done deal by any means," insists Tower's Stan Goman. "The RIAA has gotten itself into a real mess with this announcement. I think it's too soon. We'll know a lot more after the upcoming NARM Convention."

One record company executive, who spoke on the condition of anonymity, says that the record retailers have known for years that this time was going to come: "From the very beginning of the CD phenomenon, it was understood that the longbox was an interim solution. The whole reason behind the longbox is that it was easier for the retailers because the longbox could fit into the then-existing record racks."

RIAA spokesman Tim Sites admits to having no idea as to how the retailers will be assisted during the changeover. "Our member companies will be in dialog with the retailers, talking about making this an easy and painless transition. What form that takes-whether it's discounts on products or a blank sum of money to help with the refixturing of the stores, I have no idea. That decision will be left up to the individual companies. We felt that with the upcoming NARM Convention, it would be a perfect opportunity for people to roll up their sleeves and start discussing the options.'

Tower's Stan Goman laughed aloud when the prospect of record companies giving financial assistance to the retailers was mentioned. "How are they going to do that? Are they going to lower the prices of CDs? Of course not. Are they going to lower the prices for the companies who are in Chapter 11? They don't have any idea what they're

Industry Debates Accuracy Of SoundScan

Garth Brooks: The New King Of The LP Charts

By John Lappen

Los Angeles-Has Michael Jackson, who many have proclaimed the "King of Pop," been dethroned? He has according to the Billboard Top 200 album chart. While Jackson's Dangerous LP has been selling well (four million and counting), it has remained firmly entrenched in the Number Two slot behind country superstar Garth Brooks' Ropin' The Wind LP. Brooks' sixteen weeks at Number One-including a six-week consecutive stay in the top spot (it's already sold six million)—as well as having two previous albums, No Fences and Garth Brooks, in the Top Thirty, is nothing short of phenomenal.

But, as impressive as Brooks' success has been, rumblings of discontent are heard from those critical of SoundScan, the sales reporting firm that has revolutionized the Billboard charts. Since only those sales figures from retail chains that use the service are reported, figures from "mom-and-pop" stores and other independents which do not subscribe to SoundScan are not reflected on Billboard's rankings.

"I think it's a non-issue," says Joe Mansfield, VP of Sales & Marketing for Brooks' Nashville-based label, Liberty Records. "I think that any plus or minus figures that aren't reported to SoundScan because they're outside of that system are not large enough either way to be a factor in sales and chart position," continues Mansfield. "I trust the SoundScan numbers."

Zomba Publishing's metal A&R rep Jon Sutherland agrees, "There

is no doubt that SoundScan is accurate. But the one hole in the entire SoundScan chart theory is that until everybody is hooked into it-and by that I mean the mom-and-pop stores-sales figures won't be totally representative of all of the sales action taking place. Capitol Records has gone on record saying that there were approximately 200,000 Hammer records sold that have gone unreported because they were sold by mom-and-pop stores. Even if a small store sells only two or three copies of an album, it all adds up, because there are thousands of these stores across the country that aren't reporting to SoundScan. Until everybody gets under the SoundScan umbrella, there are going to be a few holes here and there, which means that some people will continue to complain.'

Russ Bach, President of CEMA Distribution, which distributes Brooks and Hammer, likes the present system. "On Garth's record, we feel the numbers are very accurate. They're very reflective of what we're doing saleswise. What I've heard is that the mom-and-pop stores complain and say the figures aren't accurate because they don't reflect those type of sales. If there is any inaccuracy, that's where someone might find it. But, for every store that caters to a Michael Jacksontype buyer that isn't reporting to SoundScan, the same could be said of stores with a country music clientele that aren't reporting to SoundScan. In the big picture, I think we're getting fairly accurate

ART PROTECTION



Congressman William Hughes, BMI songwriter Barry Manilow, Capitol-EMI Music President/CEO Joe Smith and Sony Music VP Stan Nimiroski prepare to testify before the House Subcommittee on Intellectual Property and Judicial Administration in support of the Audio Home Recording Act, which promises to keep creative works properly protected.



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SIGNINGS & ASSIGNMENTS REWS

By Michael Amicone

company



Danny Goldberg

Danny Goldberg has been appointed Senior Vice President of Atlantic Records. Goldberg, who, prior to his appointment, was the founder/President of Gold Mountain Entertainment, will focus on signing and developing new and established recording artists for the label. Goldberg will continue to act as a part-time consultant to Gold Mountain, whose roster of talent includes Grammy winner Bonnie Raitt, Nirvana, Rickie Lee Jones and Grammy winning producer David

In more Atlantic news, Jeff Burdette has been named Assistant to Paul Cooper, Senior Vice President & General Manager of Atlantic Records, West Coast. Prior to his appointment, Burdette was Director of West Coast Artist Relations for Gibson Guitars.

Christine R. Hanson has been appointed to the post of Vice President of MCA INC. In related news, David Zimmer has been promoted to the post of Communications Manager, Corporate Communications and Public Affairs. Zimmer's career credits include a thirteen-year stint as the Los Angeles Editor of Bam magazine.

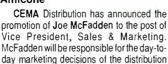


Nora Kinnally

Chicago-based Alligator Records & Artist Management, Inc. has announced the appointment of Nora Kinnally to the post of Vice President in charge of Artist Relations. Kinnally joined the blues and roots rock-oriented label in 1986 and was previously Artist Director for the company

Capitol Records has named Lori Froeling to the post of Director, Business Affairs. In her new position, Froeling will negotiate contracts and handle general business affairs for the label, while also serving as the primary attorney for Hammer's new Capitol co-venture, Bust It Records.

Sony Music has announced the appointment of David Pestkowski to the post of Associate Director, Data & Security Controls Accounting, Pestkowski will perform his duties out of the label's New York headquarters



A&M Records has appointed Tony Collins to the post of Regional Director Promotion, West Coast. In his new position, Collins will handle the label's promotional efforts for garnering airplay on urban radio stations



Frances Pennington

Frances Pennington has been named to the post of Vice President, Publicity, for the EMI Records Group North America, the label combine housing EMI, SBK and Chrysalis Records. Prior to her appointment, Pennington was Vice President of Publicity for Chrysalis Records.

RCÁ Records has announced the promotion of Terry Anzaldo to the post of National Director, West Coast Promotion and National Dance Radio Promotion. Anzaldo, who will concentrate his efforts on the Los Angeles, San Francisco and Seattle markets, will perform his duties out of the label's Sunset Blvd, offices,

Charisma Records has promoted Dale Connone to the post of Associate Director, Pop Promotion. Connone, who will be based at the label's New York headquarters, was formerly the label's Great Lakes Regional Promotion Manager.

JRS Records has announced the promotion of Scott Burns to the post of National Album Promotion Director. Burns was recently the label's National Shooter/Promotion Marketing Manager.



Phil Costello

Virgin Records has promoted Phil Costello to the post of Senior Director of Promotion. Costello will perform his duties out of the label's Los Angeles headquarters.

David Geffen Donates \$1 Million To AIDS Fight

By Sue Gold

Los Angeles-David Geffen has donated \$1 million to AIDS Project Los Angeles, the largest individual donation ever made to the AIDS organization, according to the foundation.

← 6 Garth Brooks

numbers. As long as everybody is playing in the same ballpark, I think it's a true reflection of what is going on. I think the main message is that the success of a Garth Brooks shows us how well country music actually sold in the past, but it wasn't counted in the right way to reflect those sales."

"I'm a believer," says Bill Gilbert, A&M Records VP/Executive Director of Sales. "Obviously, it's the best information that we've ever had. I would prefer 100 percent actual sales-which it isn't. But I don't know how, in the near future, Soundscan could get enough equipment in enough stores to accomplish this. They're reporting 85 percent and making some kind of a formula to allow for the other fifteen percent. When they tell you that you've sold 50,000 units. they're accurate within four or five percent of what you've actually sold across the counter in America. I have no reason to believe that that number isn't accurate. The formula is supposed to cover the absence of the mom-and-pop stores who aren't plugged into the system."

Geffen, one of the first record industry executives to take a public stand against AIDS, is a member of APLA's Board of Governors and has also been a strong supporter of other AIDS-related organizations. "I hope to encourage more people to donate what they can to support APLA, to get involved in their mission to fight AIDS and care for those whose lives are being destroyed by it," said Geffen in a prepared statement. "There's much to be done. It takes not only the commitment of volunteers, caretakers and researchers to fight this tragic modern plague, but funding to support their efforts."

According to APLA, the money will help the organization build a new facility. "Mr. Geffen has seen our client caseload increase, as well as the demand for our many services," said David Wexler, Board Chair for APLA. "Our current facility is inadequate and would inevitably have curtailed our ability to provide the range of programs the community needs. His contribution will help us secure facilities for both our present and projected needs."

APLA is California's largest AIDS service organization and currently provides programs and services for more than 3,000 people with AIDS, which includes a food bank, home health care, legal assistance and counseling."

PLATINUM TEARS



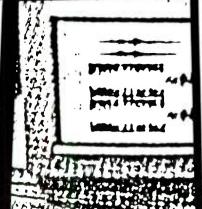
Epic Associated recording artist Ozzy Osbourne recently received a platinum plaque for his million-selling album, No More Tears. It's Osbourne's eighth consecutive platinum album on Epic Associated. Pictured (L-R): Epic President Dave Glew, Randy Castillo, Mike Inez, Sony Music Senior VP Michele Anthony, Osbourne, manager Sharon Osbourne, Epic Associated Senior VP Tony Martell, Zakk Wylde and Epic Associated President Richard Griffiths.

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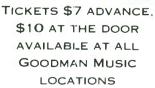
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Anna Statman

Company: Interscope Records

Title: A&R

Dutles: Talent acquisition **Years with company:** One year

Dialogue

Geffen Records: "Iworked at Geffen Records for three years, but it just wasn't a good place for me to be. Creatively, it was a little difficult for me, but professionally, it was a wonderful place with a lot of good people. I guess you can say that the shoe didn't fit or rather, that I didn't fit the shoe. Before Geffen, of course, I was at Slash Records for about seven-and-a-half years."

Why Interscope: "I decided to come to Interscope because it's a new company and it's exciting to come in at the beginning. I also find that I can sign things more quickly than if this was an older, more established company with committees to go through first. Sometimes those companies move slowly because they don't really need new acts. Here, we definitely need new acts. Also, it's great to work with brilliant people like Jimmy lovine and Tom Whalley. It's very exciting here."

Bad Points: "The only thing I really dislike about the A&R gig is that sometimes people get very offended when I don't share their enthusiasm for their work. They seem to place too much weight on my opinion. I hate it when people call me up and ask me for the address of this record company. If they need the address, they can call information or look on the back of a cover or they can call

the office receptionist here. I also dislike it when they call me up and ask me what kind of acts I'm looking for. These people should do their homework."

Good Points: "Music is my life and I love everything about it. I get to listen to music all day long and do a job that I absolutely love. I'm a very idealistic person and I believe that the music industry is very powerful. When I was growing up, music got me through a lot of bad times, so this is another way of getting a message out. Not that music can't be just plain fun.... Sometimes I feel that if I can match the right producer with the right band and they make this great record, that it will impact people's lives. That's how important music is to me."

Scene Overview: "There's nothing really happening in this city now. The scene has gone very underground. But I'm shocked by the apathetic attitude most tapes and bands show these days. I'm also dismayed at the repetitiveness of these bands today. I just wish they'd be a little moré créative with their lives. Right now, there is no central group of kids doing anything; there's no focus to the scene. Everyone here has a different idea about what's cool and what's not. There are a lot of little sub-scenes with a lot of really good garage bands that don't really play in Hollywood."

Talent: "When I look at a band toward a signing, they must first have good songs. I also like bands that are developed conceptually. I don't like bands that decide to do funk rock because funk rock is happening. Naturally, it goes without saying that if the band is very good, it probably has at least one potential star in it. They have to have an awareness of who they are. They have to have an identity. I also prefer working with bands rather than with solo artists. I like bands that are playing the music they're playing because their lives depend on it and not because the music is trendy. Some bands change the kind of music they play from season to season depending on what's trendy—and that's scary."

Traveling: "I travel a lot and so do most other A&R people. We all have networks of people around the country—at record stores or radio stations or branches of a distributor or label—they usually turn us on to the hot bands in their area. So, the truth is that bands really do get signed from all over the country and not just from Los Angeles."

Unsolicited Tapes: "I'm very accessible and it's always been my policy to accept unsolicited tapes. This means that I won't return any of the tapes that are sent to me and it does take some time to go through them all, but eventually I do. I prefer to stay away from commercial metal tapes and commercial hard rock tapes-so please don't send those to me. Also, we don't have a country or a jazz department here, so don't send those tapes either. I also stay away from rap music because I don't have any experience in that field. Every label has a bunch of A&R people and each is into different things. So people should find out what each A&R person likes before blindly sending out tapes.

Signings: "So far, I helped bring in two bands: My Life With The Thrill Kill Kult and Helmet. I feel that I've done more in one year here than I would have done in ten years at another label."

Man/Woman: "I definitely gettreated differently because I'm a woman, but I don't think that has anything to do with the industry I'm in—that has to do with the way women are treated in western civilization. It's a maledominated western society, but that's not something I'm gonna lose sleep over."

The Business: "You have to be very aggressive in this business as in all businesses. I think what bands have to remember is that this is a business. Now, if you want to be an artist and just an artist—that's very cool, but don't expect anyone to give you money. Once you accept money, you've entered into a business contract with someone. And instead of fighting it, you should be having fun with it. Go with it and manipulate it so that you can win.

"Bands should also be very, very careful about the business people that they surround themselves with. This business is no worse than any other, but it's still a business. Don't just jump right into something. Check it out first. If you think something is fishy, take a step back. Don't rush into anything. Meet with a lot of people and hear what they all have to say. There's no reason why you can't be commercially and creatively successful. It's a lot of hard work and nobody's going to give you anything for nothing. But the bands that make it work really hard for their success.'

Advice: "Just considering how expensive it is to live in Los Angeles, most bands would be better off staying where they are. I can't tell them what to do—that's not my job. I'm not here to tell bands how to wipe their butts. I just listen to the tapes and decide whether this particular music is something worth dedicating the next eight years of my life to. Also, wear clean underwear and don't forget to vote."



Shortly before hitting the stage at the Roxy, Gasoline Alley recording act Sativa Luv Box took time out to pose with their label reps. Pictured above from left to right are: Michelle Ozbourne, Gasoline Alley; SLB members Steve Brundege, M. Segal and Patrick Mata; SLB manager Henry Neuman; and kneeling in front is Gasoline Alley A&R Rep Guy Manganiello.



Not too long ago, Victory Music threw a party to officially welcome Ten Inch Men (not to be confused with Nine Inch Nails) to the label. The band's label debut, produced by Neil Dorfsman, is set for a summer release. Shown above are: Dave Coutts, (TIM); Lisa Zambrano, Director/A&R; John McCloy, Mark Templin and Steve Zelenka of TIM; and producer Dorfsman.

Grapevine

Great White bassist Tony Montana has left the band and was replaced with David Spitz, brother of Anthrax member Danny Spitz. The new Capitol GW release is expected this summer.

Anthrax and frontman Joey Belladonna have parted company. All interested vocalists send a tape, bio, photo and video (if available) to: Anthrax, c/o Crazed Management, 210 Bridge Plaza Drive, Manalapan, New Jersey 07726.

Chart Activity

Can't wait to hear Ringo's new album for Private Music. The album was produced by Don Was, Peter Asher, Phil Ramone and Jeff Lynne and contains remakes of "Don't Be Cruel" and the Posies' "Golden Blunders," in addition to Paul Mc-Cartney's "Angel In Disguise" and Diane Warren's "In A Heartbeat," which also features some background singing from Brian Wilson.

Lindsey Buckingham's self-produced Reprise LP Out Of The Cradle is due in stores in mid-April.

Mid-April is also the scheduled release date for the Cure's new Wish album—their first studio effort since 1989

Look out for a new single called "Fabulous" by **Happyhead** on Atco/ Eastwest America. It's the first single culled from the artist's *Give Happyhead* LP and it sounds like Top Ten right out of the box.

Remember the name Tori Amos and the Atlantic album Little Earthquakes. You'll be hearing a lot about

both of them in the near future.

Leon Russell debuts on Virgin in early April with an LP called Anything Can Happen which Russell coproduced with Bruce Hornsby.

On The Move

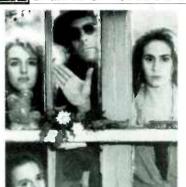
Lots of movement in the Columbia A&R department: Nick Terzo was promoted to Senior Director/A&R West Coast; Maxine Stowe is named Manager/A&R; Benjie Gordon promoted to Manager/A&R West Coast; and Pam Turbov has been appointed Associate Director/A&R West Coast for the label.

Bob Mould signed a recording contract with Rykodisc.

Christian Slater, former coordinator of Music Publishing for Private Music, is looking for a similar position with a major, indie or related industry in TV or Film. Slater can be reached at (818) 909-0213.

Commentary

Would somebody please tell me how NARAS can award a Grammy to R.E.M. in the category of Best POP Performance By A Duo Or Group for their "Losing My Religion" single and then, on the very same show, award them with a second Grammy for Best ALTERNATIVE Music Album for Out Of Time. When I last looked, "Losing My Religion" was on the Out Of Time album. Now. if the album is in the "alternative" category and a single is released from that "alternative" album, shouldn't that single also be classified as "alternative?" Help me, Rhonda!



Daisychain
Contact: Morley Bartnof

(213) 850-8130
Purpose of Submission: Seeking

label deal.

1) 2 3 2 5 6 7 8 9 10

Calling their musical sound "Psyche-delicate," the four members of Los Angeles-based Daisychain are clearly caught in a Sixties time warp. Sounding like a Nineties version of the Mamas & Papas, their vocal harmonies are fine, but the overall sound of the band is pure wimp. Comparatively speaking, Wilson Phillips sounds like a metal band up against these guys. The three songs submitted, "The Day Will Come," "Camera Obscura" and "Diary," are all lightweight hippie tunes that lack substantial choruses. Little fault can be found with either the vocal performances or the musicianship itself, but this stuff is even too lite for Easy Listening! Firstly, the band should write stronger songs with choruses that stick with the listener. Secondly, a little balls in the music wouldn't hurt-and I don't mean make the tambourine louder in the mix!



Daughter Judy

Contact: Elise Healy (818) 763-5334

Purpose of Submission: Seeking

label deal.

1 2 3 4 5 6 6 8 9 10

Originally from New York City, Daughter Judy has spent the better part of the past six months performing in and around the Los Angeles area making quite a name for themselves. Musically, the band lies somewhere between technopop and good old-fashioned rock & roll. The standout on this tape is the second cut called "In Your Arms" with its strong, memorable chorus and snappy snare drum slashes to punctuate the verses. The vocals cut, the solo soars, the track is mighty fine. What follows is a cover version of the Cheap Trick classic, "Surrender," which is performed true to the original but nevertheless lacking in some intensity. A noble try, though. This is a band with promise. Their originals are very close and their choice of a cover song was perfect. These guys (and girl) could be as close as a song or two away.



Soul Dogs

Contact: Soul Dogs (818) 997-1926 Purpose of Submission: Seeking

label deal.

1 2 3 5 6 7 8 9 10

Brad Prosa, Jim Gianettoni, Jan D'Amore and Mike Dockery are the four musicians who comprise Soul Dogs—a band that combines the fury of hard rock with the emotions of blues-oriented rock & roll. The band has been together for about two years, so the musicianship portion of this tape is rock solid. However, they do need help in the songwriting department. Also, lead singer Brad Prosa borders on being a screamer and his voice has to be called an acquired taste. This is a simple case of a band's musical abilities being far ahead of their songwriting abilities. Though the performances of "Whiskey Woman," "Angel" and "Like A Bullet" are all top-notch, the fault lies in the structure and strength of the original tunes themselves. As the band develops and continues to write together, the material will automatically get stronger.

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

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SONGWORKS—PAT LEWIS



Pictured is Kathy Fisher, a local singer/songwriter who was fea-tured on a_recent ASCAP and Coconut Teaszer-sponsored "Best Kept Secrets" held bimonthly at the Teaszer in West Hollywood.

Songwriter Activities

Local L.A. band Congregation has placed the song "Ride" (published by Snack Bar Music) in the new Oliver Stone production, South Central, which is scheduled to be released sometime this summer.

Every first Thursday of the month L.A.'s songwriting community gathers at Billy Block's Western Beat American Music Showcase held at Highland Grounds Coffee House in Hollywood. For more info, call Billy Block at (310) 372-8306

PolyGram/Island Songwriter Activities

Fiddle player Lisa Germano is currently on tour with John Mellencamp.

Jon Bon Jovi and Richie Sam-



PolyGram/Island Music songwriter/artist Jim Ellison from Chicago-based pop band Material Issue is currently in the studio recording for Mercury Records.



In celebration of their 20th Anniversary in the publishing business, Chrysalis Music released several promotional items. To help market their newly purchased Ring-A-Ding Music catalog, Chrysalis put together the Very Very Best of Dorsey Burnette, a promotional CD which contains 27 full-length versions of his original recordings and numerous covers. The publishing firm also released a double-length promotional CD entitled 20 Years of Chrysalis Music (pictured), which includes tunes by Jethro Tull, Billy Idol, Pat Benatar, Eddie Money and Rod Stewart. An accompanying songbook is available through Cherry Lane Music at retail music outlets around the country.

bora are writing for the next Bon Jovi album, which is tentatively set to be released in late 1992

The long-awaited Brian Mc-Knight album is being mastered and will be released in the spring.

The new Michelle Shocked album is finished and will be on the street momentarily as will the Gutterboy LP

Cinderella's song "Hot And Bothered" is featured in the hit Paramount film Wayne's World.

The Scorpions are featured on

the Morgan Creek soundtrack album Freejack with their song "Hit Between the Eyes.

New Songwriter Signings

Songwriter Mark Mueller-noted for his work in film, television and records-has signed a publishing agreement with BMG Songs. Mueller recently had a hit single with Amy Grant's "That's What Love Is For." In addition, his songs have been recorded by a wide range of



Barbara Vander Linde joined Geffen Music as Professional Manager, West Coast. She will be based out of Geffen's office in Los Angeles.

artists including Heart, the Pointer Sisters, Earth, Wind and Fire, Little Richard, Jermaine Jackson, Al Jarreau, Placido Domingo, George Benson and Peter Cetera, among others

Bobby Blue Bland, who was honored as a Rock & Roll Hall of Fame Inductee, signed with BMI.

The Business Side

Steven K. Rosen has joined the Gorfaine/Schwartz Agency as Vice President of Management and Publishing. The former national director of A&R for Peermusic will oversee the expansion of the Los Angelesbased agency specializing in music for film and television into management and publishing areas. At Peermusic, Rosen was responsible for signing and overseeing the career development of Peermusic artists and songwriters such as Jud Friedman (co-writer of James



Epic recording artist Doug Stone celebrated his third Number One single "A Jukebox With A Country Song" at a party at BMI Nashville, sharing the spotlight with songwriter Gene Nelson (whose other hits include "Burnin' Old Memories With A Brand New Flame" and "Eighteen Wheels And A Dozen Roses.") Pictured (L-R) are: Stone; Joyce Rice, BMI; Roger Sovine, BMI; and Nelson.



Steven K. Rosen has joined the Gorfaine/Schwartz Agency as Vice President of Management and Publishing.

SONGWORKS—PAT LEWIS



In the middle of Los Angeles' most furious rainstorm, EMI Music Publishing held a party to congratulate Martin Bandier on his promotion to the position of Chairman and CEO of the publishing firm. Pictured are (L-R): Pat Lucas, Vice President and General Manager, Film and Soundtrack Division, EMI; Robbie Robertson, EMI Music songwriter/artist; and Bandier.

Ingram's Number One single "I Don't Have the Heart"), the Spent Poets (Geffen), Jeannette Katt (A&M), the Williams Brothers (Warner Bros), and Marvin Etzioni (Restless Records).

Geffen Music, the publishing arm of the David Geffen Company, began its fifth year of operation with a major staff expansion including the opening of a New York office. Tapped to run the New York office is Terence Lam, who took on the position of Professional Manager, East Coast. Joining Geffen's Los Angeles staff is Babara Vander Linde, who was appointed to the position of West Coast Professional Manager.

Lars Karlsson has been appointed Managing Director of BMG Music Publishing Scandinavia AB in Stockholm, Sweden.

Joe Kiener has been appointed Senior Vice President of EMI Music Publishing.

Warner/Chappell Music has arnounced the promotion of Edward P. Pierson to the position of Vice President, Legal and Business Af-

Todd Vunderink has been appointed to the position of Vice President for Concert Music at Peermusic. Rahul Mital has been appointed to the position of Assistant Controller, Peermusic.

Steve Holmberg has been promoted to Vice President Finance at PolyGram/Island.

Joan Schulan has been appointed to the position of Vice President Administration and Licensing, PolyGram/Island Music.

PolyGram/Island Music will be moving their office to the A&M Records lot. The new address is: 1416 N. La Brea Ave., Hollywood, CA 20028

BMI, the performing rights society, has appointed Laurle Leigh Benjamin to the position of Broadcast Manager for the Southwest. Benjamin will be based in Dallas.

Terence Lam joined Geffen Music as Professional Manager, East Coast.



Songwriter Mark Mueller signed with BMG Songs. Pictured (L-R) are: Danny Strick, Senior VP and GM, BMG; Stan Milander, Mueller's film agent; Deborah Dill, Senior Director, Creative Affairs, BMG; and Mark Mueller.

PUBLISHER PROFILE



David Renzer

Senior Vice President/ General Manager Zomba Enterprises, Inc.

By Pat Lewis

nally founded in London approximately fifteen years ago," says David Renzer, Vice President/General Manager via a telephone conversation from the Zomba offices in New York. "It grew from managing and representing Mutt Lange as a record producer, who we still currently represent, to developing a full-fledged record producer/management division, which currently operates in England and in the U.S.A. From there, grew Zomba's publishing companies—Zomba Enterprises Inc. (ASCAP) and Willeston (BMI)—Jive Records, Battery Recording Studios (which currently includes five state-of-the-art recording studios in London) and some other related businesses.

"In the U.S, Zomba initially started with a New York office twelve years ago. We have three state-of-the-art recording studios called Battery, an equipment rental company called Dream Hire, and of course, we expanded Jive Records, as well as the publishing company. Also within the last four years, Zomba has opened an L.A. office, a Nashville publishing office, and we have a twenty-four track recording studio in Chicago. We recently entered into a sub-publishing agreement with BMG, who now sub-publishes the Zomba catalog outside of the UK and Repairs."

Renzer, who began his career in the music business as a writer/ producer and music law student, joined Zomba Enterprises seven years ago as a professional manager ("song plugger"). He quickly moved up the ranks to his current position as Senior Vice President/General Manager. "I oversee the publishing division as well as the producer/manager division for North America," explains Renzer. "It's very exciting because I think Zomba has created and continues to build one of the finest independent music companies around. And we're a fairly low-key company. A lot of people don't realize the clients that we represent and what we have on the charts. For instance, we continue to represent Mutt Lange, who was nominated in six categories at the Grammys this year. Zomba was nominated in twelve different categories as well. We publish other talent such as Teddy Riley, who is involved in seven songs on the Michael Jackson album. We also publish Levert (Atlantic), the Womacks, the Winans, Def Leppard, Anthrax, Iron Maiden, and much more. We currently are on the charts with the Juice soundtrack, Traci Lords, Pretty Woman soundtrack, Doug Stone, Patty LaBelle, Cher, Esther Williams, Heavy D and the Boys, Bonnie Raitt, the Robin Hood soundtrack and so much more. On the pop LP chart, we're involved with about 28 to 30 albums. And we're involved with that much product on a pretty regular basis!

"The company has exploded in terms of its growth in the last four years. For instance, our country music publishing office, which got a Grammy nomination with the Number One Country single 'Diamond Rio,' is making terrific inroads as a country publisher—building with our Quality Over Quantity approach. And we currently have numerous albums on the country chart. So it's really exciting to see the country operation grow."

In terms of publishing, Zomba tends to sign writer/producers and hard rock acts. "We always have tried to develop writer/producers," says Renzer. "Not that we wouldn't sign Diane Warren to a publishing deal—although Diane Warren is now producing. We are equipped with recording studios to really help our writers develop and the publishing company is very fortunate to have a great working relationship with our record company, which I know, from personal experience, isn't always the case with a lot of other companies. But here, there's a real team effort and a real focus made to involve the publishing company. For instance, if a new act is signed, we look seriously at who can get involved as a writer/producer from our staff. It's a nice family creative atmosphere."

Even though Zomba does not officially accept unsolicited tapes, it isn't all that difficult to get a tape heard. "We try to limit submissions to known contacts in the industry," says Renzer, "however, tapes do get through and actually do get listened to. In fact, it was through a tape in the mail that I discovered Eric Foster White, who we signed. And there's a new writer/producer who we're trying to sign now, whose tape also came through the mail. So, there is still validity in unsolicited tapes. But the problem is, there's only so much time in a day and we try to get to it, but it can end up taking time before we actually do."

AUDIO/VIDEO—MICHAEL AMICONE

IN THE STUDIO

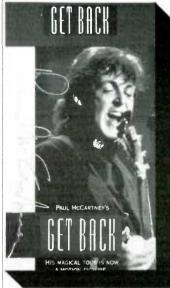


Veteran blues guitarist Johnny Winter (plctured right) recently lent his sizzling guitar riffs to the song "Hard Head," a track from suave blues rock vocalist Robert Palmer's upcoming EMI release.

VISIONS OF U.S.: The Eighth Annual "Visions Of U.S." home video contest, sponsored by Sony Corporation of America and administered by the American Film Institute, has been announced. All entries must be produced and submitted on half-inch VHS, Beta or 8mm videocassettes and can be no longer than 20 minutes. Entries will vie for prizesincluding state-of-the-art Sony camcorders, and the grand prize, a new CCD-V801 Hi8 Handycam Camcorder-in the following categories: fiction, non-fiction, experimental, music video and the new young people's category. Judges for the contest include directors Francis Ford Coppola and Mario Van Peebles, songwriter/artist Carole King and actress/producer Shelly Duvall. Entry deadline is June 15, 1992. For more info and an entry brochure (everyone who enters receives a blank Sony tape), call (213) 856-7743, or write: Visions Of U.S., P.O. Box 200, Hollywood, CA 90078. ANDORA STUDIOS: Producer Michael J. Jackson, mixing tracks for B.B. Chung King's Windswept/

Pacific debut album, engineering expertise supplied by Chris Minto and assistant Elaine Anderson...Mic Guzauski, remixing "Stolen Mo-ments" for Jody Watley and MCA and "Deeper Than A River" for Olivia Newton John and the David Geffen Company, assisted by Elaine Anderson and Terry Reiff...Don Murray, mixing tracks for the GRP All-Star Band (Elaine Anderson assisting) and tracking/mixing songs for Don Grusin's latest GRP records (Tanya McGinnis-Potvin and Bino Espinoza assisting)...Bill Schnee, mixing tracks for Al Jarreau's next project on Warner Bros., Tany McGinnis-Potvin and Luis Quine assisting on the sessions...Producer/songwriters the Williams Brothers, remixing Angel's new single for Virgin Records, Jack Benson manning the console, with Luis Quine and Terri Reiff assisting...Eddie Kramer and Garth Richardson, mixing tracks for Warner Bros. debut act the Power Trio From Hell, Tanya McGinnis-Potvin and Bino Espinoza assisting.

SUMMA MUSIC GROUP: Virgin recording act the Wallflowers, in Stu-



dio A, mixing tracks for their debut album, producer Paul Fox shepherding the sessions, with engineer Ed Thacker suppyling the sonic expertise and Scott Blockland assisting...In Studio B, fellow Virgin recording act Immature, overdubbing for their future release, Kipper Jones producing and Robin Laine engineering

ENCORE STUDIOS, INC.: Sony Music artist Regina Belle, tracking and overdubbing on a new project with producer James Carmichael, engineer Barney Perkins and assistant Milton Chan...MCA recording artist Bobby Brown, working on a track for his eagerly awaited next MCA effort, Whitney Houston dueting with Brown, Teddy Riley producing the session and engineer Jean-Marie Horvat and assistant Milton Chan manning the console...Producer Humberto Gatica, overdubbing and mixing for EastWest Records artist Lisa Hale, engineering duties performed by Alejandro Rodriquez and assistant David Betancourt, and producing and engineering for Celine Dion, assisted by Alejandro Rodri-

GET MAC

Richard Lester, who directed the Beatles' great first movie, A Hard Day's Night, as well as their fullcolor follow-up, Help!, is back working with Macca on this 90-minute film documentary of McCartney's mammoth world tour (which saw a limited theatrical release during the holiday season), and the results are not as satisfying as the earlier films. Fans of McCartney and the lucky many who saw his world tour will find much to like in Get Back, released by Vestron Video. But, despite some interesting moments, the film gets bogged down when director Lester tries for poignant commentary by intercutting historical footage with shots of McCartney performing. Still, the band is tight, the songs are great and McCartney's musical genius shines throughout.

-Keith Bearen

guez, Milton Chan, David Betancourt, Kenny Ochoa and Tina Antoine... Warner Bros, recording artist Myriam, mixing tracks with producer Juan Carlos Calderon, engineer Humberto Gatica and assistants Alejandro Rodriquez and David Betancourt.

MUSIC GRINDER STUDIOS: Japanese act Rio, recording tracks for their latest Excell Productions album with engineer Gabe Moffat and assistant Greg Grill...Producer Arnolpho Lina, recording and mixing tracks for Brazilian artist Gilberto Gil's latest Warner Music International release, Greg Grill assisting on the sessions...Qwest act Whose Image?, recording and overdubbing for their new release, Fema Jiya producing and engineering the project with assistant Greg Grill...Chuck Plotkin, producing sessions for Chameleon Records artist Doc Lawrence, engineer Micajah Ryan turning the knobs, assisted by Greg Grill...Producer Rick Nowels, laying down tracks for singer Kim Wilde, Kevin Smith engineering the sessions, Greg Grill assisting.

LINEAR SESSION



Atlantic recording act Linear is pictured in the studio during sessions for their next record. Pictured (L-R, standing): Charlie "Steel" Pennachio, Wyatt "Riot" Pauley and Joey "MC Wolfgang" Bang of Linear; (sitting at the console) producer David Frank and engineer Carmen Rizzo.

ON THE SET



Director Lionel C. Martin and Scotti Bros. recording artist May May, daughter of boxing legend Muhammad Ali, are pictured on the set of the video shoot for "Life's A Test," from the album The Introduction.

PRODUCER (ROSSTALK



ROGER BECHIRIAN

By John Lappen

ith a resume that includes references to pubs and trash cans, those not familiar with music might think Roger Bechirian is a real ne'er-do-well. But upon closer inspection, Bechirian's credentials are impeccable. It was he who helped in sculpting the sound for such seminal movers and shakers as Elvis Costello, Squeeze and Nick Lowe during the heyday of Britain's late Seventies "pub-rock" period.

Born in Calcutta, India, of British parents ("Our deep, dark family secret is why my father chose to relocate to India," laughs Bechirian), the London-based producer grew up in a household filled with music. "There was always music being played—although I was the only one who decided to pursue it as a full-time career, much to the chagrin of my father," he says with a wry smile.

Beginning as a low-level engineer in the early Seventies at Eden Studios in London, the talented Bechirian rose through what he calls the "British producers equivalent of a caste system" to full-blown producer status. As a house engineer, Bechirian worked with such luminaries as T. Rex, Jethro Tull and the Bay City Rollers. "My early background was very diverse engineering-wise. I even worked on some of the early Sex Pistols stuff."

It was while working in London as an engineer on a record by a San Francisco band called Clover (those musical historians in the crowd will recognize the name as one of Huey Lewis' first band endeavors) that Bechirian met his soon-to-be-mentor Nick Lowe. "We didn't get on at first—I was a long haired loonie and Nick was very laid-back—but he soon took me under his wing."

That fortuitous meeting allowed Roger to connect himself with many

of London's cutting-edge, pre-punk notables, courtesy of Lowe. Assigned to re-mix a couple of tracks on Costello's My Aim Is True LP, both Elvis and Lowe were impressed enough to offer him a gig as full-time engineer on Costello's classic This Year's Model LP. "It has also helped that I'd had a big hit with Stiff Records artist Lene Lovich working as a producer. I had worked on her album Stateless, which spawned a smash single entitled 'Lucky Star.' The combination of meeting Nick and having had prior production success really got me on my way."

Bechirian went on to produce the three Undertones' albums. "It was a marvelous time to be involved in music. There was a sincerity and lack of pretense that characterized the pre- and post-punk era that really isn't apparent today. Plus, there was always a sense of history swirling about because of the artists involved."

Perhaps Bechirian's best-known production triumph is his sterling work on the classic Squeeze LP East Side Story, featuring Squeeze's signature song, "Tempted." "I was offered the chance to produce them through my Stiff Records and Elvis Costello connections. It was a quick record to make, something that Squeeze wasn't used to. It was great fun, very spontaneous. The only tune that really required lots of work, ironically enough was 'Tempted.' We did countless versions of it...rock, pop and even country. Nothing really worked out until Paul Carrack tried singing it. Up until then, Glen Tilbrook had been doing the vocals. He's a fine singer, but 'Tempted' didn't really click until Paul gave it a go.

The quick-witted and affable Bechirian, whose musical tastes run the gamut from heavy metal to jazz, credits Lowe with being his major career influence. "As a producer, Nick has the uncanny ability to sense which take is the one to use, which take would be the one to withstand endless overdubs and remixes and still be able to be exciting. That is the biggest thing I've learned as a producer and tried to emulate."

Bechirian lets loose with a hearty chuckle when asked to describe his production philosophy. "I like to use a phrase when working with bands that says 'make it sound expensive.' I don't care if we're using cheaper equipment, or if we're in an eight-track studio, there are always ways to make something sound better."

Bechirian also describes himself as "more of an instinctual rather than intellectual type of producer, I'd much rather work with a group of people in the studio, though, rather than just one individual. There's lots more stress involved when trying to make one person sound like a group, particularly when there are session musicians involved who don't really have a strong connection to the artist outside of that particular session. It's important to make things sound as real as possible. But my overall philosophy is to have a good time and not dictate to the artist. A producer's job is to become a part of what's going on, without getting in the way.

NEW TOYS—BARRY RUDOLPH



Dual Deck from Tascam

The 202 MKII is the first deck I have seen that records on two cassettes at the same time. This is the perfect way to make mirror image master cassettes from an external master. If you want to use this deck for mixdowns, you will make a cassette to keep and one to give away.

The 202 also runs at twice speed for saving time and also features dual synchronous recording for sequential recording of both sides on both decks. Since the 202 has

dual continuous auto-reversing playback, each transport has two motors with a rotating head and auto tape selection. Both decks have Dolby B and C as well as Dolby HX Pro. There are also dual microphone inputs, a headphone output and wireless remote capability.

The Tascam 202 MKII sells for \$399 and for more information, contact Tascam, 7733 Telegraph Rd., Montebello, CA 90640. Phone: (213) 726-0303.



New Ten-Piece MasterTouch Drumset from Remo

The newten piece "Terry Bozzio" drumset is in the MasterTouch Series, and features Acousticon 516 drum shells with a limited lifetime warranty.

The kit includes five tom-toms, 14X14 and 16X16 floor toms, two 20X22 inch bass drums and a 6.5 inch snare drum. The toms come with clear Ambassador batters, Ebony bottom heads and the two kicks get

PowerStroke 3 bass drum batters. The set is available in seven different Quadra colors with hardware and drum mounts extra.

The Ten-Piece set costs \$3,295. There are also five- and six-piece kits available in the 1992 MasterTouch line. For more information, contact Remo, Inc., 12804 Raymer Street, North Hollywood,CA 91605. Phone: (818) 983-2600.



Roland's FP-8 Digital Piano

The lightweight, portable FP-8 has a fully weighted 88-note keyboard that features a new hammer mechanism. Since the FP-8 uses the same sound sources as Roland's HP-Series Digital Pianos, this piano is great for either stage, studio or home use.

There are 16 different sounds including: piano, electric piano, vibes and strings. You can layer sounds together and add chorus or reverb from a built-in effects unit. With keyboard action that duplicates the feel of an acoustic piano, the FP-8 has jacks for two pedals. One is the damper while the other can

be either a soft, sostenuto or expression pedal.

The FP-8 also has a 4,500 note capacity recording system that allows you to record a song and then play along with another sound. Rounding out the FP-8 is the built-in amplifier and speaker system for home of onstage monitoring. There is also an input jack to "mix" another instrument along with the sound of the FP-8.

The Roland FP-8 sells for \$2,695 and for more information, contact Roland Corp US at 7200 Dominion Circle, L.A., CA 90040. The phone number is (213) 685-5141.

SHOW BIZ—Tom Kidd



Carly Simon, who won an Oscar for the theme from Working Girl and wrote songs for Mike Nichols' Heartburn, wants you to know she is presently working on songs for the just released Fox film This Is My Life. Life, which stars Julie Kavner, is based on a book by Nora Ephron, who also wrote Heartburn. Simon also wants you to rush to your nearest book store and pick up a copy of her new book, The Fisherman's Song. This third book is said to be a very Nineties version of girl loves boy, girl loses boy, though the fear of

commitment is a central theme. Simon's previous two tomes, *Amy*, *The Dancing Bear* and *The Boys Of The Bells* were intended to be read by children.

A black sequined glove once owned by **Michael Jackson** has brought\$1,000 at an auction of Jackson family belongings seized for non-payment of storage costs. "He's a legend and a great showman. I hope the glove will make my grandchildren rich some day," said **Thomas** Boe of Ventura, the glove's new owner. Also auctioned were instru-

ment storage cases and instruments.

"If I had my life to live over," said Linda Ronstadt, "I'd go straight to opera. Not waste any time. Make it in opera." Though the former folkie was known for her pop smarts originally, one notes she hasn't sailed those seas since the 1983 big band Lush Life. Though her New York stage debut in The Pirates Of Penzance

went over big, the filmed version did not, a point that hasn't escaped Ronstadt. "I have no desire to make movies, nor am I interested in doing a video," she says. "I like live theatre." Her latest offering, *Mas Canciones*, is a follow-up to her 1987 album of Mexican folk music. She also sings two songs in the movie, *The Mambo King*.

While touring South Africa, Paul Simon told the press there that he will donate an unspecified amount of money to build a music academy there in honor of Ladysmith Black Mambazo, the group that performed with him on his Grammy-nominated Graceland CD. Simon's five-concert tour, which drew smaller than expected crowds, was the first by any international star since the lifting of the cultural boycott imposed to protest apartheid.

Tri-Star is reportedly giving director Bruce Beresford close to \$500,000 to turn down other offers until they can ready the big-screen version of Les Miserables. Word is the project is moving along and could be ready for casting by August, with a European production beginning in January, 1993.

We hear that casting is under way for a stage musical treatment of the hit 1982 Peter O'Toole flick, My Favorite Year. Rehearsals are set to begin in June for a fall opening at Lincoln Center.

Jean Stapleton is playing the part of an operatic Julia Child in a play called *Bon Appetit!* "What makes it funny is the recognition factor of who Julia Child is," Stapleton said. "A national treasure is what she is. What's funny, too, is a mixing scene where she has a race between an electric mixer and the hand-whipping of egg whites." Written by composer Lee Hoiby, *Bon Appetit!* can currently be seen at Boston's Emerson Theater.

Local heroes Congregation will have a song featured in an upcoming Oliver Stone production entitled South Central. Not much is known about the flick except that it's due for a late May or early June release and is probably about neither the Doors





nor the Kennedys. We do know that Congregation features former members of bands we really liked such as Puppets of Mankind, Francis X and the Bushmen and Human Drama. Congrats, guys!

Congratulations to Westwood One's Walt "Baby" Love on the tenth anniversary of his nationally-syndicated show, *The Countdown* and, coincidentally, his 25th year in broadcasting. Love began his career with a weekly column in *Radio* &



Walt "Baby" Love



Linda Ronstadt

SHOW BIZ.—Tom Kidd

Records before becoming a Top 40 disc jockey (serving Houston, New York, Detroit and Los Angeles), before moving over to the show that made him famous. Though the program's scope has always included the week's Top 25 Urban hits. Love credits part of his past success to superstar guests like Luther Vandross and Whitney Houston. As for the future, Love says, "I'm looking forward to the next ten years, because we are the standard." The Countdown can be heard in Los Angeles Sundays at 3 p.m. over KJĽH 102.3 FM.

Local hard-edge pop ascendants Tick Tock Bang have entered the studio with noted producer Mike Blum (Madonna, Hoodoo Gurus), while finalizing their negotiations with E.S.P. Management, Inc. (Foreigner, Damn Yankees). Tick Tock Bang is enjoying a genuine industry buzz for their well-staged live shows and songwriting skills that combine



The Commitments



Tracy Carrera and Pete from Tick Tock Bang

metal, Beatles, soul and psychedelic influences. Lead singer Pete is pictured here with cable television producer Tracy Carrera.

MTV's 120 Minutes, in collaboration with Hyundai, has announced plans to present a college campus concert tour featuring Big Audio Dynamite II, Public Image Ltd., Live and Blind Melon. The tour, which began March 12, will include radio, television and on-site tie-ins. The 120 Minutes Tour will visit two dozen major college markets including New York, Los Angeles and Chicago, though no tour itinerary was available at press time.

MTV and Dodge have signed a

major sponsorship program, MTV's first pro-social partner-ship with an advertiser in this product category. MTV and Dodge have each been committed to "Don't Drink & Drive" campaigns, and the two corporations feel this sponsorship provides a unique opportunity to reinforce the message to young people. The deal includes Dodge's sponsorship of MTV's

Spring Break '92, MTV coverage of Dodge's upcoming college program, The Dodge Rockin' Campus Bash, and a joint Don't Drink & Drive campaign which will air during both programs. Look for both socially-responsible programs to air during late March.

Sinead O'Connor is reportedly rehearsing to play Joan of Arc in an upcoming feature film. Should that come to pass, she'll most likely not film it in Hollywood. You'll recall the last time she was here, O'Connor called this town a "filthy, incredibly violent place...full of sick people."

Willie Nelson and Kris Kristofferson are said to be very interested in doing a third installment to the successful series of television specials begun with *Pair of Aces* and *Another Pair of Aces*, according to producer *Stan Brooks*. There's nothing final yet, but the pair is definitely interested.

Do check your record bins for *The Commitments II*, the second album to come from the popular feature film about a fictional Irish rhythm & blues revue. This sequel contains eleven cuts, including Commitments versions of Sam & Dave's "I Thank You," Sam Cooke's "Bring It On Home To Me" and Marvin Gaye's "That's The Way Love Is." You'll recall that this surprise hit film from 1991 resulted in solo recording deals for several of the film's principals.

Julie Andrews' new television series is set to debut this winter, but don't expect much pre-publicity. Andrews has turned down all requests for interviews since filming the first six segments of *Julie* in Los Angeles last year. This is her first series since the short-lived *Julie Andrews Hour* some twenty years

Pictured here are Bon Jovi keyboardist David Bryan who, joined by Edgar Winter, gets to jam on four feature songs during Full Moon Entertainment's newly released film. Netherworld. The duo make a special appearance in the film as the house band at a Louisiana brothel. This is the scary yet titillating tale of Cory Thornton (21 Jump Street's Michael Bendetti) who inherits an estate in the Louisiana bayou, quite logically causing him to become involved with black magic, witchcraft and a desire for a mysterious woman. This B-movie is R-rated.



Edgar Winter and David Bryan



Local Notes

By Michael Amicone

Contributors include Tom Kidd and Jan McTish.

OLYMPIC SONG: If you watched the Winter Olympics, you may have heard local songwriter Terry C. Clark's composition "Don't Give Up Stay In The Race." The 1992 Winter Olympic Committee commissioned Clark for the use of his song, which will also be used during the Summer Games in Barcelona, Spain. —JM



MEN OF WAR: Producer Thom Panunzio, Alice in Chain's Jerry Cantrell, Shawn Trotter (kneeling), Tommy McMullin and Guy Lacey of Columbia recording act War Bables, Eddle Money and War Baby Brad Sinsel take a break during adult war games at Close Encounters, located high in the hills of Malibu. The games were part of the recent annual Pollack Radio Convention.



an "Outstanding Lifetime Achievement In Music" award. Pictured
backstage during Rush's recent Great Western
Forum show are GIT Director Kelth Wyatt, Mi's
Jim Speights, Alex Lifeson and Geddy Lee of
Rush, BIT Director Paul Farnen, MI Prez Pat
Hicks, Rush's Neil Peart and

PIT instructor Dean Brown. LISTEN TO THE MAN: In his first American concert performance twelve years, media mogul and former Monkee Michael Nesmith brought his live show to the Strand on February 7th. Nesmith told MC, prior to this first date on his limited "Multi-Purpose" tour, that the set list would contain songs recorded during his post-Monkee RCA years with the First and Second National Bands, including his classic single, "Joanne." "In a way, it was a dam burst," explains Papa Nes about this fruitful, early Seventies period with RCA. "I had a band I could write for, and a company that would put the music out." This set of concert dates serves to hype not only his Rhino compilation. The Older Stuff, but also CD versions of the RCA albums (Magnetic South, Loose Salute), newly imported by Nesmith from England. Those who turned out for Nesmith's memorable gig were former First National band member Red Rhodes and ex-Monkee mates Micky Dolenz



HOLLY GOOD SHOW: Manhattan recording artist Holly Cole made her City of the Angels debut at Cafe Largo. Pictured immediately following the performance, held to promote her debut LP, Blame It On My Youth, which features Cole covering the Charlie Chaplin composition "Smile,"



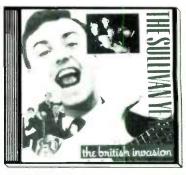


STUDIOSTOPOVER: Lars Urlich of Metallica recently stopped by the KNAC studios for an exclusive L.A.-area interview. Pictured (L-R): KNAC PD Gregg Steele, Urlich, KNAC MD Randy Maranz and KNAC DJ Long Paul.

and Peter Tork.

THE ED SULLIVAN SHOW

IT WAS A REALLY BIG SHEW: For over two decades, audiences stayed glued to their television sets every Sunday night to catch the latest and greatest stars on The Ed Sullivan Show. Barbra Streisand, the Beatles, Elvis, Woody Allen and Louis Armstrong are among the legends who performed and/or made a name for themselves on the show. For a performer—especially a young rock band during the Sixties—appearing on the show meant that you had truly arrived. TVT Records has released the first titles in a projected sixteen-CD series entitled The Sullivan Years, gathering together vintage live performances of some of the musical stars (and comedy stars) that appeared on the show, including the Animals, the Band, Joe Cocker, the Mamas & the Papas and Louis Armstrong. Though these CDs are interesting to hear (all the performances were live, so you can hear how these bands recreated their Sixties hits onstage), there are a few not-so-minor drawbacks with the project: It's just the audio, so you don't see what you hear (videos of this stuff will, hopefully, be available someday), and the CDs (probably due to licensing snags) are missing the biggest stars—the Beatles, Elvis and the Rolling Stones. Titles in this well-packaged series (the sound is generally good) are: Born To Be Wild-Rock Classics (Vanilla Fudge, Jefferson Airplane); Happy Together-Sixties Rock (Turtles, Lovin' Spoonful); Big Band All-Stars (Count Basie, Benny Goodman); Comedy Classics (George Carlin, Mel Brooks); The British Invasion (the Animals, Gerry & the Pacemakers); The Mod Squad (the Mamas & Papas, 5th Dimension); and Louis Armstrong. Upcoming: Best Of Broadway and Roots Of Rock (Fats Domino, Jerry Lee







ZYDECO AT MY PLACE: Fiddle player Michael Doucet and accordian man Jimmy Breaux are pictured during veteran zydeco band Beausoleil's performance at At My Place in Santa Monica on February 17. These veteran New Orleans musical ambassadors, who are currently promoting their latest Rhino disc, Cajun Conja, also ably backed Mary-Chapin Carpenter during her recent performance on the Grammy Awards ceremonies.



AUTOGRAPH SESSION: Arista artist Lisa Stansfield met Batman Michael Keaton during her recent autograph signing session at Tower Records' Sunset store. Two hundred fans were on hand to show their support for Stansfield's latest record Real Love, and its second single, "All Woman" (the video supposedly "sells" this song, but the stronger single candidate is the catchy, well-produced "Time To Make You Mine," featuring an excellent vocal by Stansfield).



ALL IN THE FAMILY: Stage star > John Raitt (Oklahoma, Carousel), father of blues rock songstress/multi-Grammy winner Bonnie Raitt, was recently honored with a star on the Hollywood Walk of Fame. Pictured (L-R): Bonnie Raitt, Johnny Grant, John Raitt and Capitol-EMI Music head honcho Joe Smith.

▼FLEDGLING PSYCHOS: Hollywood Records act Motorpsycho recently performed at the Variety Arts Center, where they opened for Joan Jett & the Blackhearts. Pictured (L-R): Motorpsycho's Brett Multz, Blackheart Tommy Byrnes, Joan Jett, Larry Hernandez, Mike Cusick and Dave Krocker of Motorpsycho and Blackheart Kenny Aaronson.

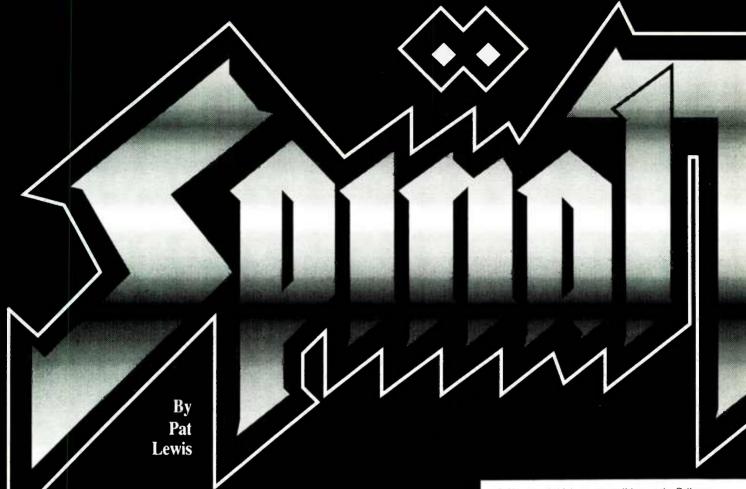
Ten Years Ago... Ten Years Ago... Ten Years Ago... Tidbits from our tattered past COPYCATS: First we had "Valley Copycats

COPYCATS: First we had "Valley Girls" by Moon Zappa (Music Connection's cover girl last issue). Then there was "Valley Dudes," a guy's view of life in the valley. Now there's "Marina Men," a putdown of lounge lizards by a group of North Hollywood high school kids who call themselves—you've got it—the Valley Girls.

MUSIC CONNECTION

NÉW SIGNING: I.R.S. Records has just signed the English Beat to a longterm recording contract. The label plans to release an album by the band in September.

IN 'THE KING IS GONE BUT NOT FORGOTTEN' DEPT.: St. Martin's Press has announced the release of an Elvis Presley paper doll book. The book recreates "in full color and loving fidelity" the best of the King's clothes, from blue suede shoes to Blue Hawaii.



It's hard to believe that it's been eight years since legendary British supergroup Spinal Tap released its critically acknowledged (and more than a little controversial) album, Smell The Glove. Due to poor record sales, a dismal U.S. tour and the tragic death of long-time drummer Mick Shrimpton, the band was forced to call it quits in 1984 after enjoying a twenty-year reign as one of England's loudest bands. But upon a chance meeting this past year, Tap found that it had a sudden and intense urge to get back on top of the charts. And so, to the delight of heavy metal fans around the world, and to the chagrin of hotel managers everywhere else, the band decided to reunite and "give it one last go."

With their new album, Break Like The Wind, original members Nigel Tufnel (guitar), David St. Hubbins (vocals, guitar) and Derek Smalls (bass) assembled the best available musical and production talents that money could buy. The title track features guest guitarists Slash, Jeff Beck, Joe Satriani and Steve Lukather (who also produced the track), and the power ballad "Just Begin Again," which will be released as the second single, features a guest vocal from Cher. Producers who fondled knobs include Danny Kortchmar (Bon Jovi), Dave Jerden (Jane's Addiction, Alice In Chains) and T-Bone Burnett.

With the exception of the title track, Spinal Tap members played all of their own instruments on the fourteen tracks. However, they chose to enlist several session drummers in an attempt to ensure against what has become known as the "Tap drummer curse," which over the past twenty-five years has claimed the lives of four drummers ("Stumpy" Pepys died in a bizarre gardening accident, Eric "Stumpy Joe" Childs was found in a hotel room after allegedly choking to death on someone else's vomit, Peter "James" Bond spontaneously combusted onstage and Mick Shrimpton met with a similar fate). It still remains to be seen whether any of these session players will also fall victim to the curse, however.

Tap's new material, which was written by the band, shows a transformation from the youthful exuberance of their classic "Big Bottom" into more sensitive and socially conscious artistry. Cuts to pay particularly close attention to include "Clam Caravan" (the misprinted title track from Nigel Tufnel's solo album, originally titled Calm Caravan) and "Stinking Up The Great Outdoors," which showcases Tap's new politically active songwriting.

Taking time out from an increasingly busy schedule (the band was readying itself for a worldwide tour), bandmates Tufnel, St. Hubbins and Smalls graciously granted Music Connection the following deeply personal interview.

MC: You guys held drummer auditions at the Coliseum in Los Angeles this past Halloween. Have you decided on a new drummer for the tour yet?

Sh: Yes, we have. We've tentatively "tapped" Mr. Richard Shrimpton, who is the younger, twin brother of Mick Shrimpton, our old drummer.

DS: He's really a better drummer than Mick, with all due respect.

D. Richard was still living in England and had heard about the auditions but couldn't get over here in time, so he missed the auditions.

DS: We had some great players for the auditions and it's not like anybody wasn't close. In fact, we will be in touch with several of them for some selected circumstances.

MC: Given the past history of Spinal Tap drummers, do you have any worries about Richard's safety?

DSH: We've been forced to take out a special insurance policy.

DS: Normally, you try to get insured by Lloyds of London. They're the best or they like to believe they're the best, but they refused to insure us. So, we found a company called Lloyds of Luden, a smaller firm, who said, "Sure we'll insure you, but we wave any coverage of the drummer. He's on his own."

NT: And we've taken other precautions as well. We have a stand-by drummer in the wings waiting to go. He has a beeper and you can get him just like that [clicks his finger]. And we've also got paramedics backstage with oxygen and nitrogen and that creme for burns.

DS: Aloe.

NT: Aloe to you, too.

DS: It's a french cosmetic creme.

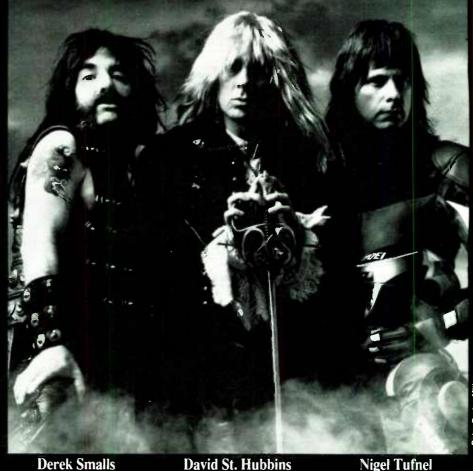
MC: Do all these precautions make your new drummer feel more comfortable?

DSH: No. A stool at the right height would make him feel more comfortable.

MC: What happened to your drummer, Joe Mama, who played with Spinal Tap on your last tour of Japan in 1984?

DSH: He disappeared and is presumed dead.





DS: We were in Japan and we went to dinner one night and he had that very rare fish-Blow Fish.

DSH: I only had an appetizer.

NT: And I just said, "Water, please."

DSH: You see, because there's been such a long fine of tragedy with our drummers, we just thought that he's basically not with us anymore.

DS: You know something else, he basically had a jazz background, which was not really appropriate.

NT: My question to people who play jazz is this: Why are you playing so softly? What have you got to hide? It's like, what the fuck is that about? If you're playing for people, let them hear the bloody music! Turn it up. What's the big fear? So, you know, he had it coming, basically.

DS: Jazz is also a refuse for people who are afraid to commit to 4/4 time.

NT: That's it. It's a phobia. You know about 666 being the mark of the beast? Well, 4/4 is the same thing. So, what are you so afraid of? All this 7/8 and 5/4.

DS: And 3/6. You see, jazz is based on mistakes. You're playing along and you make a mistake and you cover it up. That's jazz.

NT: And you don't allow it to be seen on your face—the note that is wrong. So that has evolved into "Oh, I'm so cool because I'm playing mistakes.'

DS: Yeah, I meant to play that.

NT: Dissonance is mistakes is what it is,

MC: I read in the obituaries that your old keyboardist Viv Savage passed away. Is this true?

DSH: Yeah, he's dead. You see, he went to visit Mic's grave in Hampstead.

NT: And he's standing next to the grave, paying his respects as he always did once a month, and there was an explosionprobably methane gas-and the grave explodes and kills him instantaneously. What we didn't know, and this is haunting, is that prior to him being a keyboardist, he was a drummer. And he did not tell us. You cannot join this group and keep that kind of information hush hush.

MC: I read in Rolling Stone that Ian Faith, your manager, also passed away.

NT: Gone. Yeah, he's gone. Now, that's one of these situations where we heard he was dead and not one of us asked why or how, because the important thing was he was dead and that was good. You see, we were getting screwed to the hilt by that chap.

DSH: At the funeral, they did this catering sort of thingchampagne buffet.

DS: Cheap champagne, mind you.

NT: So that's where we met up and sort of hatched the idea of getting back together again.

DSH: And then, after lan's funeral, [the catering service] presented us with the bill for the buffet at his memorial service! They said, "Well, he was your business manager and his bill goes to the clients." It was 150 quid!

NT: Even in death he is still cheating us!

DS: As far as how he died, we think his death had something to do with his drinking. He had high blood pressure and was a really big boozer. I mean, you could be talking to him and you could see the blood vessels in his nose bursting under your very eyes!

NT: People like him, who walk in with a public school background, are much more tense because they have much more to prove.

DS: And to hide.

NT: And that was part of it as well. It's a class disease, what he died of.

DSH: So, after his funeral, we got together and played the blues and these R&B standards -just to loosen up. We played such blues standards as "When Johnny Comes Marching Home," "Baking Billy Row."

DS: "Jeannie With The Light Brown Hair." The roots, you know?

DSH: And it was really nice. And we starting thinking, I wonder if we'd remember the old material. And sure enough,

MC: Even though 1984's Smell The Glove didn't do that well in the U.S., the album sold like hotcakes in Japan. So you guys went over there for a tour. Tell me what happened.

NT: We went over there immediately and the first couple of

gigs were fine. But then the sleeplessness and the datelines screwed us up. It all just caught up with us and we missed the third concert. We just slept straight through it.

Nigel Tufnel

DS: Yeah, we slept for twenty-four hours straight.

NT: And the promoter had no sense of humor. He went through the ceiling and that's when the tragedies started to begin. Derek lost his passport.

DM: It was in the hotel room. I put it away.

DSH: Somebody nicked it.

DM: One of the maids, probably.

DSH: Yeah, she looked a bit like you.

NT: You see, there's a black market for heavy metal pass-

DM: Oh yeah. Because, as you know, we cross borders all of the time and we look suspicious, so we just say, "musi-

DSH: So it took Derek eight months to get back. He'd go to the British Consulate one day and demand to be let out and they'd say, "Just take a number." It turned out to be a very high number.

MC: Did you have any reservations about reforming the band?

DS: We made a reservation at the Hyatt.

DSH: No, she means were there any drawbacks.

DS: Oh.

DSH: We saw the drawbacks. We knew it was going to be an uphill battle.

DS: And it was an uphill battle.

NT: But it's turned out not to be as steep a hill.

MC: How did you hook up with MCA?

DSH: That was our new manager Wendy's doing. Wendy used to run our fan club for years, for like twenty-one years. And even when nothing was happening with us, she'd still put out the newsletter and all it would say was...

NT: "Hello. Nothing new is happening."

DSH: Just to keep the list together.

NT: Or "Hello." Period.

DS: She'd say anything just to keep the \$50 a year per subscription coming in.

Cliff Cultreri

Executive Vice President



By Steven P. Wheeler

"What you have is never enough, while at the same time, what you have can also be too much to bear. That's life in the music business." And that's how 35-year-old Cliff Cultreri laughingly describes the dichotomy of being the Executive Vice President of Relativity Records, a post he has held for more than a decade.

During a recent interview from his New York office, the easy-going Cultreri talked at length about his life as a musician and the beginnings of Relativity, a high-profile independent label that houses such top-selling acts as guitarists Joe Satriani, Steve Vai and Steve Howe. But, above and beyond their six-string notoriety, Relativity is also breaking young metal bands like Corrosion Of Conformity and Shotgun Messiah into the American mainstream. And proving that diversity is the name of the game in the music business, Cultreri is equally excited about the success Relativity has had with soundtrack projects like the Grammy-nominated *Les Miserables*.

Music became an important part of Cultreri's life in the mid-Seventies when he managed the famous New York record store Mad Platters during the Big Apple's most dominant moment in rock history. "It was a time when groups like Talking Heads and the Sex Pistols were making a big name for themselves in New York. I used to have a lot of bands playing in the store, which was directly across from CBGB's on 2nd Avenue. I had groups like the Jam and Generation X playing in the store. In fact, I must have had 30 shows inside there during the first few years."

Mad Platters would also serve as a breed-



ing ground for important contacts in Cultreri's life during this time. Although it would be years before they would work together at Relativity, Cultreri first met Relativity's future founder and president Barry Kobrin at the various record stores that specialized in alternative imports.

But, according to Cultreri, there was no indication of a professional collaboration in the wind. "I first met Barry in the early Seventies, but in those days, I think we were more interested in playing stickball in the streets and avoiding school and work," he says with a laugh.

It was also during this period that he met Bill Laswell, who has become a successful producer. "Bill was a regular customer at Mad Hatters, and we hit it off. As a matter of fact, I ended up shutting down the store and going on tour with him in a band called Material."

But as most bands quickly find out, the road to success is not only long and winding but pretty rocky as well. "I had been touring with Bill in various incarnations of Material for a few years, then Bill went on to do production work, while I bounced around."

Fortunately, an opportunity that would change Cultreri's life and career came bouncing his way in 1979. Enter Barry Kobrin. "Barry tracked me down and said that he had started an import distribution company called Important Record Distributors and he asked

me to come aboard."

In the early days, Important would import rock records and distribute them. But, just as things began to expand for the flourishing company, a couple of events effectively changed the course of Important's history.

First, the management people at production companies started pulling bands away from Important after the groundwork had been laid for major label interest. Then, a far more serious problem occurred. "A lot of the major labels started clamping down on importation of material from bands whose copyright was owned by an American company," explains Cultreri. "Regardless of whether or not they were planning on releasing that material, we were restricted from importing it. So a nice chunk of our business was sort of pulled out from under our feet overnight. But it was honestly the best thing that ever happened to us."

After first questioning the legality of these maneuvers, Kobrin and Cultreri decided that it would be more advantageous to go in a whole new direction. "It forced us to get into the record business on another level and that had to do with signing and developing our own acts. We had proven that we could do it through some of our production deals when we handled distribution for groups like Twisted Sister, Missing Persons, the Cure and Guns N' Roses. We figured that if we could get bands like that on their way, we should be able to do it on our own. So we made the big step and started pounding the streets in search of talent, in hopes of developing a roster and a label." Naming their label Relativity, they released their first project in 1981, an album by a group called Talas which featured bassist Billy Sheehan of David Lee Roth and Mr. Big

However, Cultreri admits that it hasn't been all smooth sailing. "I think musically the company has always had its focus. The questions always had more to do with developing a record label with a minimal marketing staff and no A&R department to speak of."

The biggest lessons to learn had more to do with the financial obligations and responsibilities than anything else, Cultreri says. "We discovered in the first few years that we were spending money on marketing, promoting and touring and not always doing it in the most organized manner. So, as you get deeper into it, is when you realize that this is much

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more to this business than just finding great music."

After those initial kinks were worked out, Relativity quickly expanded. Forming two other labels, Combat and In-Effect to help bolster Relativity's roster and strategic attack. But last year, Cultreri says the hierarchy decided to trim things back and concentrate on securing one identity in the public's perception of Relativity.

Today you have Relativity Entertainment Distributors and its in-house label, Relativity Records. Fully stocked with 165 employees in seven cities around the country, with its primary headquarters centered in New York and Los Angeles, the company grossed more than \$50 million in sales last year alone.

Cultreri explained the company's decision to drop the Combat and In-Effect labels by saying, "A lot of it had to do with identity in the marketplace, and I think we were a little ahead of ourselves. It makes a much stronger statement to have one label that shows a lot of diversity. We have proven that we can have success with a thrash metal band like Corrosion Of Conformity, with guitarists like Joe Satriani and Steve Vai and even with a Broadway soundtrack like Les Miserables."

Keeping with their idealistic vision of artistic diversity, Cultreri says his A&R duties have expanded to new genres that Relativity has yet to cover, but he is also adament about keeping true to the roots of the label's original dream. "I don't have a roster that is at all in tune with CHR or Top 40, things that can certainly be a big cash generating machine. We are an alternative rock & roll company

which is slowly branching out into certain other areas like rap. But we take baby steps. I'll sign two or three artists in those genres and see how they develop; I'm not going to run out and create a stable of rap acts."

When it comes to the A&R aspect of his job, Cultreri maintains that he is open to any and all suggestions that come from within the company. "I encourage input from all of our sales reps because they're in all the major

"We discovered in the first few years that we were spending money on marketing, promoting and touring and not always in the most organized manner."
——Cliff Cultreri

markets. We even have incentive plans for them if they bring in a band that we can sign. That goes for mail room employees and college reps because these are street people who are out in the clubs and are dealing with retailers." Cultreri adds that he is finally putting together a formal A&R staff, having started in New York with another position soon to be filled in Los Angeles.

As far as his personal search for talent goes,

Cultreri believes that personal opinions make up only half of a successful formula. "There's a lot of music out there that I adore, but I couldn't bring it in to the company. I wouldn't be able to fight for something if I didn't think it was good for the label. So, for me, a good A&R person that can find an act, understand it, love it and know whether or not it's right for the company is the best A&R person you can have working for you. They have to be able to do right for the company and right for the artist, instead of right for themselves."

Currently, the veteran record executive is in the trenches of the music wars, scratching tooth and nail for the sake of two of his prize possessions. "Right now, I'm fighting to the death for Corrosion Of Conformity's album Blind and the new Shotgun Messiah album Secondcoming. It's just that developing a new artist in America is a very tough and costly battle. But I firmly believe in both of these bands, and I honestly would put them up against anything that's out there."

In addition, work has begun on new albums from Relativity's two flagship stars, Joe Satriani and Steve Vai.

Summing things up, Cultreri simply notes, "I never know what the future holds. What we're really shooting for is to develop a few new artists and to continue with Joe and Steve, as well as continuing to branch out into other areas of music. That's part of the growth process; that as we grow, as we build our sales base and build our income base, that's what gives us the ability to expand into other genres and markets. We're by no means happy right where we're sitting."



Considering a lawsuit?...

DON'T LITIGATE-MEDIATE!

By Lynda Martyn and Marcia Pear

verybody dreads the word "lawsuit." Yet, disputes often arise in the course of a musical career. How can you avoid the clogged court system and years of costly litigation? Simple. Don't litigate, mediate.

Mediation and arbitration are two alternative ways for musicians to resolve disputes. They're also quicker, cheaper and less stressful than facing off in court. In mediation, a neutral third party, "the mediator," helps both sides reach a mutually agreeable—and frequently creative— solution. In arbitration, which is somewhat more formal, the arbitrator acts like a judge, listening to evidence regarding the dispute at a hearing and rendering a binding decision.

Here's how mediation and arbitration can work for you:

PACKAGING A DEAL

Say multiple parties (a lyricist, a composer, a guitarist, a keyboard player and a vocalist) come together to make a record. Each artist could hire his own lawyer to represent him—if he could afford it, or the group could jointly hire a qualified mediator/attorney who has been trained in the fine points of formulating deals for entertainers. A mediator can accommodate the different interests of each party and help move the deal forward quickly and inexpensively. Even if the parties can afford to individually hire five separate attorneys, mediation can be a valuable expediting tool.

CONTRACT AMBIGUITY

Suppose you've granted the use of your song copyright to a book publisher, but it's not clear exactly what rights, if any, you retain. If the publisher decides to market T-shirts with your song title or lyrics to help publicize the book, will you receive addi-

tional compensation? Similarly, your contract might specify that you'll receive "x percent of net royalties," but how is "net" defined (i.e., after what expenses are deducted)? In such cases, it's counterproductive to litigate. You don't want to turn a bonafide business venture into an adversarial relationship, but you should be properly compensated for your time and talent. A mediator can help clarify the terms of the agreement amicably for everyone involved.

JOINT COLLABORATION

Lennon and McCartney were a dynamic duo for years, but eventually they sang the "sue me, sue you blues." When two or more parties have been collaborating without any written agreement, and suddenly somebody wants to use their composition and needs a release, you need an immediate resolution. If you can not agree on who owns what, and have to go to court to settle it, you're likely to lose the opportunity for the deal. A mediator will attempt to work out a friendly resolution; failing that, arbitration can still accomplish the objective faster, and less acrimoniously, than litigation.

DISSOLUTION OF A PARTNERSHIP

Whether you're a two- or ten-person band, you've co-owned a recording studio, or collaborated on hundreds of songs over the course of a career, you've come to a parting of the ways. You'll doubtless have a mix of tangible and intangible assets (e.g., instruments, leasehold interest, copyrights, licensing agreements) to divide among the parties involved. Mediation is the best choice because you have been partners, and the musical community is small and close-knit—from

a future business standpoint, it makes sense to avoid hostility if possible. From an emotional standpoint, mediation will also help you get on with your career and your life; if your songs or other assets are tied up for years in the courts, it not only diverts your creative energy, but freezes your potential income from those sources.

CREATIVE CONTROL DISPUTE

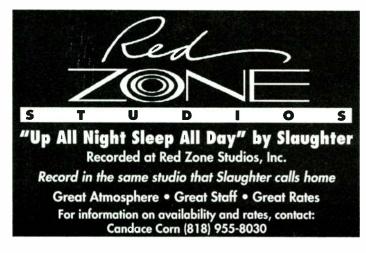
Who has final say over what gets onto an album? Does the artist bow to the studio to get the record made but sacrifice his vision? Again, quick resolution through mediation or arbitration can avert costly delays and ill will that could sabotage an artist's future.



Lynda Martyn is a mediation/arbitration attorney and President of the San Francisco-based Arbitration and Mediation Association, Inc. (AMAI), which specializes in entertainment disputes. She may be reached at (415) 563-0254.



Marcia Pear is a freelance writer, novice keyboard player and principal of Pear Communications, a San Franciscobased marketing communications firm. She may be reached at (415) 566-1340.



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NT: She was like a shark,

DS: Yeah, she never slept.

MC: You were with Polymer Records for quite a few years prior to signing with MCA.

DS: Too long.

MC: Why did you make the change?

NT: We didn't. They made the change. They exercised what they called "an artistic option," which basically meant not answering phone calls.

DS: And then when we signed with MCA, they turned around and threatened to sue. Like, oh, they wanted us so much!

MC: Have you worked out all of your differences?

DSH: That's up to the suits—you know, the people who are up during the day-to do that.

DSH: It's our job to show up, plug in, let go.

NT: Well, not let go in that sense.

DSH: Only certain times.

DS: Yeah, like when you eat Indian food.

DSH: You've got to be careful where you cat out, especially Indian food, you know, because you can get interior redecorated without really planning for it.

MC: You have a lot of top-notch guest appearances on the new album.

NT: Excuse me [leaves the room].

DS: [whispering] You know, Nigel is very sensitive about

DSH: You see, on the title track "Break Like The Wind," we had some guest guitarists come in and play. We did it as a treat for Nigel-a birthday treat.

DS: As a kind of tribute, really. Tribute, you know-bring in people who he has influenced over the years. We thought it would be big fun.

DSH: Yeah, people like Slash, Joe Satriani, Steve Lukather and, of course, Jeff Beck, People who are fans of his.

DS: Yeah, so we brought in people that he has influenced and we just wiped off a bit of Nigel's solo and put on a bit of theirs as a surprise for him.

DSH: And when he heard the playback, he looked as though we had just craped on his birthday cake.

DS: He blows up and just goes mad.

DSH: He fired the producer Steve Lukather. That was his last day. And after he'd done such a brilliant job. He played on the record as well. He played on that track, too,

DS: Which Nigel didn't take kindly to.

DSH: We told Nigel that Steve played his solo naked. You see, Steve insists that he always perform his solos naked. Nigel thought that was in poor taste.

DS: Nigel's got something picky to say about everyone.

DSH: Nigel even said nasty things about Joe Satriani, the sweetest man alive.

DS: But what's made this part of the Spinal Tap adventure so much easier to take is the maturity that we share now, So these things just go over easier. Whereas, before it would've been like rolling a boulder into a pond, now it's just like you throw the boulder and it skips over the pond, somehow. It just skips the pond

DSH: That's us. Just the ripples.



MC: I've also noticed that you've recorded some of your older songs from back in the Sixties like "Rainy Day Sun" and "All The Way Home" as well.

DSH: Yeah, we did. "All The Way Home"—that's the 1961 demo-it was just this mono, three-track recording that we did when we were young and stupid. And now we're old and stupid. The blokes who played on it...god...I can't even remember who played on it now. What was the drummer's

DS: Johnny.

DSH: Johnny Question Mark.

DS: We don't even remember his last name.

NT: David, you're making me sleepy. I'm exhausted. I want to go home and crawl into bed with Susan.

DSH: Now wait a minute, who is this Susan? I think you're stuck on someone. This might be getting serious. You know, he's always been playing the field and never gotten serious over any woman.

MC: But isn't sex and partying part of the rock & roll lifestyle? By the way, how are you practicing safe sex?



NT: We're double bagging.

DS: If it's good enough for your groceries, it's good enough for your meat.

MC: Well, when I go to the grocery store, I have them put

my groceries in paper and plastic. DS: Well, that's what we do. We say, "Excuse me darling,

would you like a paper or plastic condom?" NT: There's a place that we shop at that specializes in fine rice paper condoms.

DS: It's very fine paper.

DSH: It's more of an esthetic thing because it doesn't really

NT: No, it doesn't really work. So, that's why you've got to go with a raincoat on the outside as well. You've got to put a mack on, don't you?

DSH: Yeah. You've got to be responsible.

MC: Getting back to the record, one of the songs that I particularly like is "Track 13." Are you advocating euthanasia in this song?

33 ➤



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BAND BEEFS

Compiled by Tom Farrell

Photos by Tom Farrell

Music Connection spoke with 25 local musicians and asked each to list his/her three gripes regarding the Los Angeles music scene. We didn't limit these gripes to the clubs only, so those surveyed were allowed to come down on the A&R community, the price of show tickets, booking agents, etc. Here are their comments:



JESS HARNELL, VOCALIST LOUD AND CLEAR

- 1. Pay to play
- 2. A lack of excitement in the sense that you're seeing the Next Big Thing 3. A lack of support between bands and from promoters

ROXY PETRUCCI, DRUMMER HELL'S BELLS

- 1. There is no L.A. scene
- 2. No originality
- 3. Pay to play

RIK SHAEFFER, GUITARIST TOMORROW'S CHILD

- 1. Pay to play
- 2. Lack of good billing
- 3. Band rivalry

ORLANDO, VOCALIST PIPER

- 1. Absence of comraderie
- 2. Difficulty in getting the industry to hear your music
- 3. Overabundance of bands

WIZZY, GUITARIST CREATURE

- 1. Pay to play
- 2. Too many bands on the same bill
- 3. Set times too short



JEFF WILDE, VOCALIST **SMILE**

- 1. Police harassment 2. Gossip mongers
- 3. Two-faced people

FRANCESCA CAPASSO, VOCALIST FRANCESCA CAPASSO

- 1. Lack of social consciousness
- 2. Pay to play
- 3. Musicians who place too much emphasis on image

THE DUCHESS, VOCALIST **DUCHESS DE SADE**

- 1. Lack of creativity in bands
- 2. Pay to play
- 3. Double standards towards women (by women!)

DANNY SIMON, VOCALIST **JAILHOUSE**

- 1. Ticket prices too high
- 2. Incompetent promoters
- 3. Lack of economical advertising



DAVID REECE, VOCALIST **BANGALORE CHOIR**

- 1. New bands that whine about the recession
- 2. Pay to play
- 3. Club owners/promoters that fuck bands over on door percentages

KATRINA FEATHERINGTON. **VOCALIST SHADES OF BLUE**

- 1. A lack of solidarity among local musicians/bands
- 2. Women (either musicians or fans) who act in a degrading manner, and then can't figure out why they're treated with a lack of respect
- 3. People who have forgotten that music in an art form first, and a business form second

CHARLES ANTHONY, BASSIST **FIZZY BANGERS**

- 1. Outrageously high cover charges
- 2. High rent on clubs
- 3. Promoters who pass it on to the



BRUCE DUFF. BASSIST BUGLAMP, SISTER GODDAMN

- 1. Backstage coldcuts that don't fold
- 2. Carvin backlines make everyone sound like Ugly Kid Joe
- 3. Industry freeloaders scam on all the babes while bands are playing, leaving slim pickings at set's end

SCOTT EARL BASSIST **SHAKE THE FAITH**

- 1. There is no local scene
- 2. Too many people jumping on bandwagons
- 3. Not enough dance/funk bands

TYLER, VOCALIST **SHROUD**

- 1. Overabundance of black clothing makes it difficult for tourists to distinguish musicians from native Amish folk
- 2. Not knowing whether to properly address Sunset Strip promoters/ proprietors as "those heartless capitalist pigs" or "those greedy money-sucking pimps"
- 3. Inept groupie journalists who don't know the difference between a Gstring on a guitar and the one they're wearing under their mini-skirts.



JOEY STACY, BASSIST **CALICO PALACE**

- 1. Pay to play
- 2. Arrogant musicians who drive their own bands apart
- 3. Gerry Gittelson

JEFF ZIMMITTI, DRUMMER THE ULTRAS

- 1. Clubowners that drive new Corvettes while not paying bands what they're worth
- 2. Ticket prices too high
- 3. Inefficient soundmen

FABIAN RAWMSLEY. **VOCALIST MONKEY PAW**

- 1.21 and over age limit
- 2. Promoters are too money-minded
- 3. Club-goers place too much emphasis on "the scene," rather than the music



RON CADE, VOCALIST **VOODOO SALOON**

- I. Pay to play
- 2. Nobody bands watching you play with their arms crossed and criticize you before you even hit your first
- 3. Drink prices too high

JANET ROBIN, GUITARIST SUGAR SHACK

- 1. Not enough variation in club types 2. Bands usually lose money when
- 3. Not enough comraderie between local bands

DEBBIE PATINO, VOCALIST HOLY WATER

- 1. Rehearsal space is too expensive 2. Lack of quality venues for up-and-
- coming bands 3. Lack of local support from

established radio stations

RON YOUNG, VOCALIST LITTLE CAESAR

- 1. Fans take things for granted
- 2. Bands are more concerned with getting a deal than they are with their music
- 3. Pay to play



DON BOLLES. FORMER DRUMMER **CELEBRITY SKIN**

- 1. Too many slimy music industry reptiles
- 2. Bands that willfully pander to said
- 3. Hoards of people willfully embrace the insipid product of this vile таптіаде

SCOTT LIPPS, DRUMMER **FAITH**

- 1. High ticket prices
- 2. Not enough good venues to go to on the weekends
- 3. Pay to play

TOMMY REX, VOCALIST LOVELIGHT

1. Bands that complain about pay to play, and then do a pay to play gig 2. Bands that are too scared (or greedy) to try something different, and then make fun of bands that do 3. All the greedy bastards (club owners, bands, promoters) that have turned the Sunset Strip into the giant

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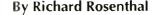
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Walking into the offices of Riki Rachtman Enterprises, one of the first things you notice is a simple plaque on his desk that states "Riki Rachtman, President." It's hard not to smile after seeing that

as Rachtman is arguably the most famous nonmusician in hard rock/heavy metal today. Starting out in 1986 with the Cathouse nightclub, he has built a successful network of business ventures. At a time when many businesses are downsizing

or putting expansion plans on hold due to the slow economy, Rachtman is doing so well that he is branching

out into new fields.

The key to the success of Riki Rachtman Enterprises is the man himself. The biggest mistake one can make is to assume he is just a street kid with some famous friends who has accidentally stumbled upon something good. In fact, Rachtman is a shrewd businessman and self-taught marketing expert. He speaks like a university graduate even though he has never set foot inside a college classroom. He is a rock & roll version of the American Dream, where, through ambition and hard work, one can build an empire from scratch.

THE CATHOUSE DAYS

Six years ago, Rachtman was living with his roommate Taime Downe (vocalist for Faster Pussycat) in a grimy apartment overlooking Hollywood Boulevard. They were happy because their TV set worked most of the time and they could usually scrape enough money together for beer and Domino's pizza. One thing was missing, though. They really wanted a place where they could hang out with their friends. Their friends were Guns N' Roses, Faster Pussycat and L.A. Guns, which at the time was no big deal because none of the bands were signed. Oh yeah. There were a couple of other reasons they wanted to start a club. "I'm not gonna lie," says Rachtman with a smile, "the first was hopefully, to pay our rent and the second was

to meet girls."

"We went to a club in Beverly Hills and said, 'Look, I'll get my friends to come here. You keep the door, and I'll keep the bar."' And that's how it all started. About the rumors that it was drug money or help from rich parents, Rachtman is emphatic. "I've heard all the rumors, and they're all crap. I started out with zero, man, with zero."

"As the club got a little bit bigger and the crowds got larger, the bands got signed, and when the bands got bigger they always talked about the Cathouse and how they made the Cathouse their home and pretty soon people would know that when the bands were in town they would be hanging out at the club. When people heard of the L.A. scene that was happening, a lot of it was coming out of this club, even though no bands had played there live. Steven Tyler came in the early days...Ted Nugent, people like that. All the strippers and mud wrestlers were going there because they might meet

CHT

"I've heard all the rumors and they're all crap. I started out with zero, man, with zero." -Riki Rachtman

guys in bands, and all the guys in the bands would go there to meet the girls. So it worked great. And it was very unpretentious. It almost bordered on punk, because the scene was so much better then. Now, it's almost like we're playing Top Forty because we play Guns N' Roses and Aerosmith."

T-SHIRTS AND THE BORDELLO

The Cathouse had been open for about two years when Rachtman started selling Cathouse , T-shirts. No big deal, lots of clubs have Tshirts. Except that most of them don't have Axl Rose wearing one of theirs in a video in heavy rotation on MTV. "AxI wore a T-shirt on the 'Paradise City' video, and everyone wanted a Cathouse T-shirt, so I got involved in the Tshirt business. We started advertising in magazines, and we have distributors in Japan and Europe." Rachtman is also very careful, and very smart, to keep his name in the public eye. The name of his merchandising company is 'Riki's Private Reserve,' and the logo on all of the Cathouse merchandise boldly states "Riki Rachtman's World Famous

After a couple of years in the rock & roll business, Rachtman was ready to try something a little different. He wanted to keep the Cathouse, but he also wanted to open another club, this one where people could dance. "I wanted to do a dance club that's hot and crowded, really decadent, that some people might not even dig, and they'll play Motorhead and then K.C. and the Sunshine Band and then Ministry and then Frank Sinatra, anything you could possible hear at a club. That was my idea. Put Russ Meyer films on the walls, have Go-Go dancers. We found the place at Peanuts, and, while I thought it would do good, I didn't think it would do that good. Bordello is probably the most consistently crowded club in Los Angeles, Last week at Bordello, we did over 500 people, and this is in a recession, and we've been open for three years."

"We do things different. I wanted to do a theme party. I thought, 'What the hell?' I wanted to do a Wild West Night. This might seem really stupid, but let's have everyone dress up in Western attire. We had Raging Slab play, we served hot dogs and beans, we decorated the entire club, and it worked good. We had Beach Night, a pajama party, all these things. After Bordello, then MTV started, and that blew the whole thing wide open."

HEADBANGER'S HERO

While the concept of MTV's Headbanger's Ball—a three hour show playing nothing but hard rock and heavy metal videos-was a hit with fans from the start, the VJs suffered from a serious credibility problem. More than any other type of music, metal fans are legendary for their fanatical devotion to bands and their attention to detail. MTV took turns using their regular VIs as hosts of the program, but they seemed unfamiliar with the music and uncomfortable with their roles. Something needed to be done, and who better to do it than Rachtman, the ultimate metal fan? He was even recommended to MTV by Ax! Rose himself, who accompanied Rachtman to New York for his first audition.

Rachtman got the job, but things were tough at first. "When I see tapes of old shows, I think I was a character. I had makeup on, my hair was all puffed up, I had funky clothes and I was scared to death. I'm not a TV star. I'm not an actor. I was playing a character and reading a lot of cards. I don't read cards now. I get out of bed and pick up clothes off the floor and go do the show and it looks like that sometimes, but I love it so much. I've met everybody I wanted to meet. I'm going to Philadelphia to work with Ozzy Osbourne. Come on! I mean, I'm a rock & roll fan that gets all access passes to every concert, that gets to hang out with Skid Row in North Carolina, with Guns N' Roses in Vegas, with Ozzy Osbourne in Philly. There is nothing better in the world to do if you're a rock & roll fan. A lot of people must be pissed off at me and a lot of people must be jealous at me because I get to meet their idols."

"I was in London interviewing Aerosmith, and I almost peed in my pants. I couldn't believe it! There's Steven Tyler, and he's like 'hey Riki' and I'm like 'he knows my name!'

"I love the show, but there's a lot of changes I'd like to make. I don't have any say at all in the videos that get picked. Danzig is my favorite artist and we can't get Danzig videos on MTV-but we're working on it. There's artists that I like, and I always try to push them. I've always done as much as I could for Suicidal Tendencies, and MTV listened to me a little bit on that.'

CATHOUSE ON THE ROAD

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Years Together: 3

Instruments: Lead, Rhythm, Bass Guitars and Drums

Influences: Old blues, Janis Joplin

Members: Suzi, Claudia, Leigh,

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Recent Gigs: Roxy, Whisky,

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✓ 29 Riki Rachtman

improve and expand. "I'm obsessed with money—I'm not gonna lie—I'm obsessed with money and I'm obsessed with business. I don't want to be middle class. I want to have hotels and I want to be a Donald Trump type character. I work every single day."

Rachtman's latest projects include a line of Cathouse swimwear, a home video and the Cathouse tour. He had preliminary sketches of the bathing suits on his desk during the interview, explaining that he was helping to pick out the fabrics, while the girls that he was working with were doing the designs. As for the home video, while there are a glut of home music video shows on the market, Video Cathouse will be different as

it will be on film, with high quality subject matter, and not "cheesy, like the other ones," as he puts it.

The most ambitious project is the Cathouse tour. "Wherever I go, people always ask when I'm going to open up a Cathouse in their city. That would be too hard, to do a Cathouse in every big city in the country, so what we're doing now is taking five cities: Los Angeles, Tempe, Albuquerque, Denver and Salt Lake City. We're going to go to each of these cities, we're going to get a tour bus, we're going to



g o o d bands, some big national bands and the one thing that the bands know is that after the show they have to hang out in the crowd and meet everybody. It's going to be a party, it's going to be great. It's going to be like a

recreation of the Cathouse in each city."

THE FUTURE

Even Rachtman himself says he doesn't have a clue as to where it's all going. He's turned down a lot of things that would have made a lot of money because he values the Cathouse name and wants to have creative control to make sure the products that are licensed are high quality. He wouldn't mind fronting his own band, either. Ask him about it, and he says with a sly grin "I used to sing in some bands. Not very good. I saw Guns in Vegas the other day, and I would have just loved to have been on that stage. I just can't help it. I was in some bands, and I miss it. One day I want to put out a record of some old punk songs that I used to do when I was in school. One day....'

"As far as other things I want to do, I'd like a permanent building. I'd like a building that was called the Cathouse. Maybe I'd like to own my own bar, who knows, maybe a restaurant. I'm just the

same guy that I was before. I still get in trouble, except that now it ends up in lawsuits. People say a lot of things about me. People who do that just don't know me."

Even though he's driving a new Corvette now, talking to Rachtman you get the feeling that he is indeed the same kind of guy he always was—the kind of guy who's happiest when he's wearing a T-shirt and an old pair of jeans, sitting around having a few beers and some Domino's pizza with his friends.



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✓ 25 Spinal Tap

NT: If I might say, this is my idea, and this is kind of my thing. So, I would like to answerthis question. Yes and no—that would be the answer.

DS: You see, you've got to take a stand on something like this.

NT: Yeah, you've got to stand up for something. So, yes and no.

DSH: You've got to stand for something or you'll fall for anything.

DS: Or if you don't stand for something, you'll fall for nothing.

NT: Basically, let's say we're taking a squat. DSH: Okay, we're not exactly taking a stand, but we are popping a squat.

DS: If you don't stand up for the right to die, you don't wish to live.

DSH: You see, basically, everybody has written suicide songs, so we thought, what could we do that's around the subject, but it's not the same thing. We didn't want to reinvent the wheel all over again.

DS: So, we invented a new wheel.

NT: We invented the hub cap, which is a lot easier.

MC: Do you feel you've grown as musicians? For example, I think your new lyrics are much more serious, more mature.

DS: And more mysterious.

DSH: There's that word again, "mature." There is a certain maturity to it.

DS: It's a mystery, don't you think?

MC: Also, you seem to be branching out and tackling more difficult subject matter.

NH: It's part of growing up.

DS: Yeah, songs like "Bitch School" touch upon more difficult subjects. [Sample lyrics: "You got problems/You whine and you beg/ When I'm busy/You want to dance with my leg."]

NT: It's part of growing up.

DS: It's taking that Spinal Tap mentality to the next step into early post adolescence.

MC: This is true. And it seems you can still take it one step further.

DS: Late post adolescence?

MC: Since you're tackling more difficult subjects, is it now time for Spinal Tap to stand up and do something about the ills of the world?

NT: In a small way, we are.

DS: We went to see *JFK* the other day.

DSH: No, no. That's seeing a movie. You see, what we're doing is—we're putting on a show and people have to come and pay, then we get the money, we go out and buy products and that keeps the world going around.

DS: And we buy products that do not exploit the rain forest. So, every time you come and see a Spinal Tap show and give us money, you're helping us not exploit the rain forest. NT: And when we buy a burger, that burger has not been tested on live animals.

DSH: No food that has been tested on live animals will touch our lips.

NT: If we know that a place, say a given farm, tries make-up on the cows, we will not eat those cows or use that milk. We draw the line.

DSH: We were driving once, and this was in Jersey. not New Jersey, but Jersey in England, and we saw a field of cows with make-up on. I mean, they had eyeliner and fake eyelashes on—the whole bloody nine yards! NT: It was the most grotesque thing you ever saw!

DSH: Some of them looked bloody nice.

NT: Well, you got out of the truck.

DSH: Just to say "Hello."

DS: He just wanted to pay his respect. So, he paid his respects from the rear, so to speak. NT: But what we did was we said. "Naughty,

naughty, naughty."

MC: Now, who did you say this to?

NT: The cows.

MC: You said this to the cows?

DS: Yeah. But David whispered it to his favorite cow.

NT: Yes, many times and he made up these little poems that went "Moo moo moo, I love you." If you consider that a poem, which I do.

MC: Nigel, I understand that Marshall is now making an amp that goes to "20" and that you're part of the endorsement campaign.

NT: I am. There even are posters that prove it. You can ring up Marshall and get a poster and you can see that it really does go to "20." The posters are also in all of the music stores. We all play with those amps.

MC: Do you think that "20" is going to be enough?

NT: No, not really. But it's a place to begin. I've already worked way past that. You see, the industry never really has the privilege of being involved in the research, but I do. So when a new product comes out on the marketplace, I'm already way past it. You see, I'm doing close to "30" at the moment.

DS: That's what the astronauts have. If you want to see where the future of technology is, you don't go to a music store, you go into space.

NT: And that's where I go, metaphorically speaking. So, yes, "20" is now available for the consumer.

MC: Now that Break Like The Wind has been released, are you planning a tour to support it?

NT: Sure. We're going out on a big tour of the States and Britain and maybe Scandanavia,

MC: Are you going to play big venues?

DS: Probably the Universal Amphitheatre, because we don't want to lose contact.

NT: It's either that or Barney's Beanery.

DS: Because there's no in between.

DSH: We find that the bigger the venue... **DS**: The more people,

DSH: Yeah. We find that the bigger the venue the more people and the less grotesque our presentation can be. We want to maintain that level of connection just short of grotesque.

NT: We want to be able to reach out and grab some woman.

DS: Yeah, we want to grab some woman and get her to come backstage.

MC: Do you have anything in mind conceptually for this tour?

NT: Yeah, meeting women.

DSH: No, she means creatively.

NT: Oh, we're working on some eye boggling effects.

DS: We don't want to give it away.

MC: You're not quite set on what those effects will be yet?

NT: No, we're still working on it.

DS: We've given them a list of about 100 things that we want to do and they come back to us saying, you can't afford this, can't afford this, this we can afford, if we do it real cheap. So, we're going through stuff like that. But it's a big show. Big show.

DSH: But, whether you like it or not, Spinal Tap is back and we're in your face.



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Compiled by Trish Connery

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			CITY	ST ZIP	EEE	CIG	R&B FUNK	OF NE	SOUNTRY	W E	OTHER
ARTIST	CONTACT	PHONE ADDRESS		CA 90046	TIT	DA	4 4 4	C 3	0 5	ZS	Progressive Ino
Abyss	Lane	818 980-5956 7510 Sunset Blvd., #1210	Hollywood San Francisco	CA 94121	XX	-	-			+	Death metal
Aceldama	Eric Cerda	415 387 8826 536 42nd Ave.	Pasadena	CA 91106		-					Deautinesa
Aces & Eights	Joe Nat	818 564-8076 177 N. Marion Ave.	Los Angeles	CA 90018		-	¥	H		-	
Ach Nein	Jon Brooks	213 960-7883 2937 S. LaSalle Ave.	San Francisco	CA 94110							
Adam's Soul	Sasha Zand	415 395-6457 2853 Army St.	Chicago	IL 60645			++				Neo-psychedelic
Advocate	Molly Hurley	312 973-1614 7312 N Hamilton	Studio City	CA 91604							Alternative hard rock
Alice To The Moon	Todd Skaggs	818 506-3937 11684 Ventura Blvd , #151 213 255-5344 2769 W Broadway	Los Angeles	CA 90041	-						Shoe fellish rock
All-Legg	Art-S Building Jr.	619 484-7582 12122 Black Mountain Rd.	San Diego	CA 90041	+				Y		Southwest rock
Almost Live	George Piburn	619 274-6165 1760 Laplaya	San Diego	CA 92109	~	X				1	- COOSTINCTOR
The And	Chuck Schlele		Malibu	CA 90265	^	^					Alternative metal
Angel & The Trance	Angel Torsen	310 285 8147 Box 442		CA 91405	-		-				Personagare incas
Angel Reign	RockWorks Mgmt.	818 782-5096 7801 Noble Ave.	Van Nuys	OH 45459	^		-	+			Progressive groove me
Arch Rival	John F, Neal, JFN Mgmt.	513 299-4993 6551 Mcewen Rd.	Dayton	CA 91352			-	1		X	Folk
R.U.1.2.?	Eric Whitman Enterprises	818 768-5242 9901 Roscoe Blvd.	Sun Valley	CA 91352 CA 92115	-		-	+		^	IOD
A. I. (Arte Industrialle)	Jim Wilson	619 286-6665 4855-B Collwood Blvd.	San Diego	CA 91605	-		-				100
Az-U-R	Steve Zoelle	818 504-9627 12001 Cantara St.	N Hollywood	CA 91603	A			1			Somber psychedelic
Babylonian Tiles	Bryna Golden	714 890-1577 7771 15th St., #3	Westminster Redondo Beach	CA 92683 CA 90277	-					-	- Contine hold sensit
Bad Attitude	Suzy Roth, Straight The From Heart Mgmt.	310 543-1772 416 Ave 'F', #B	_	CA 90277						-	Alternative
Big Umbrella	Cindy Westhater	818 762-7232 8033 Sunset Blvd., #2612	Los Angeles	CA 90048	-			1			Hard rock
Biloxi	Arister Ent.	310, 378-3666, 1123 9th St., #9	Santa Monica Sherman Oaks	CA 91423	**		XX		-		naronoox
Mickey Black	Bob Moran	818 986-4448 4702 Fulton, #202	N/A	N/A N/A			- A A				Melodic hard rock
Blood Shot	Trish Rambo, Artic Wolf Mgmt.	213 913-2927 N'A	Redondo Beach	CA 90278	-			1			MCOOK NEW YORK
Blue Ruin	Barbara Green	310 514-4684 2414 Carnegie Lane, #D		CA 90278				++	-	-	
Border Patrol	Brad Evans	213 664-1251 4141 Los Feliz Blvd., #27	Los Angeles Tempe	AZ 85281		×				+	
Box Of Cherries	Glenn DeJongh	602 966-1814 1945 E. University			X	*					_
Timothy Branom	Timothy Branom	213 960-2010 P.O. Box 226	Hollywood	CA 90078	- 10		+	++		-	
Jon Brian	Brian Jones	310 305-1423 8047 Redlands St., #1	Playa Del Rey Thousand Oaks	CA 90293 CA 91362				1			
Broken Silence	Tracy King	805 497-0107 2222 Los Feliz, #111						1		-	Folkadelic
Bumpin' Uglies	Ugly Hotline	213 962-1369 N/A	N/A		X	-					FUNduent
The Buzzwords	Quashley Smite Consolidated	213 660-1362 2020 Baxter St.	Los Angeles	CA 90039	-		H .			+	Alternative
Cadence	Pam Croskey	310 452-2236 N/A	N/A		X		1			+	Southern rock
Call Of The Wild	Ma'Lady Mgmt.	714 750-8358 219 W Wilken Way	Anaheim	CA 92802				++		++	Southern rook
Catch 22	Steve Braun	619 258-7196 10212 El Nopal	Santee	CA 92071	X			+		+	All de mode observation
Cause For Concern	Leslie	714 521 6935 6002 Scott Way	Buena Park	CA 90620				-		++	All female alternative
Chained Underground	Julia C. White	310 490-0344 3285 Park Lane	Long Beach	CA 90807						+	-
Chaysur	Michael, No Doubt Music	818 904-0054 12525 Victory Blvd., #145	N. Hollywood	CA 91606				-		+	
Chestaine	Marty Collums	904 738-6900 312 Colonial Ct.	Deland	FL 32720				++-	-	-	Onginal touring
Chadel	Gary, Whitman Enterprises	818 768-5242 P.O. Box 452	Sun Valley	CA 91352				+	1	-	Progressive
City Of Faith	Future Star Ent	213 553 0990 315 S. Beverly Dr., Penthouse	Beverly Hills	CA 90210	X			-		+	
Civil Defiance	Gerry	213 221-5366 N/A	N/A	N/A N/A						-	Experimental
Cloud 9	Myles West	213 824-5242 P.O. Box 241736	Los Angeles	CA 90024				-		++	Alternative
Cockney Mexicans	Ron Lopez	818 338-7284 P.O Box 314	San Gabriel	CA 91778	X	X				+	-
Craig Warren Colley Band	Coliday Prod.	714 433-0980 6201 Sunsel Blvd., #76	Hollywood	CA 90028		-		-	X	+	1
Congregation	Fizz	310 288-7121 P.O. Box 2447	Hollywood	CA 90078	-	-		-	-	+	Alternative
Continuum	John Steinreich	818 783-5192 4445 Murietta Ave., #11	Sherman Oaks	CA 91423	X					-	Rock alternative
The Crabs	Art Claw	310 482-7669 743 Echo Park Terrace	Los Angeles	CA 90026				1		\vdash	Shore music astrolog
Jim Crean	Jim Crean	716 685-3022 223 Crandon Blvd.	Buffalo	NY 14225				1		\perp	-
Crisis	Troy Wells	310 862-3650 10510 La Reina Ave., #202	Downey	CA 90241					1		1
Cryin' Shame	James Churchill	503 661-2736 P.O Box 301423	Portland	OR 97230							
Cryptorchid	Edward	818 994-2596 P.O 332	Van Nuys	CA 91408						1	Dark psychotic alterna
Cyrus Reign	Dan Lynch, Dan-0 Prod	310 374-1890 418 N Broadway, #1	Redondo Beach							++	-
Da Boul	Dennis Poore, Wenden Music Ent.	310 826-4022 1700 S. Armacost	Los Angeles	CA 90025						1	K
Dahmer's Diner	Ray Kamb, Missing Records	619 562-2747 PO Box 710456	Santee	CA 92072							Hard core
Daisychain	Diana Faust	213 664-2641 P.O Box 691328	Los Angeles	CA 90069					11		Psyche-delicate
Damnage	Dawnn	818 996-4966 14755 Ventura Blvd., #1521	Sherman Oaks	CA 91403	X						
Danger Mouth	Maurice	818 980-0233 12417 1/2 Chandler	N. Hollywood	CA 91607							Disco slam
Zak Daniels & The One Eyed Snake	Zak Daniels	N A N/A 2532 Lincoln Blvd., #175	Venice	CA 90291	X						Folk metal
Dealer	Christopher Young	213 876-0656 1750 N. Orange Dr , #110	Hollywood	CA 90028							
Decision	Mark Wright	310 787-1839 941 W Carson, #305	Torrance	CA 90502	X						
Deconstructionist	Ray	213 871-8055 6201 Sunset Blvd , #329	Los Angeles	CA 90028				X			
Decensi deliginat	Joel Marsden	818 594-4123 10111 Variel Ave	Chatsworth	CA 91311		1 1		1 1	1		Visual alternatative

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Delusions Of Grandeur	Scott Harrington	213 312-4131 NA	Los Angeles	CA	N/A	X									Modern rock
Desolation	Peter Lee	714 623-2468 P.O. Box 406	Claremont	CA	91711		1	1							Grunge rock
L Tee Devin	Larry Tee White	213 850-7038 1403 N. Alta Vista Blvd., #12	Hollywood	CA	90046			1	XX	XX					
Dichroic Mirror	Lena Michals Ent.	213 656-1277 Box 92721	Long Beach	CA	90809										Haunting alternative
Die My Darling	Ritch	213 654-4134 1222 Olive Dr , #214	W Hollywood	CA	90069	X									
Different World	Jordan Entertainment	714 951-8308 26126 La Real, #C	Mission Viejo	CA	92691				X						
Floyd Dixon, Port Barlow & The Full House	Kathleen Barlow, Right Time Prod.	714 594-1841 382 N. Lemon Ave.	Walnut	CA	91789				1	K					
Dizzy Bites	Reema S	310 947-9739 16624 Flowering Plum Circle	Whittler	CA	90603	X	1								
Jane Doe	Julie Sattertield, Light Prod.	310 392-5695 1506 1/2 Penmar Ave.	Venice	CA	90291										All female rock & rol/bi
Don't Ask	Olivar	213 661-1541 3116 Rowena Ave #700	Los Angeles	CA	90027										Alternative rock
Dragonfly	K. C.	818 763-4009 10933 Huston St., #201	N. Hollywood	CA	91601	X									
Drastic Measures	Tim Makerow	609 327-2471 1808 MacDougal Terrace	Millville	NJ I	8332		X .								Alternative heavy meta
Dreams	Daniel MI rovich, Heller/Mitrovich Co.	213 937-1251 5757 Wilshire Blvd.	Los Angeles	CAL	90036	X									
Dream Festival	Re-Pete	818 786-4287 N/A	N/A	N/A	N/A	X		1							Alternative
Driven Steel	DS Prod.	714 998-4856 2701 N. Bourbon St.	Orange	CA	92665	1	X								
Driver Wild	Mark Moraga, Wild Prod.	818 761-3410 4844 Coldwater Cyn.	Sherman Oaks		91423										
Dub Addxx	Ismael	415 861-8394 P.O. Box 410181	San Francisco		94141									1	Reggae dub
Eden	Bravura Nigmt,	818 345-2469 18149 Ventura Blvd., #160	Tarzana		91356						+	-	+		incygae ood
		213 660-1156 3801 Effic St.	Los Angeles		90026		V	X	1	XX	-	X	~	XX	,
The Electric Larry Band	Lawrence Dixon	310 285-8055 P.O. Box 4130	Redondo Beach		90028		^	^	1	10	1		-	4	Fun rock
Electrik	Lisa Einhom					1	+-		-	-	+	-	++	+	
Ellie Mae's Biscuits	Jethro	818 989-0849 P O. Box 421	Van Nuys		91408	1	-		10	1	-	-	-	+	H b y rock
James Elmore Band	James Eimore	716 695-3042 1200 Doebler Dr.	N Tonawanda		14120		-	\vdash	X	-	1	-	++	-	
Euphonic Ricochet	Roger Rounson	310 542-6020 5306 Maricopa St.	Топтапсе		90503			1			1		1	-	New wave synth
Exception	Scot Adams & Assoc.	213 823-3511 12021 Wilshire Blvd.	Los Angeles		90025										
Exchange	Joe Demeo	310 305-1464 7742 Redlands, #D3043	Playa Del Rey	CA	90293	X.					1				
Eye Spy	Art Thodati	310 594-4717 P O. Box 1408	Norwalk	CA	90651	X									
Max Fable	Tom Bairc	619 444-9697 1218 Peach Ave.	El Cajon	CA	92020	X									
Face To Face	Kacy Lee Powers	805 496-0887 N/A	N/A	N/A	N/A			-							Blues rock
The Family Pig	Marc Richards	818 881-2162 17707 Burbank Blvd.	Encino	CA	91316							X			
Famous Tea	Alan Dominguel	714 846-5879 P.O. Box 8681	Huntington Beach												Alternative punik
Fatal Attraction	Beth Miller, GEM Ent. Mgmt.	818 567-2978 14431 Ventura Blvd., #195	Sherman Oaks		91423		×			1					
Feast Or Famine	Brice Ada ns Myers	818 704-0549 7700 Ducor Ave	West Hills		91304										
First Love	Isamu Tariaka	310 578-6523 3121 Stanford Ave	Marina Del Rey		90292								11	+	
	Gary Deusner, Advantage One Mgmt.	502 267-5466 10424 Watterson Trail	Louisville		40299			3 6	X	-		-	11	-	
Flesh	Paola Palitzzo. Palazzo Communications	818 986-2675 4818 Matilija Ave.	Sherman Oaks		91423		-	1	1		1		+	+	
Fluid Drive	Ric Grea	310 514-8609 421 Amapola	Torrance		90501		_	1	1	,	1	_	1	+	
For Love Not Lisa	÷	310 798-2451 22 Hermosa Ave #C	Hermosa Beach		90254	1	+		-	-	+	+		+	Alternative rock
	John Paul Mays			14.	91411	-	-	++	-	-	1	-	+	+	House rocking blues
4-Cast	Jay Snyder	818 781-1661 5412 Sepulveda, #27	Van Nuys			1	+	\vdash	+	-	-	+	+	+	
4-pm	J.B. Ross Ent. Group	312 633-9000 838 W. Grand Ave.	Chicago		60622	-	-	1	-	-	X	-	+	-	Hip hop
From The Heart	Jamie Alonge	818 360-3862 10400 Rubio Ave.	Granada Hills		91344	1	-	1	-		-	-	++	-	Straight ahead rock &
Full Moon	Conrad Vizcarra	213 255-7562 5246 Eagledale Ave.	Eagle Rock		90041		_						11	_	Hard rock
Dave Gage Band	Dave Gage	310 393-8264 P.O. Box 24097	Los Angeles	CA	90024		X								Harmonica
Ghost Shirt Society	K. Oz Prod.	213 876-2726 N/A	N/A	NA	N A	X									
Good Dog Nigel	Mike Laskavy	818 771-0656 N/A	NA	N/A	N/A	X	1.		X						Alternative
The Grand Band	Dave Gleason	310 697-4193 P.O. Box 39	La Habra	CA	90631		X		X			X			
The Grind	Dion James	310 532-7045 16900 Crenshaw #8	Топтапсе		90504	X				X		×			
Guru Meditation	Gina Rusti	818 982-3585 6836 Gentry Ave.	N. Hollywood		91605			1							Industrial yin zounds
Paul Joseph Hanson	Paul Hanson	818 358-6863 P O Box 314	San Gabriel		91778		V	V	W 1	XX		×	,	1	Songwriter
Hard Time	Lawrence Riley	818 559-3339 4123 1/2 Warner Blvd.	Burbank		91505			1	-	1		X	+++	-	Hard rock
		310 451-5926 133 Wadsworth			90404		^	1		-	H			+	Train IDDN
The Hardtops	Tommy Salcido		Santa Monica				+	1	+	-	++	-	++	-	1
Harsh Reality	Mitch Rice	N.A. N.A. P.O. Box 2554, Lincoln Blvd., #109	Marina del Rey		90291		-		+	+	\vdash	-	++	-	
Hayes	Grey Hayes Prod.	310 973-2867 13815 Inglewood Ave.	Hawthorne		90250		-		-	-	1	X	++	-	Aggressiva rock
Jonnie Tiger Hendricks & The Universal Tribe	Golden Tiger Prod.	213 848-8504 8033 Sunset Bivd., #574	Los Angeles		90046		X	\vdash	X	-	\vdash	-	11	-	-
Drew Higday	Drew Higday	714 348-0374 N/A	N/A	N/A		X			-	_	\Box	-	11	-	E-Z rock
The Highland Bluegrass Band	Decibel Prod.	714 525-4792 1000 E. Walnut, #1000D	Fullerion	CA	N/A							X	X		Acoustic bluegrass
Hoi Polloi	Greg Beruito	310_965-1212_Box 36A88	Los Angeles	CA	90036	X									Reggae style
Hoodlumz	Curt Sautter	N A N/A 1671 N. 1st Ave.	Upland	CA	91786			1	1						Hood um rock
Hopscotch Army	Gary Deusner, Advantage One Mgmt.	502 267-5466 10424 Watterson Trail	Louisville	KY	40299	X					П				
Hunter's Point	Richle Hunter	818 358-1870 238 E. Walnut . #B	Monrovia	CA	91016	X	-		X		П				Folk acoustic instrum
Idiot Savant	Austin Liu	N/A N/A P O Box 69514	Hollywood		90069		X		-	-			11		
Indecent X-Posure	T&T Mgmt	714 837-5982 P.O Box 6080-266	Mission Viejo		92690		-				11	1	11	1	
			N. Hollywood	CA	91607	1	-		v	1	1	+	+	X	Alternative
The Invasion	Raw Prod.	818 980-5206 5519 Carpenter Ave.		CA	3100/	14	-	X	^	-	1	-	+	4	
Jack Knife	Sandra	310 306-2620 P O Box 45154	Los Angeles		90045		-	1	-	+	1	+	+	-	Noise
Jah Moon	Flower Penn	213 463-2242 1811 Tamarind, #314	Hollywood		90028		-		-	-	+	-	+	-	Reggae/fusion
Steven Jasinski	Steven Jasinski	619 743-5416 3737 Foxley Dr.	Escondido		92027				X		1		1		
Jazmyn	Gary, Whitman Enterprises	818 768-5242 9901 Roscoe Blvd	Sun Valley		91352					-			X	X	
Jigaboo Boom Boom	Mike Jett	818 509-9755 11585 Magnolia Blvd.	N. Hollywood	CA	91601		X					X			"Alternative, industria
	Buck Johnson	818 995-6025 13520 Rye St., #1	Sherman Oaks		91423					X	1				
Buck Johnson						-	-	_	-	-	-	-	1		D 61
	Dexter Len	213 912-9333 N/A	NA	N/A	N/A	1	-	1 1			1 1		1 1		Lightamic soulful rock
Jordan		213 912-9333 N/A 818 841-3245 521 N. Beachwood Dr.	N A Burbank	N/A		×	+	H	x	XX	H		X	-	Dynamic soului rock
Jordan Kid Smitty & Bonzo Dog Band	That's Alright Prod.	818 841-3245 521 N. Beachwood Dr.	Burbank	CA	91506	X			X	XX		+	X		
Jordan Kid Smitty & Bonzo Dog Band Kryptonite Nixon	That's Alright Prod.	818 841-3245 521 N. Beachwood Dr. 818 981-0509 N/A	Burbank N/A	CA N/A	91506 N/A										Dynamic sou ful rock Alternative
Buck Johnson Jordan Kid Smitty & Bonzo Dog Band Kryptonite Nixon Limar LaMar	That's Alright Prod.	818 841-3245 521 N. Beachwood Dr.	Burbank	CA N/A CA	91506				X	XX			X		

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	JOASI B	BAND DIREC		2	DOE ROCK			15	2 5	AGE	CONNECTIO
	CONTACT	PHONE ADDRESS	CITY	IST ZIP	DANCE ROCK	200	是是	RAP	COU	NEW WOR	OTHER
aughing Sam's Dice	Ron Pinitus	310 522 1510 832 E. Calbas St.	Carson	CA 90745 X	X	(_			X	10.000
	Oval Office Music	714 361-5515 1023 Calle Sombra. #H 708 705 0497 P.O Box 59812	San Clemente Schaumburg	CA 92627		-	-	-	++		A ternative rock Punk, blues
	Tony Alunni Ronna Cohen	213 876-4814 9000 Sunset Blvd., #515	Los Angeles	CA 90069 X				1	K	XX	Psychede c
	Robert Lusson	818 243-9602 141 1/2 S. Everett	Glendale	CA 91205							Alternative rock
	Bruce Cavender	310 531-2010 5745 Graywood Ave.	Lakewood	CA 90712	-	-	X	-	+	++	
	Halterman Communications Linda Lord Prod.	.818.352-3764 P.O. Box 441 310.659-3639 P.O. Box 691231	Tujunga W Hollywood	CA 91043 X	X	X	X			_	
	Lindsay West	310 379-9577 209 Monterey Ave.		CA 90254 X							
	Jay Schwartz	213 936-1754 820 S. Lorraine Blvd.	Los Angeles	CA 90005 X			X		\perp		Alternative blues
	Charly Gregory	213 957-2457 1837 N. Whitley Ave., #302 818 753-7788 P.O. Box 38642	Los Angeles Hollywood	CA 90028 X	++	1	-	H	-	-	Alternative rock Pop/rock
	Lucia Demasi Jimmy Lykes	310 451-2045 1214 Idaho, #3	Santa Monica	CA 90403			1	ш			Jazzy pop rock
	Bruce MacKay, Osseous Prod.	213 664-6161 2813 St. George St., #1	Los Angeles	CA 90027 X	X	X					
	Emy	714 677-1665 N.A	N A	N/A N/A					-		Down home country blue
	Scotty Nesbitt	714 496-0774 34202 Del Obispo. #87	Dana Point Riverside	CA 92629 X	++	X	-	-	-	++	Hard rock
lagic Touch olin Mandel Trio	Eric Bush, Magic City Prod. Colin Mandel	714 276-1405 P O. Box 4488 818 705-4729 P O. Box 18901	Encino	CA 91416	-						Modern azz fusion
am Mann	Sam Mann	213 665-9730 FO Box 29221	Los Angeles	CA 90029 X							
Marquita	Marquita	818 890-0644 11300 Foothill Blvd., #82	Lakeview Terrace				X	+	_	X	
Maroot	Todd Maroot	213 292-0776 N/A	N/A	N/A N/A X	-	+	+	+	-	-	
Maximum Force	Ted Davantzis Bobby Tail, Ted M. Heath	805 461-6337 P.O. Box 2617 714 890-7551 P.O. Box 20141	Atascadero Fountain Valley	CA 93423 X	++	-	-	++			Ne odic hard rock
Mesheen Midnite Jammer	Ma'Lady Mgmt.	714 750 8358 219 W. Wilken Way	Anaheim	CA 92802 X							
Militants	Charlie Zeigler	213 464-1532 1939 N. Argyle #22	Los Angeles	CA 90068				П			
he Misguided	N/A	213 851-2175 P O. Box 461517	W. Hollywood	CA 90046 X X			X	1	-	-	December 11:
Aodern Zoo	M. K. Breen	619 497-0362 1349-B Goshen St. 619 746-6046 2852 Circle Dr.	ISan Diego Escondido	CA 92110 X	11	X	XX	#	+	-	Reggae, ska
Monkey Paw Kevin Moore Band	Jeffrey Winckler Julia C. White	310 490-0344 3285 Park Lane	Long Beach	CA 90807		X		+			Blues
Mother Conviction	Jackie Frost	818 780-7350 15534 Cabrito Rd.	Van Nuys	CA 91406 X			X				
Motsica	Andrien Anthony	310 372-3711 320 S. Willaman Dr., #305	Los Angeles	CA 90048 X			X	41			Motsican
foulin Rouge	Todd Wheeler	310 973-5169 4767 W. 138th St.	Hawthorne Van Nives	CA 90250 X		-	-	++	+	-	
Ar. Maccob Ar. Moonlight	Doug Maccob Julia C. White	818 994-5711 13141 Oxnard, #7 3101490-0344 3285 Park Lane	Van Nuys Long Beach	CA 91401) CA 90807 X	+		1	+	+		Bues rock
Ar. Moonigni Aushi-Mushi	Steven Easter	818 904-3499 13659 Victory Blvd., #456	Van Nuys	CA 91401				I			Reggaerap
Vakano Hendricks	Borderless Music Co.	212 465-2547 P O. Box 1428	New York	NY 10276 X		X	X				
he Naked	Emily Copada	415 951-4678 1 Sansome St., #1900	San Francisco	CA 94104			X		\perp		Alternative
	Kevin Navis	805 581-4861 1539 Suller Ave	Simi Valley	CA 93065 X	-	X	X	-		-	Roots rock Alternative pop
The New Kind The New West Rangers	Joey Alkes Roy Garcia	213 665-7338 1026 Sanborn, #206 805 266-9215 36856 Westgate Dr.	Los Angeles Palnidale	CA 93550	11	^	_^		XX		A terralitie pop
No Mercy	Coury & Hodges Prod.	818 716-1024 15120 Victory Blvd., #18	Van Nuys	CA 91411 X							
Diver Twist	Chad	818 843-3474 1547 Edison Blvd . #E	Burbank	CA 91505							Hard rock
On Beyond	Dan Lynch, Dan-0 Prod.	310 374-1890 418 N. Broadway, #1	Redondo Beach				_		\perp	1	Alternative rock
	James Abdul Iloabuba	212 299-8341 1770 Davidson Ave #1C	Bronx	NY 10453			-	X	-	+	Alternative surf punk
000 D	Decibel Productions	714 525-4792 1000 E. Walnut, #1000 D 818 980-3259 5338 Auckland Ave	Fullerion N. Hollywood	CA N/A CA 91601			+	11			Alternative
Orpheum Outta Control	Victor X. Janacua L. A. Lyon	818 797-6456 N A	N/A	N/A N/A							Total Marie
Passenger	John Weakland, Thunder Ent. Group	216 434-0214 753 W. Market	Akron	OH 44303 X							
C.J. Pattengill	George Piburn	619 484-7582 12122 Black Mountain Rd.	San Diego	CA 92129			1	1	X	\Box	
Peacemaker	Gary Wines	213 957-0633 N A	N/A	N/A N/A X	-	-		-	-	-	
Phaze II Valencia Porche	Bustin' Out Ent. Randy Hankins, Silver Swan Ent	310 840-8610 2930 W. Imperial Hwy, #200V	La Puente Inglewood	CA 90303			X				
The Preachers Blues Band	Brian Batchley	805 988-1002 663 Foxglove PI	Oxnard	CA N'A							Bues
Project Tempest	Casey Abbott	818 897-5181 17029 Devonshire St., Box 131	Northridge	CA 91325 X			_				Meat & potatoes rock
Psycho Ballet	Marty Blasick	213 465-7500 7057 Lexington, #101	Hollywood	CA 90038				+			Psycro pop
Psycho City	R Y Q Prod.	'818 783 9666 P.O. Box 55696 213 264-5070 P.O. Box 314	Sherman Oaks San Gabriel	CA 91413 X	X			++			X Lain
Rick Ourroga Radio Active Cats	Mike Graves	818 980 5850 P O. Box 7304, #381	N Hollywood	CA 91603 X	1	-					
Rattlebone	Louis Jassin	213 969-4805 11303 Califa St.	N Hollywood	CA 91601 X			1	H			
Rattlebox	Al Penzone	602 967-8424 1206 E. Lemon. #5	Tempe	AZ 85218							High octane orgasrock
Keli Raven	Mark James MJM Group Inc.	213 874-3649 1920 Hillcrest Rd.	Los Angeles	CA 90068 X	-			+	-	\vdash	Alternative pop
Gaston Rene	GRS Mgmt.	310 558-3269 3721 Mentone Ave , #3 818 508-1804 P O Box 3285	Los Angeles N. Hollywood	CA 91609 X	-	х	-	+	-		Tropical funk azz
Michael Rennex The Rhythm Slaves	Rhonda Renneker T. J. Krebs	213 655-5004 8101 Blackburn Ave.	Los Angeles	CA 90048 X	X		X	11			
The Rising	John Sutton-Smith	818 769-2703 111113 Moorpark, #202	N. Hollywood	CA 91602							Melodic, blues-based
The Risk	Barrett O'Gorman	310 398 5517 2810 Military Ave.	Los Angeles	CA 90064 X	X						
The Debbie Rock Conspiracy	G T Arnold	213 463-0964 11250 N. June St.	Hollywood	CA 90038 X				+	-	-	Alternative
Rockin' Jimmy's	Jim Caprio	310 659-9569 922 San Vicente 213 933-3925 1119 Meadowbrook Ave.	Los Angeles	CA 90069 X	X	X	+	+	X		1
Rockville loe Rossi & Loose Connection	John Manning Joe Rossi	818 355 9896 P O. Box 1063	Sierra Madre	CA 90019 X	X		1		1		Psychedelic
Rough Angel	B C. Ent.	714 740-3535 12020 Chapman Ave., #262	Garden Grove	CA 92640	100		I				Hard & heavy
₹PM	RaeAnne	818 988-0733 N/A	N A	N'AN A		X	X			X	Vanety
fike Runnels & The Fast Lane	Mike Runnels	213 467-5801 6141 Afton PI , #123	Hollywood	CA 90028 X			1			-	Groove core
Rx Claus	Ande Caine Paul Massaro	818 558-7355 3712 W Helfron Dr. 619 278-5673 9122 Hector Ave.	Burbank San Diego	CA 91505 X1 CA 92123			1	X	+		Thrash core
Santa Claus Satire	Brent James	619 278-5673 9122 Hector Ave.	San Diego	CA 92123	X						
Billy Saturn	Billy	213 462-5772 112 N Pass Ave #A	Burbank	CA 91505 X							
Stelani Savage	Stefani Savage	805 254-1604 25697 Estoril St	Valencia	CA 91355 X				-	-		Acoustic
Scarlet Promise	Julia C White	310 490-0344 3285 Park Lane	Long Beach	CA 91601 Y		X		,	Y		A ternative psychede
Scaterd-Few Mary Schindler	Ramaid Domkus, WFP Bonita Alford	818 508-3165 5654 Cahuenga Blvd., #523 818 981-1796 5065 Bulfalo Ave., #1	N Holllywood Sherman Oaks	CA 91601 X		Х		X	X		C TO THE DAY OF THE CO.
Second Time Around	Joanne Batchelor	818 222-2152 P O. Box 8685	Calabasas	CA 91372					X		
The Shadow	Vincent Scippa	713 270-6735 [P.O. Box 741066	Houston	TX 77274 X							Alternative
Shadow Society	Myles Wakeham	818 580-7792 20929-47 Ventura Blvd., #293	Woodland Hills	CA 91364 X	-		-	-	-		
Michael Shannon	Ed McFearson	310 641-6763 7299 W. 85th	Los Angeles	CA 90045 X	-	X	-	+	-		Drongerson and
Silhouette	Shawn M. Norgan Artist Mgmt.	818 982-7727 7704 Melita Ave.	N. Hollywood	CA 91605 X	X	X	+	+	-	-	Progressive commerc
Silver Lust	Golden Tiger Prod. Julia C. White	213 848-8504 8033 Sunset Blvd., #574 310 490-0344 3285 Park Lane	Los Angeles Long Beach	CA 90046 X	A		1	+	1		A ternative
Sincerely Paul Sir Real	Heart Throb Talent	714,848-8279,10221 Slater Ave., #103	Fountain Valley	CA 92708							Commercial progress
Six Angry Feet	Michael Cini	213 654-6388 4878 Lankershim, #11	N. Hollywood	CA N/A X	X						Killer power tho
The Six Guns	Ron Lopez	818 338-7284 P.O. Box 314	San Gabriel	CA 91778 X						Ш	Alternative
Skin Tone	Mrich Scott	310 301-8273 11807 Countleigh, #7	Los Angeles	CA 90066		X	XX	XX	X		House
Soko	Pitch Black Mgmt.	818 908 9035 5640 Kester Ave., #2	Van Nuys	CA 91411 X			-	+	-	-	
Sol La Ti	Sol La Ti	714 594-3215 N A	IN A	NANA	X	-	y)	*	-	X	^
The Soul Belief	Suzanne Palache	818 787-2254 14739 Archwood St.	Van Nuys Van Nuys	CA 91405 CA 91405 X			X	+	1		
	Lim Gianattoni										
Soul Dogs Sound And Fury	Jim Gianettoni DW Mgmt.	818 997-1926 7440 Sepulveda Blvd., #327 310 497-0123 2822 N. Dayna	Santa Ana	CA 92701							Progress ve

,	COAST E	RAND DIDEC			DA.	FTAH	8	5	1 3		_	E	MUS
				-		ROCK HFAVY N	NCE F	9 P	FUNK	NPG P	COUNTRY	W AG	CONNECT
ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST ZIP	윤발	P.	55	2 3	HAP H	잉록	일 3	OTHER
Speech With Passion	athleen Crone		P.O. Box 3212	Santa Monica	GA- 90408		X		X				
Spiderbaby	Mondo		P.O. Box 2382	Hollywood	90078								Alternative
Spoyled Rotten	Prestige Mgmt.		4630 Kester Ave., #16	Sherman Oaks	CA 91403								
D. M. Spy, Del Master Spy	Ervin Rowe		1102 E 104th St.	Los Angeles	CA 90002					X			
Spy Vs. Spy	Alan Springsteen	415 979-6757		San Francisco	CA 94117	100	ш						
St N c	Kelli Jo Murphy		15722 Vanowen St . #210	Van Nuys	CA 91406			X					
D.Z. Stanz	S.E.T. Prod		5140 Collax. #5	N. Hollywood	CA 91601			1	K				Blues
anie Steele & Pacrlic Electric	Janie Steale		3913 Edenhurst Ave.	Los Angeles	CA 90039						X		
Denny Stevens	Mr D Guarente		1817 Gable View St.	Palmdale	CA 93550	X		X					Socially conscious
flerry Stewart	Future Ncw	310 474-0758	N/A	N/A	N A N/A	X	X						Psychedel c
Stone Grant	Jimmy Greenspoon, Desert Artist Mgmt	602 575-0911	6080 N. Oracle Rd . #G	Tucson	AZ 85704	X							
traight Jacket	Buddy Hughes	818 785-2520	P O. Box 1154	Agoura	CA 91376	XX	1 *						
udden Impact	Julia C White	310 490-0344	3285 Park Lane	Long Beach	CA 90807	X						1	1
Sugarshack	Janel Robin	818 761-5639	N/A	N/A	N/A N/A	K		X					Groovy
un Goddess	Diamonds Rock Tours	213 288-9660	P.O Box 6931	Burbank	CA 91510	XX	X	XX					
weatin' Bullets	Rory Cathey	818 994-5260	6611 Woodman Ave	Van Nuys	CA 91401								
wift Hype	Anthony Jaramillo	505 262-0553	2808 Alamosa Dr.	Santa Fe	NM 87501			11		X			
BA	Stephen Dick	213 658-8360	844 1/2 N Hayworth	Los Angeles	CA 90046						X	X	
aurus	Nick Paine		11026 Weddington Ave	N. Hollywood	CA 91602								Dynamic mood rock
esse Temple	Kevin Kareth		1738 Canyon Dr #117	Los Angeles	CA 90028	x			1		1		
en Sons	Melodie Hale		P.O. Box 7292	Incline Village	NV 89452				1				Los Ange'es based
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erra Paradise	Pam Mayo		17900 Sherman Way, #317	Reseda	CA 91335				-			-	Alternative rock
hin Ice	John McTague		432 N. Mariposa	Burbank	CA 91506	x							742 1215
hree Of A Kind	Kevin Wilson		1900 W. Orangegrove St , #37	Pomona	CA 91678					X			
iger Bay	Seth Bullington		2204 Aviation Way, #C	Redondo Beach	CA 90277								
ight Fit	Larry D.	N/A N/A	IP O. Box 521	Park Ridge	IL 160068		11						
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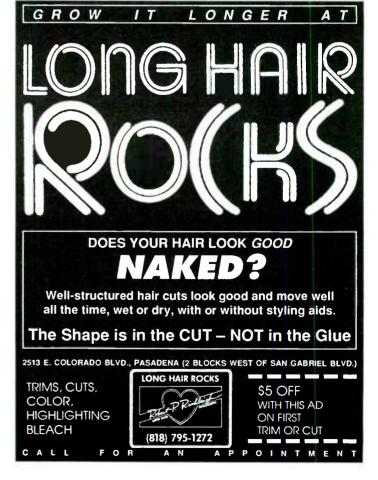


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Label: Relativity

Manager: Jeff Abbotts/Liverpool, England

Contact: Kerry Cooley Phone: (310) 212-0801

Booking: Steve Ferguson/ICM (212) 556-5649

Legal Rep: N/A

Band members: Tony Griffiths, Chris Griffiths, Tony Elson, Sean Simpson

Type of music: Modern rock/pop Date signed: Summer, 1991 A&R Rep: Cliff Cultreri

By Richard Rosenthal

sk anyone to compose a list of the cities most well-known for producing rock bands, and the list will be short indeed-Los Angeles, New York, London, maybe a few more. However, one city, Liverpool, England, is famous not because of the quantity of bands it has produced, but because it was the hometown of the greatest rock & roll band ever: the Beatles. Now comes another band from Liverpool that the British music press, notorious for being tough on bands, have (gasp!) dared to mention in the same breath as the Fab Four.

The Real People were formed in 1988 by brothers Tony and Chris Griffiths, along with their friends Tony Elson and Sean Simpson. Regardless of the praise they are receiving now, they formed the band simply to make music. "All I like to do is play the guitar," says Chris Griffiths in his distinctive Liverpudlian accent. "If success doesn't come, that's what I'll always be doin' anyway. I could never work for anyone except me

The band started by playing pubs in Liverpool, shocking the audience with original material as most pub bands play strictly covers. Eventually, they gathered enough attention to sign a demo deal with Columbia UK, and early in 1990 they recorded their single, "Window Pane." It was such a success that in the summer of 1991, they returned to the studio to record a full album and later that year remixed several of the tracks and released the album in America.

The songs on the record are examples of how keeping things simple can sometimes say a lot more than taking things to extreme detail. "Our philosophy is that you can say many things with very few words," says Griffiths. "That's the beauty of the English language: You can take one word and have it mean so many different things. Going back to basics and simplicity is part of our songwriting."

"I've found that it's easier to lay back and have a good time and not be tense about it. Sometimes things are so produced that they've got no life to it. We've learned a lot from the original demos for the songs. After we've finished in the studio and we listen to the mastered tracks, sometimes there isn't as much soul or life as the original demos have. It all goes with the vibes. The technical part of it, how you record it, has nothing to do with the feeling that comes out, as far as I'm concerned."

Griffiths says that his inspiration comes from older bands such as the Beatles, the Rolling Stones and early Pink Floyd, explaining that he finds many good things by looking back to the generation he was born in-the Sixties. "There are a lot of new things in old music." It also doesn't bother him that people compare the Real People with the Beatles. "It doesn't bother us at all. It's a compliment to say that we sound like the Beatles. Lennon and McCartney, to me, were the best songwriters as a team, ever. We have a joke amongst us. Someone asked us why we called ourselves the Real People, and we said that we were going to call ourselves 'The Bootles.'" Griffiths laughs, and

when he realizes I don't get the joke, explains, "the dock area in Liverpool where we all grew up is called 'the Bootle.

There are some things that don't translate well from British to American, but Griffiths hopes that the Real People's music isn't one of them. Soon they will be touring the United States, which Griffiths considers a major step in the band's career, "The one ambition we have is for the whole world to get it, to get the chance to listen to our music. You don't know if you're going to like something if you never get to hear it. That is one thing that is important to us. When we come over to America, we're going to be playing a lot of songs that we haven't played for quite a while. The album that's out in America right now was released in England about a year ago, so we've had a lot of time to think about that album. We've had to do a lot of touring, a lot of hard

In image-conscious America, it will be interesting to see how audiences react to the Real People. Griffiths says that there is quite a different attitude where he comes from. "The thing about Liverpool bands is, no one's got an image. Everyone's got a very basic setuptwo guitars, one bass and a set of drums. Everyone goes out together and sees each other in the same places. For a major city, it's like a small town in a lot of ways, as far as the clubs and that. It's sort of like a wide open youth club with overgrown

Overgrown kids...sort of like the four guys that make up the Real People. Oh sure, they're all serious musicians completely dedicated to their work, but scratch the surface. and you'll find the kid in his room who's content to play his guitar for hours. As Griffiths says, "To play music with me mates and me friend. that's what I really enjoy.



The Real People

The Real People Relativity

(1) (2) (3) (4) (5) (6) (2) (8) (9) (10)

☐ Producer: Various

☐ Top Cuts: "Window Pane," "Wonderful," "She."

☐ Material: The British press likes to favorably compare the Real People with the Beatles, and not just because the two bands share the same hometown of Liverpool. Listening to the album, with its jangly guitars and vocal harmonies, will trigger memories of the kind of music the Beatles played in their earlier days. The lyrics say a lot without being overly wordy, the instrumentation is basic and the tunes are short, averaging three and a half minutes each. The Real People are readily identifiable as a British band, and not only because of the

Musicianship: Nothing fancy. The emphasis is on the songs and getting the message across, so everything extra has been trimmed away like fat from a steak. There are a few guitar solos spread around thinly, but that's about it. Tony and Chris Griffiths both share vocals, and although they don't have classically great voices, it actually makes their music even better (the whole point to the band is that they are real people playing real music)

Liverpudlian accents the brothers sing

Production: Three different producers, including the band themselves, were used on the twelve songs; two more people were used to remix four of the tracks. Nevertheless, the continuity and philosophy remains the same. The record has a live feel to it, probably because it's mostly just vocals/guitar/bass/drums. There is some acoustic guitar added for texture, with a little keyboards added for color. Other than that, what you hear on the record is probably pretty close to what you would hear at one of their shows.

☐ Summary: It's ironic that, while every band wants to be successful and sell lots of records (even if they won't admit it), sometimes the most blatantly commercial bands fail while the quiet ones succeed. The Real People are four guys from the harbor area of Liverpool who got together first and foremost to make music, and if success happens to follow, then all the better. This debut faithfully captures that spirit. - Richard Rosenthal

When it comes to recording... THE OTHER GUYS SUCK!

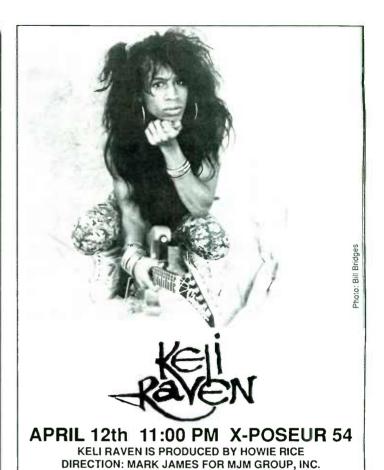
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NIGHT LIFE

By Tom Farrell



Steve Summers of PBF

Club Dump has opened its doors out of the Central nightclub at 8852 Sunset Blvd. The club is "run by musicians, for musicians, and is not about money," like the press release says. Club Dump offers a good atmosphere for bands and audience alike and a low cover charge of \$2.95! Call this a recession beater!

Ex-Guardian vocalist Paul Cawley is looking for a bass player and drummer to complete Renaissance, his new hard rock outfit that combines Christian beliefs in a secular format. All interested parties may reach Cawley at (714) 457-2521.

We hear the **Shamrock** club may

be on its way out. For years, the Shamrock has provided us with some of the best young, local alternative artists. We'll keep you updated. Way cool band name of the month:

the NBC Promosexuals.

Ex-Bang Gang/TKO bassist Scott Earl is now playing for Shake The Faith with ex-Brunette member Todd Loomis on drums. "It's the American version of Def Leppard, touts Earl. The band is supposedly inches away from a deal, yet is still looking for a second guitarist. You can reach Shake The Faith at (818) 769-1197

It's been over two months since the China Club closed up shop, and the only useful purpose it's serving is as a haven for the homeless that seek shelter in its empty doorway.

A couple of local releases worth note: Medicine Rattle has put out Unbottled, a ten-song self-released CD with ex-X guitarist Billy Zoom handling the production chores. If you can't find Unbottled at your local record store, drop Medicine Rattle a line at 1030 W. MacArthur Blvd., Suite 64, Santa Ana, CA 92707. Next up, the Grovers have released a self-titled nine-song cassette featuring their catchy, R.E.M.-flavored college rock. You can reach the Grovers at (310) 649-4337.

Ex-Precious Metal members Leslie Knauer (vocals) and Janet Robin (guitars) have formed Sugar Shack and are gigging locally. Also in the band are drummer Scott Goldstein and bassist Andy Hadel.

Gig of the month: Big Audio Dynamite II, Public Image Limited, Live and Blind Melon will all be playing on the same bill Thursday, March 26th, at Crawford Hall. The evening is brought to you by Goldenvoice.

Yes, those were the guys in Linear you've seen hanging out at the clubs. The guys are in town putting the finishing touches on their second outing for Atlantic Records and have been taking advantage of our night life scene. We ran into drummer Joey 'Bang' Restivo while he was chatting with Tracii "L.A." Guns before the latter departed for tour.

Pretty Boy Floyd will be returning to the clubs from which they originated (and set attendance records) during their unsigned days, which have returned. They're playing March 19th and 20th at the Roxy, which will feature the debut of their new guitarist, Aerial Stiles.

Arista Records has picked up Enuff Z'Nuff. Guitarist Derek Frigo is back in the band.



WESTERN BEAT

By Billy Block

Congrats to Beth Bleiberg and all the folks who volunteered to help the CCMA put on some outstanding entertainment for the runners at the L.A. Marathon. Appearing on the CCMA stage representing the country music community were the Ron McCoy Band, Pam Loe and Hipshot, Dean Dobbins, Geary Hanley, Larry Dean and the Shooters, Re Winkler and Kim McAbee and Boy Howdy with KZLA's lovely Barbara Barri acting as M.C. Down the road a piece, Libby Floyd, Don McNatt, Ronn Crowder, Stan He'bert and friends performed on the Big Stage. The Palomino stage featured music by Mandy Mercier, the Plowboys, Ronnie Mack and the Barndance Band, the Paxton Trio, Blakey St. John (special thanks for the early mornin' hot coffee) and Cliffie Stone. Duke Davis, Sierrah and Purple Sky also donated their talents to help encourage the thousands of entrants of this vear's marathon

Bluegrass fans should check out the Butcher's Arms when Steve Lankford, Bill Bryson, John Schlocker and Tom Corbett all get together and pick. A large enthusiastic crowd showed up at the premier of this event last month. Look for guest fiddlers like Byron Berline and Brantley Kearns to show up and sit in.

Mike Johnstone of Class Act Prod. is now heavily involved in the video biz. Mike has been working also one of L.A.'s most accomplished musicians, as well as running a full service recording studio.

Ray Doyle of Reach For The Sky

will be performing at the SXSW Music conference in Austin. Look for Ray singing in the Marriott lobby, where all the great writers are.

Photo stars this month include CCMA Open Mike sponsors Gloria DeMuri, Linda Cauthen, Janice Guerrero, Nick Dragon, Brent Fernau and Stan He'bert at the **Butchers Arms.**

In the studios: Columbia/Nashville's Mike Reid is in town cutting tracks with producers Peter Bunetta and Rick Chudacoff for his next release. The Bum Steers at Joe Braus', Mary "Vee" Whiteley (former Mustang bassist) at Dave Pearlman's Rotund Rascal, San Francisco area artist Paul Jefferson at Headway Prod. Studios with Steve McClintock producing, Rip Masters at Rotund Rascal and Eddie Dunbar at Bob Nicksic's Right Brain Studios.

John Anderson made a triumphant return to Fred Reiser's Crazy Horse Saloon on the heels of his Number One hit, "Straight Tequila Night," BNA Entertainment threw a little industry dinner party before the show that was quite tasty. The ACM's Bill and Fran Boyd were in attendance, with Fran's parents as honored guests. Media personalities Maria Cracknell, Laurie Kaye and Jimmy Sloan, Kip Kirby and BNA staffers Ric Pepin, Jim Della Croce, Richard (Mr. Nashville) Landis and Vicky Jackson were all a buzz about Anderson's renewed popularity. Big John put on a fine show, even playing a little banjo mid-way through the set to show off his bluegrass chops. Congrats, John and all at BNA!



Joey Bang and Tracii Guns

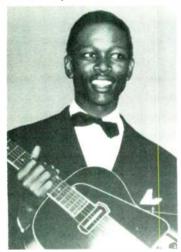


Fred Reiser, John Anderson, Fran & Bill Boyd and Ric Pepin



JAZZ

By Scott Yanow



Charlie Christian

Although Charlie Christian died in 1942 at the age of 23, he is still a legend among guitarists for he was the first to really make the electric quitar into a solo instrument. Jazz Central's latest session at the Musician's Union in Hollywood paid tribute to Christian not by recreating his solos with the Benny Goodman Sextet or even playing his repertoire, but by showing how his legacy has touched the styles of most of today's guitarists; besides it was an excuse for some great music! Ron Eschete's trio (featuring Todd Johnson's high note bass guitar solos) was tight and swinging on such tunes as

John Clayton

"Don't Be That Way," "Soft Winds" and an unidentified newer piece. Eschete's chord voicings are quite distinctive, as are those of guitarists Joe Diorlo and Larry Koonse who, with bassist Putter Smith. performed some very adventurous group improvisations on standards. While Diorio's searching solos often played tricks with time, Koonse's single-note lines were very advanced. Together the trio created music that would have pleased Lennie Tristano. The final set was a bit more conventional. a fine quartet that gave guitarist Philip Upchurch and tenor great Harold Land (along with bassist Frank De La Rosa and drummer Sherman Ferguson) a chance to stretch out. Overall, another strong success for Dan McKenna and Jazz Centrall

Speaking of strong successes, the Clayton-Hamilton Jazz Orchestra now deserves to be ranked as one of the top big bands not only in L.A. but in the world. The reason for this band's strong personality filter down to the arrangements of John Clayton, the orchestra's "front man" and, along with drummer Jeff Hamilton and altoist Jeff Clayton, co-leader. Starting off with "Blues For Stephanie" (which was dedicated to arranger Neal Hefti who was in the audience), through Oscar Brashear's "Sashay," Jeff Clayton's bowed feature on "Django" and the debut of a new suite, the band was in top form. With such soloists as trumpeters Snooky Young (who can still nail the high notes), Oscar Brashear and Clay Jenkins, tenors Rickey Woodard and Charles Owens (the latter was outstanding on the passionate "Devotion"), an all-star trombone section and altoist Jeff Clayton,

> few orchestras today can compete with the Clayton-Hamilton Jazz Orchestra.

Upcoming: Cata-lina's hosts Dorothy Donegan (through Mar. 15), Susannah McCorkle (Mar. 18-21), Mike Garson (Mar. 22) and the great Charles Brown (Mar. 24-29). Rowles Jimmy (Mar. 13) and Kenny Burrell (Mar. 14) play at the Jazz Bakery, Brandon Fields returns to Le Cafe (Mar. 20-21), Bob Cooper drops by Chadney's in Burbank (Mar. 13), Gaston Rene brings his "tropical funk jazz" to At My Place (Mar. 22) and Pedrini Music offers free jazz every Saturday starting at 1:30 p.m.

URBANCONTEMPORARY

By Wayne Edwards



MJ fans wait in hotel lobby in Dar Es Salaam, Tanzania

No!, Michael Jackson definitely will not perform in Los Angeles—or anywhere else in North America—on his upcoming *Dangerous* tour, which will essentially play throughout the rest of the world, including Europe, Asia, Africa and South America. Jackson's goal on his eighteen month international extravaganza is to raise \$100 million for his newly-formed Heal The World Foundation, which benefits children and the ecology.

Having experienced Jackson's recent Back To Eden, Africa Expedition 1992 first-hand, I can truly say it's a shame the way the press here at home (particularly in Los Angeles) chose to print all sorts of negative misinformation, never mentioning the joy he brought to thousands of African youths as he visited children's hospitals at every stop along the way. Also omitted from reports stateside was the fact that, in Gabon, the superstar made history by becoming the first entertainer ever to receive that nation's highly prestigious National Honor of Merit. Johnson Publications' Bob Johnson made the journey and vowed to print the truth in upcoming issues of **Ebony** and **Jet**.

This year's Soul Train Award party, held at the Sheraton Grande Hotel in downtown Los Angeles, honored mega-producers Jimmy Jam & Terry Lewis. Songstress Patti Labelle is set to play Anaheim's Celebrity Theatre and the Universal Amphitheatre (April 3&4, respectively).

N.W.A's Dr. Dre introduced his new label, Death Row Records, at a pre-Grammy party at Chasens. Apparently, Dr. Dre, who, in addition to the hard-core rap of N.W.A, has found success as an R&B producer with Michel'le, is wasting no time having already reportedly signed fifteen artists to the label. It was unclear at presstime whether or not he's still a member of N.W.A.

On the opposite end of the spectrum, Norman Connors (a.k.a. Captain Quiet Storm), performed six shows in three nights at the New Classic Gourmet in Century City. Sadly, the club's promoters refused to comp press so there's no word on how the show, which featured saxophonist Marion Meadows and guitarist Stormin' Norman Brown, did.

One show that definitely was a killer was Alexander O'Neal at the Strand. O'Neal had a full house for the first of two sets and was in great form, mugging and playing with his boisterous audience. By show's finale, the jamming "Fake," O'Neal had turned the upscale nitery into a dance club as several patrons jumped onstage to party with him. That marks the talented vocalist's second successful appearance at the club within recent months.

The Strand is back in the swing of things, featuring Little Richard (March 21), Angela Bofill (March 20), Alex Bugnon with Eric Gable (March 27) and Zapp & Roger (March 28). Looking ahead, April is highlighted by Marilyn McCoo (April 4) and Regina Belle (April 24). In what will undoubtedly be a must-see show, watch for the club to announce three Gladys Knight dates soon. Call (310) 316-1700 for further information.



Fans chase Jackson's car in Abidjan, Ivory Coast

Wayne Er

ICONCERT REVIEWS



Dire Straits leader Mark Knopfler

Dire Straits

Great Western Forum Inglewood

After a five-year lay-off, the boys from London returned with On Every Street, an album that once again proved that Dire Straits is one of the most original and unique bands in the world. From the bluesy rock of "Heavy Fuel," to the rockabilly humor of "The Bug," Straits leader Mark Knopfler illustrated what it is that makes him such a formidable force in popular music.

Yet Dire Straits has always been much more than a studio band, possessing one of the more engaging live shows of the Eighties. So once again the question remained: Had the five years hurt them in terms of their onstage prowess? Like the album, this sold-out performance answered all the naysayers with an often brilliant musical experience that took the crowd on a Magical Mystery Tour of straight-ahead rockers and moody interludes.

Knopfler remains one of the most recognizable guitarists on the scene today with his full-blown power chords on "Heavy Fuel" and "Money For Nothing" and lightning-like precision on "The Bug" and the episodic "Telegraph Road." However, his musical abilities tend to unfairly overshadow his singing and songwriting skills, best demonstrated on such signature tunes as the powerful and haunting "Romeo And Juliet" and the freewheelin' crowd-pleaser "Walk Of Life."

For more than two hours, the current nine-piece lineup held the crowd in the palm of their hands. But, unlike many top-selling groups, Dire Straits earned their applause with a steady, coherent and masterful look at the band's impressive legacy.

Opening with a percussion-laden version of last year's hit "Calling Elvis," Knopfler led his band through all aspects of the group's fifteenyear career (only omitting tracks from their unimpressive second album, Communique). While at times the expanded lineup tended to get in the way of Knopfler (notably on a sloppy run-through of "Two Young Lovers"), the boss showed great instincts by including a stripped-down rendition of their classic "Sultans Of Swing," which featured a glimpse into the past when this was merely a fourpiece unit.

While they finally hit mega-stardom in America in 1986 by proclaiming that they "wanted their MTV," it is concerts like this which show that musicianship and talent still have a place in this stagnate and manipulative video age we seem to be stuck with.

—Steven P. Wheeler

Body Count

The Palace Hollywood

Breakneck anger and brutal intensity were what made Ice-T's performance with Body Count an electrifying spectacle. Ice's success and the development of his film career have not dulled the seething gangstaat-large perspective he laid out on 1988's excellent *Power*. The difference here is, Ice-T is no longer setting his cooly explosive raps against funked-up rhythm tracks—he's now fronting a balls-out, hard-core metal band.

Amidst flashing police lights, belching smoke machines and a stage posse sporting shotguns, Body Count took the stage and cranked out giant metal riffs until Ice joined them and kicked things into thrash mode. Introducing one early tune, Ice-T talked about how The Cosby Show gave a completely distorted view of black life and then launched into a tune that featured the lines, "that ain't real-it's fucked up out here." Guitarists Ernie C. and D-Rock, bassist Mooseman and drummer Beat Master-V were a little shaky at times, but mostly produced a strong sonic backup for Ice-T's mes-

There were some early sound problems in the set that broke the band's momentum, but the crowd rallied when Ice-T asked for a beat from his drummer and spun an impromptu rap. Unfortunately, it only lasted about 30 seconds, and Ice-T didn't seem too enthused about it. When the man wants to thrash, he really wants to thrash.

The sound was back to full force for the rest of the set, which had Ice-T bellowing his tales of prison, racism and various urban nightmares. The young crowd seemed very supportive of Ice's metal, especially when the tempos were just right for a wild mosh pit. "Body Count Anthem," "KKK Bitch" and "There Goes The Neighborhood" (about Body Count being banned from the Sunset Strip clubs) were all strong tunes delivered with ferocity and just enough humor.

If there's a problem with the Body Count sound, it's that the speed and the predictable song structures don't give Ice-T the chance to play with his words the way he could in straight raps. And he's no nightingale when he sings. Also, as nice as it is to see somebody bending our ideas of what kind of music should be played by which color people, Body Count's



Ice-T

brand of thrash-metal runs the risk of coming off as old formula.

Ice-T might also reconsider some of the macho posturing that's part of his show. If he overdoes the angry man poses and the songs about his manly member ("Evil Dick"), his righteous anger starts to look cartoonish. But when he picks his targets well, as in the set-closing "Cop Killer," it's a powerful shot.

—C.Crisafulli

Rock For Choice: Fugazi, Lunachicks, Pearl Jam, L7

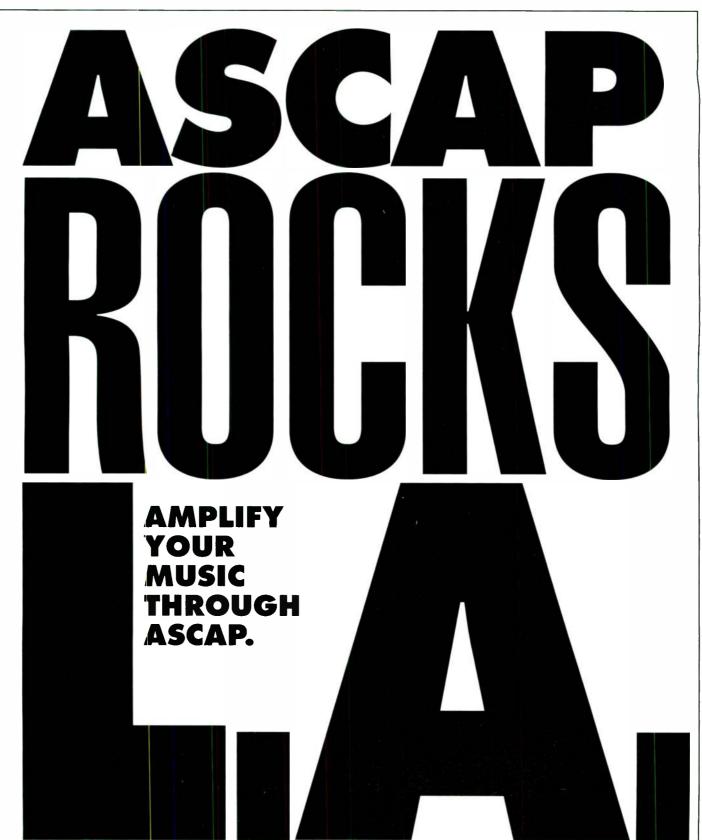
The Palladium Hollywood

Local super-heroines L7 worked hard and played harder as the organizers and opening act of the second successful Rock For Choice benefit. The message of the evening was made clear on the posters and buttons at the voter registration tables, but politics didn't stand in the way of some rip-roaring sounds from all of the bands. L7's cranked up, overthe-top delivery remains a pleasure to behold. If these women can get half the attention that Wilson Phillips received, it will be a major victory for feminism and distortion pedals.

Pearl Jam demonstrated that there's more to the "Seattle Sound" than grunge and flannel with a well-paced set of metal-boogie. On their Epicrelease, *Ten*, they sound poised to be the Bad Company of the Nine-ties—not entirely a bad thing. But live they proved to be a lot more potent and exciting. Highlights of the set were great big versions of "Deep," "Even Flown" and "Alive." And vocalist Eddie Vedder managed to get the crowd to work together when he dove off the stage and allowed himself to be passed around the room.

New York's Lunachicks livened things up with a set of good old thrash-punk. This all-female five-piece mixed anger, energy and humor for a strong set, indicating once again that testosterone levels have nothing to do with ability.

Headliners Fugazi have gotten some guff in the past for putting on lackluster shows, but this night they were more than inspired. Introduced by emcees actor Alex Winter and Kim Gordon of Sonic Youth as "Washington, D.C.'s favorite all-girl group," the fully male quartet ripped into songs from their new Steady Diet Of Nothing and from 1990's Repeater. Ian MacKaye, who the hard-core crowd remembers as the venerable voice of Minor Threat. punched out heartfelt vocals over his powerfully twisted guitar lines, while his guitar/vocal cohort, Guy Picciotto, bounded about the stage like a bad acid marionette. There's fury in their sound, but also a tremendous use of dynamics (a la early Pil and Gang of Four), and the soldout crowd was thoroughly entertained. — C.Crisafulli



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TCLUB REVIEWS



Empty Set: Can they survive without Asheton?

Ron Asheton with **Empty Set**

Coconut Teaszer West Hollywood

1) 2 3 4 5 6 6 8 9 10

☐ Contact: DeVore & Frank: (310) 453-6214

The Players: Ron Devore, bass, lead vocals; Billy Frank, drums; John Thoman, gultar; Cralg Cholette, gultar; Ron Asheton, special guest guitarist.

Material: You can't argue with the Motor City sound. Empty Set specializes in straight-ahead, big wheeled, guts and gearshifts rock & roll. On original material like "Roman Holiday" and "Packed Ice," the band applies a fresh coat of paint to oldfashioned, three-chord stomps and ends up with a pretty powerful hunk of Stooge-rock. Of course, with an actual Stooge in the lineup at this gig, the crowd was treated to some over-the-top versions of old favorites like "Down On The Street," "TV Eye" and "1969.

Musicianship: They probably don't have Ron Asheton seminars over at the Guitar Institute, but this guy just about invented the school of grungy guitar. Thankfully, the years haven't cleaned up his sound any, and he was in excellent form and seemed to be having a blast. He proved again, as he did when he backed up Iggy, that you don't need to play a lot of fast, squealing notes when one chunk of distorted wahwah does the job. As for Empty Set, they're no virtuoso band, but what they do, they do well. Billy Frank, who played with Asheton in the pretty cool Destroy All Monsters, pounded out solid, thumping backbeats, while Ron Devore matched him with steady basslines, John Thoman and Craig Cholette did a good Job of giving Asheton some powerful backup without getting in his way. Thoman also contributed some nice slidework.

□ Performance: Empty Set has gone through some personnel changes, and this was one of the first nights out with the new lineup. Devore has taken over the vocal chores and needs some time to work up a stronger voice. It's dangerous to set yourself up for Iggy comparisons, but he did a passable job. Mostly, the attention was on Asheton. Ron's a little chunkier than he was twenty years ago, but, remarkably, seemed to be wearing the same tinted shades he wore on the Stooges' first album cover. He didn't want to talk much, but he broke a heavy sweat cutting loose on the guitar. This was a good night for ear plugs, as the sound was high-energy and high-decibel.

☐ Summary: It's hard to say how potent Empty Set would be without Asheton's presence, but the Hollywood scene can always use a dose of no-frills Detroit rock. Backing Asheton, they show a lot of promise. And, of course, seeing the influential and underrated Stooge kick out the jams was a great, gasket-blowing pleasure —Chuck Crisafulli

Dan Bern

Genghis Cohen Cantina West Hollywood

1 2 3 4 5 6 7 6 9 10

☐ Contact: Ellen Feldman: (213) 852-0215

The Players: Dan Bern, lead vocals, acoustic guitar.

☐ Material: Acoustic-driven folk/ rock reminiscent of Elvis Costello and Bob Dylan. In terms of lyrical content, social and political commentary dominate Bern's work, with the exception of an occasional love song or two. Material that ordinarily concerns itself with the state of world affairs can often sound preachy and trite when crafted by a novice but such is not the case with Bern. He's an original songwriter. Bern's keen insights and observations into the complexities inherent in all human beings that make for a love/hate relationship with mankind are cause for serious thought. What's more, Bern injects a considerable amount of humor that's tongue-in-cheek enough to keep the proceedings from becoming too heavy-handed. An example of the former would be "After The Parade," a tough expose on hypocrisy. This a moving song about how handicapped war veterans are treated like heroes in public, but behind closed doors, they're looked upon as subhuman. "The Fascist In Me" illustrates the latter. In this song, Bern claims to be a liberal thinker and left-winger in terms of his politi-

CLUB REVIEWS



Hook & Co.: Gut-wrenching blues.

cal beliefs and is sensitive toward people of diverse ethnic makeup when at home alone. But get him on the freeway and he becomes an intolerant, bigoted conservative who yells at the fill-in-the-blank minority group to "get a job and learn to speak English"

☑ Musicianship: In terms of vocals, Bern possesses a strong reedy instrument that's never shrill or coarse, and he sang with much conviction and authority. Without the accompaniment of any other backup musicians, Bern exhibited dexterous ability in acoustic guitar playing. On a few of the numbers, he added a harmonica which he seemed to play well. The harmonica gives these songs color and texture.

☐ Performance: Looking like a holdover from the Beat Generation, Bern was dressed causally in black from



Dan Bern: A reviewer's dream!

top to bottom. Sporting a Van Dyke style goatee, Bern was missing only a Jack Kerouac beret. Instead of the audience snapping their fingers at the end of each song and looking solemn, people were beaming with smiles, applauding their approval of a particular number and even sang along with lyrical accuracy. Bern greeted this outpour of affection from his friends with clever onstage banter and witty repartee.

☐ Summary: Dan Bern is a reviewer's dream. A well-rounded live entertainer, he is not only a competent musician but also has a knack for writing material which forces the listener to consider some of life's ironies and paradoxes.

-Harriet Kaplan

Hook and the Hitchhikers

King King Los Angeles

1 2 3 4 5 6 6 8 9 10

☐ Contact: Marcia Beamish, Artists Alexander Ltd.: (310) 652-5050. ☐ The Players: Hook Herrera, vocals, guitar, harmonica; Gregory Boaz, bass; Ronnie King, keyboards; Rob Ladd, drums; and Zack Zunnis, guitar.

Material: This is pure, gut-wrenching blues inspired by the likes of John Lee Hooker, with an unmistakable Southwestern flair, a la Stevie Ray Vaughan. It is the kind of music

you don't hear so much, but rather feel from the pit of your stomach.

☐ Musicianship: Zunnis' only fault as a quitarist might be that he's too clean for the blues. Even that's a minor sin, though. He is one of the most technically proficient players anywhere, and delivers each solo with presence and dynamics. Boaz and Ladd—even though he's a new addition to the group-follow each other smoothly and set the driving tone for each number, as King supplies those slight but needed touches to fill every moment. Hook is the sloppiest, taking a while to warm up on his six string before wailing into it during their second set. At times, he needed to hang back more and let Zunnis do the driving. Hooks vocals, though, are vibrant and musclebound enough to carry his weightnot to mention his veteran skill on harmonica.

☐ Performance: These guys extend no frills, and don't need to. Each plays with an intensity and sincerity that is tangible, and communicates that strongly to the crowd. Heads were nodding and toes were tapping; a few even danced. That's party enough for L.A.

□ Summary: Hook and the Hitchhikers' greatest attribute is their confidence in the music they play and an unshakable focus on what they want to accomplish. They write stellar genre songs and put some true grit into the club scene. Just like Joe Ely, they will always be able to find loyal minions with that kind of attitude.

—Sam Dunn



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TCLUB REVIEWS



Tick Tock Bang: Nothing really special.

Tick Tock Bang

The Troubadour West Hollywood

(1) (2) (3) (4) (4) (6) (7) (8) (9) (10)

□ Contact: Peter Quenet: (818)

☐ The Players: Peter Quenet, vocals; Michael James, guitar; Matt Boyd, bass; Greg Cook, drums.

Material: Tick Tock Bang plays a

mix of blues-based hard rock so familiar to the Hollywood scene that it should be trademarked. You know the formula: loud guitars, throbbing bass, pounding drums, wailing singer, etc. Though the format itself was old hat, the songs were a bit better than average, and vocalist Peter Quenet strapped on an acoustic guitar for a couple of numbers that really shined.

Musicianship: Tight without any loose ends, these guys have obviously spent lots of time together in the rehearsal studio. Quenet gets high marks for his clean, powerful voice and passionate delivery. Guitarist Michael James also knows how to play with passion without getting overly technical, and drummer Greg Cook and bassist Matt Boyd are as solid as they come.

☐ Performance: Quenet was the focal point of Tick Tock Bang, being hard to ignore dressed in matching jacket and pants made of black wetlook leather. His outfit notwithstanding, he had a lot of charisma, doing a good job of interacting with the audience and keeping the enthusiasm level high among his band.

Summary: Tick Tock Bang is a good band with some good songs that puts on a good performance. They are representative of a vast pool of similar bands that do what they do well. The only problem is that everybody else is doing the same thing just as well. The name Tick Tock Bang, I assume, is suggestive of a time bomb exploding. If Tick Tock Bang wants their career to take off in the crowded field of hard rock music, they can't settle for being good-they must be great in some area (songs, an outrageous show). If not, instead of exploding, their fate will unfortunately be to fizzle out -Richard Rosenthal

The Scream

Vertiao

Los Angeles

(1) (2) (4) (5) (6) (7) (8) (9) (10)

☐ Contact: Hollywood Records: (818) 560-6197

☐ The Players: John Corabi, vocals; John Alderete, bass; Bruce Bouillet, guitar; Walt Woodward III,

☐ Material: If you've heard the Scream's "Man In The Moon" over the airwaves, you can stop there. It's their most compellingly arranged and interesting creation-otherwise, they're just another power pop ensemble loosely based in the blues. So predictable are they that it's onerous to discern anything they do as being somehow distinctive or extraordinary. Their songs are about women as prick teasers ("Give It Up"), about the "I told you so" scorned lover ("I Don't Care"), and about the "I told you so" independent man ("I Believe In Me"). Geez, what range. Let's see...didn't Leatherwolf already cover this ground?

☐ Musicianship: Corabi is a strong vocalist with rich depth and range, and could definitely handle any musical stretch before him. Bouillet is a skilled guitarist, but his hackneyed style reflects the material's own staleness. Alderete handles the bass efficiently, but Woodward-I can't remember hearing more flat clodhopping drum sounds from a signed band.

Performance: Every move, everything this foursome did was one big cliché. Corabi, in a poet shirt and chaps-fringed pants, strutted and postured like any Jagger knock-off of the last two decades, at one point telling the audience they needed to loosen up and have a good time. And they would have-if the band had given them anything to react off

☐ Summary: "Repetition is the death of art," said Picasso. While that ain't necessarily so for rock & roll, there are only so many times you can hear the same things without falling asleep. The Scream, alas, is unmistakably in the snooze category. At their core they are competent musicians, but it seems that between them, they don't have one -Sam Dunn nouvelle idea



The Scream: A total cliché



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PROGRAM

O Rock Roots: Rhythm and Blues, Gospel, Country, Blues, and Rockabilly

The difficult birth of rock and roll—as told by the people who were there in the formative years.

Artists covered: Elvis Presley, B.B. King, Sam Cooke, Johnny Cash, The Everly Brothers, Buddy Holly

- ODJs to VJs
 - Radio formats and LJs covered: Dick Clark, Casey Kasem, Art Laboe, Alan Freed, Murray The K., MTV
- O The Songwriters: From Staff
 Writers in the Brill Building to
 the Singer/Songwriter
 Celebrity of Today
 Artists covered: Goffin & King,
 Barry Mann & Cynthia Weill,
 Jimmy Webb, Richard Barry,
 Lieber & Stoller
- O R&B to Rap: The Black Sound and Foundation of Rock Artists covered: Chuck Berry, Little Richard, Smokey Robinson, Otis Redding, Michael Jackson

OWomen in Rock: From Solo Pioneers Through the Girl Groups, to the Solo Singer/Songwriter

Artists covered: Michelle Phillips, The Supremes, Linda Ronstadt, Cher, Ruth Brown, Grace Slick, Aretha Franklin

- O Industry Leaders: The Role of Executives, Agents, and Managers in Creating and Shaping the Sound Executives covered: Clive Davis, David Geffen, Syd Nathan, Leonard Chess, Ahmed Ertegun
- O Producers and Engineers: From Critical Ear to Finished Record

Producers covered: Phil Spector; Richard Perry; Holland, Dozier & Holland; Peter Asher; Quincy Jones; Sam Phillips

- O Rockin' All Over the World Artists covered: The Beatles, The Stones, The Yardbirds, The Wailers, Eric Clapton, David Bowie
- O Rockin' USA

This is a look at a number of sister cities and what sounds they produced. The main cities covered are Los Angeles and San Francisco, New York and Philadelphia, Chicago and Detroit. Artists covered: Frankie Lymon, The Rascals, Hank Ballard & The Midnighters, The Dells, Flo & Eddie, The Beach Boys, The Jefferson Airplane

Guest speakers include (subject to availability);

- * Peter Asher (formerly of Peter & Gordon), producer, whose credits include James Taylor, Linda Ronstadt, and Bonnie Raitt
- * Jeff Barry, songwriter, whose credits include Be My Baby, Chapel of Love, Leader of The Pack, and Da Do Run Run

- * Spencer Davis, recording artist, Gimme Some Lovin', I'm A Man
- * Earth, Wind, and Fire, recording artists
- * Flo and Eddie, formerly of The Turtles
- * Glenn Frey, formerly of The Eagles
- * Bones Howe, producer, whose credits include The Association, The Fifth Dimension, The Turtles, and Tom Waits
- * Casey Kasem, disc jockey
- * Art Laboe, disc jockey
- * Jerry Lieber and Mike Staller, songwriters, whose credits include Hound Dog, Stand By Me, Kansas City, and Is That All There Is?
- * Barry Mann, songwriter, You've Lost That Lovin' Feelin', Uptown, Brown Eyed Woman, Only in America, Walking in the Rain
- * Jerry Moss, co-founder and Chairman, A&M Records
- * Van Dyke Parks, recording artist; writer with the Beach Boys, Heroes and Villains; producer, Randy Newman and Ry Cooder
- * Michelle Phillips, recording artist, formerly with The Mamas and Papas
- * Dean Torrance, recording artist,
 Jan and Dean
- * Ian Whitcomb, recording artist, You Turn Me On; writer; and DJ

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▶ DISC REVIEWS



Bette Midler

For The Boys Soundtrack Atlantic

1 2 3 4 5 6 7 4 9 10



One of Midler's best albums yet.

Alan Menken

O Producer: Howard Ashman and

☐Top Cuts: "Be Our Guest," "Beauty
And The Beast," "Belle."
☐ Summary: The most engaging

cartoon feature in Disney history fea-

tures a magical, mystical score and some clever, catchy character tunes equal to the Ashman-Menken magic

of "Little Shop Of Horrors" and "The Little Mermaid." The Broadwayesque production number "Be Our

Guest" and the romantic title song

(sung by Peabo Bryson and Celine

Dion) are sure-fire Oscar contend-

ers, while Menken's score is bound

to sweep the Academy off its feet.

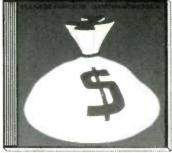
Beauty is a crowning achievement,

not to mention a glorious soundtrack.

Jonathan Widran

Producer: Arif Mardin

-Jonathan Widran



Teenage Fanclub

Bandwagonesque Geffen

1 2 3 4 5 6 7 4 9 10



Jody Watley

Affairs of the Heart

MCA 1) 2) 3) 4) 5) 6) 4) 8) 9) 10 Producer: Various

Producer: Various

Top Cuts: "The Concept," "Star Sign," "What You Did To Me." Summary: Teenage Fanclub's rich, engaging vocals and their simple but

infectious hooks make up the foundation for this astonishingly fresh sounding disc. It's these tried and true qualities that make seemingly

dispirit tracks like the celestial rocker "Star Sign" and the more relaxed "Guiding Star" immediately infectious. Buttressing the Scotish band's

melodic flair and pure pop instincts is an instrumental attack that stands

somewhere between Neil Young's

hippie guitar aesthetic and Sonic

Youth's avant-noise feedback. You'd

be crazy not to jump on this band-

-Jon Matsumoto

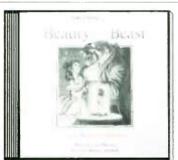
☐ Top Cuts: "Affairs Of The Heart," "Commitment Of Love," "It All Be-

gins With You.

wagon.

Summary: Her publicist may not be as busy, nor her voice quite as dynamic range-wise, but in many ways, the underrated Watley is evways, the cinderrated waitey is every bit the singer Mariah Carey is. This mostly winsome sophomore collection has its share of dance floor cliches and a few (ugh!) perfunctory rap sections, but its ballads are mega-passionate and bring out Watley's tender side in grand style.
The production by Andre Cymone on the up-groovers mixes the best of Seventies and Nineties dance styles, making for intriguing listening.

—Nicole DeYoung



Beauty And The Beast

Original Motion Picture Soundtrack Walt Disney

1) 2) 3) 4) 5) 6) 7) 8) 4) 10

□ Producer: Everything But The Girl

☐ Top Cuts: "Twin Cities," "One Place," "Boxing And Pop Music."

Summary: Tracey Thorn is a solid, deep-voiced singer with great harmonic abilities. Her partner, Benn Watt, is an okay vocalist and a decent multi-instrumentalist. But with few exceptions, this duo has come up with some annoyingly listless tunes-sluggish, hookless, lyrically offbeat and without enough rhythm or depth to maintain interest. Last time out, they employed some famous, swinging jazz artists behind them. Why did they ever mess with success? The horns on "Twin Cities" is about it in the excitement depart----Wanda Edenetti



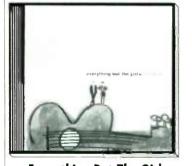
Corrosion Of Conformity

Blind

Relativity 1 2 3 4 5 6 7 8 4 10

Producer: John Custer ☐ Top Cuts: "Dance Of The Dead,"
"Vote With A Bullet," "White Noise."
☐ Summary: These stalwarts from the early Eighties' hardcore scene have jumped into the much-dis-cussed alternative/metal arena with a vengeance. John Custer's production and the band's arrangements fit together perfectly and powerfully. The songs can be complex, but they never seem overwrought. Despite all the turn-on-a-dime rhythm shifts the band employs, the backbone of their sound is still found in the furious double guitars 2nd thunderous straight-ahead grooves. And they're politically correct. Required listening for all heavy metal leftists.

-C. Crisafulli



Everything But The Girl

Worldwide Atlantic

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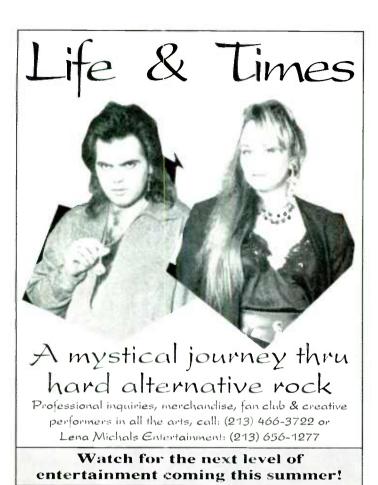
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305 S. Hewitt St., Downtown Los Angeles, CA 90013 Contact: Lizzy, (213) 687-3558. Type of Music: Original, unique. Experimental

only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes

Piano: No

Lighting: Yes
Audition: "No Talent Night" every Thursday
and/or send cassette, etc.
Pay: Percent of door. No guarantees.

6288 E. Pacific Coast Hwy., Long Beach, CA 90803

Contact: Stephen Zepeda

Type of Music: All styles of original music. Club Capacity: 300 Stage Capacity: 8 PA: Yes

PA: Yes Lighting: Yes Piano: No Auditions: Send promo package. Pay: Negotiable.

BOURBON SQUARE/THE CAVE

BOURBON SQUARE/THE CAVE
15322 Victory Blvd., Van Nuys, CA 91411.
Contact: Mona McElroy, (818) 996-1857 or (818)
997-8562.
Type Of Music: Top 40/All original rock.
Club Capacity: 200
Stage Capcity: 5
PA: No/Yes
Lighting: Yes
Plano: No
Audition: Send promo pack to club c/o Mona
and/or call.
Pay: Negotiable.

CENTRAL 8852 Sunset Bivd., W. Hollywood, CA 90069 Contact: Lynda Knorr (213) 652-1203 Type of Music: R&B, rock, pop

Type of Music: Hat Club Capacity: 120 Stage Capacity: 10 PA: Yes Lighting: Yes Piano: No

Audition: Send package to club: Attn. Becky

Pay: Negotiable

CLUB 4222 CLUB 4222
4222 Glencoe Ave., Marina del Rey, CA 90292.
Contact: Fritz, (213) 821-5819
Type Of Music: Original, all styles.
Club Capacity: 150
Stage Capcity: 10
PA: Yes
Lighting: Yes
Plano: No

Audition: Mail tape & bio or call Fritz.
Pay: Negotiable.

CLUB SIMI

CLUB SIMI
995 Los Angeles Ave., Simi Valley, CA 93065
Contact: Kevin Navis, (805) 581-4861
Type Of Music: Anything but speed metal.
Club Capacity: 400
Stage Capacity: 8
PA: Yes.
Lighting: Yes
Plano: No.
Audition: Tape or VHS to 1539 Sutter Ave. Simi
Valley, CA 93065.

COFFEE JUNCTION 19221 Ventura Blvd. Tarzana, Ca. 91356 Contact: Sharon (818) 342-3405 Type of Music: Original, Acoustic, New Age,

Jazz Folk Blues

Jazz, Folk, Blues,
Club Capacity: 40
Stage Capacity: 3
PA: Yes
Piano: Yes
Audition: Send tape to above address.
Pay: Tips and drinks.

FREDDY JETT'S PIED PIPER 4325 Crenshaw Blvd. L.A., CA 90008 Contact: Geneva Wilson (213) 294-9646 Type of Music: R&B, jazz, top 40 & pop.

Club Capacity: 200 Stage Capacity: 10 PA: Yes

Lighting: Yes
Plano: No
Audition: Call for appointment at above num-

Pay: Negotiable.

HENNESSEY'S TAVERN

Reinvesse 1 3 TAVERN 8 Pier Ave., Hermosa Beach, CA, 90254 Contact: Billy (213) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.

Type Of Music: Rock, R&B, reggae, blues, oldies

oldies. Club Capacity: 100 Stage Capacity: 2 PA: Yes

PA: Yes Lighting: Yes Plano: Yes Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, Ca 90277.

IGUANA CAFE
10943 Camarillo St., North Hollywood, CA.
91602.

Contact: Tom, can leave message on machine,

(818) 763-7735.

Type Of Music: Original, soft rock, jazz, folk,

poetry. Club Capacity: 55 Stage Capacity: 6 PA: Yes Piano: Yes

Lighting: No
Audition: Open Mic Night Sundays starting at
7:00.

Pay: Negotiable.

LIGHTHOUSE CAFE
30 Pier Ave, Hermosa Beach, CA 90254
Contact: Billy (213) 376-9833 Mon 12-6pm.
Thurs.Fri 12-10pm.
Type Of Music: Rock, reggae, R&B, blues, jazz

world heat

Club Capacity: 200 Stage Capacity: 10 PA: Yes

Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

THE MINT LOUNGE 6010 W. Pico Blvd., Los Angeles, CA 90035. Contact: Jed. (213) 937-9630. Type of Muslc: Authentic blues & jazz. Club Capcity: 70-100

Club Capcity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact

Pay: Percentage of door/no guarantees.

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

Pay: Negotiable.

PALOMINO 6907 Lankershim Blvd., N. Hollywood, CA 91605 Contact: Bill (818) 764-4010 Type of Music: Original, country, reggae, no 140

T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Call Bill at club or Mac Faulk at (619)

Pay: Negotiable.

PELICANS RETREAT
24454 Calabasas Rd., Calabasas, Ca 91302.
Contact: David Hewitt, (818) 222-1155
Type of Music: All types, except heavy metal.
Club Capcity: 360
Stage Capcity: 10
PA: No
Piano: No
Lighting: Yes

Lighting: Yes
Audition: Send tape, promo pack to David Hewitt
at above address.

SAMMY'S FIRESIDE 2100 N. Glenoaks, Burbank, CA 91506 Contact: Stan Scott & Associates, (818) 398-

Type Of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts. Club Capacity: 165 Stage Capacity: 5 PA: Yes

Lighting: Yes Piano: No

Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

3RD STREET PUR AND GRU I

1240 3rd St. Santa Monica, Ca. 90401 Contact: John Stapleton Type of Music: Acoustic acts, blues, jazz, folk,

unplugged rock acts. Club Capacity: 120 Stage Capacity: 5 P.A.: Yes

Lighting: Yes
Piano: No
Audition: Open mic Wednesday nights starting
at 8:00, or send tape to club, Attn: John Stapleton.

UNIVERSAL BAR & GRILL 4093 Lankershim Blvd., N. Hollywood, CA. 91602 Contact: Bryce Mobrae (818) 766-2114 Type of Muslic: Acoustic format; all styles Club Capacity: 175

Pay: Negotiable

PA: Yes Lighting: Yes Piano: No Audition: Send Promo to above address. Pay: Negotiable

THE WHISKY 8901 Sunset. Blvd., W. Hollywood, CA 90069 Contact: Louie the Lip (213) 652-4202 Type of Music: All original, Heavy Metal, Pop.

Funk. Club Capacity: 400 Stage Capacity: 8-10 PA: Yes

Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above

Pay: Negotioable: Must pre-sell tickets.

ORANGE COUNTY

THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675

Contact: Ken Phebus (714) 496-8927 Club Capacity: 350 Stage Capacity: 8-15 PA: Yes

Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable.

JEZEBEL'S

125 N. State College Blvd., Anaheim, CA 90028 Contact: John Schultz (714) 522-8256 Type of Music: R&R, metal, original rock. Club Capacity: 368

Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.

Pay: Negotiable

MISCELLANY

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

MUSIC VIDEO company seeks interns. Be involved in every aspect of the music industry: Record Co., management, work on film set, etc... Lanette (213) 957-7777.
WANTED: INTERN with computer and people

WANTED; INTERN WIN COMputer ain people skills for established music management company. Low pay - flexible hours, (818) 990-1871. PRODUCTION COMPANY and studio seeking keyboard arranger familiar with European market and 24 track studio and computer sequencing etc. (310) 456-5864.

ing etc. (310) 456-5864.

ESTABLISHED MANAGEMENT co. needs responsible, dependable and trustworthy interns.
Positions available in management, radio promotion, publicity and publishing, (213) 565-721.

24 TRACK studio seeking intern for phone sales
and office duties. Trade studio time plus commission. (310) 456-5864.

ENGINEER WANTED for 16 track studio. Worktext howelded of Fector C16 and Studio Marter.

ing knowledge of Fostex G16 and Studio Master Pro Line 16-8-16. (818) 762-3481. INDEPENDENT ALTERNATIVE record label

INDEPENDENT ALTERNATIVE record label seeking interns for radio promotion. Knowledge of alternative music is a must. Great experience. Call Keith, 213-957-4357, ext. 233.

NEED INTERNS. Must be in school. Motivated and hard working. EMI Records Group Promotion Dept. Contact Lisa. (310) 659-1700.

MUSIC MANAGEMENT company seeks immediate intern. Phones, light clerical, Macintosh experience preferred. No pay, but could lead to paying position. Call Donna. (310) 205-0901.

COMPUTER LITERATE (Mac) intern needed by music publicist. Must be reliable, organized and good on phones. Knowledge of hard rock media preferable. Call (213) 874-5943.

World Radio History

RECORDING STUDIO sks full time copyright research administrator/female vocalist. Fluent English/Spanish helpful. Steady session work plus administrative duties. Unusual opportunity. (310) 518-3240

(310) 518-3240.

BRANDON ENTERPRISES is seeking an assistant to do part-time work in phone publicity and office duties. Need services during weekday hours. More information given at interview. (818) 843-3154.

PHOTOGRAPHERS AND GRAPHIC artists wanted-interested in building portfolio/credits in industry. Record label will cover film/expenses in exchange for use of photos/designs. (213) 461-INTERN NEEDED for music magazine. Many

different duties involved, including conducting interviews, photo sessions, office work, page layout, computer work and more. (213) 463-7178

7178
TEMP SECRETARY needed for music law firm. Must have knowledge of WordPerfect 5.1, Lotus a plus, excellent phone manners required. Please fax resume to (310) 858-8906.
INTERN NEEDED for music production company. Great opportunity. Can lead to paying position. Computer experience preferred. Call David, (213) 851-9210.
MUSIC MARKETING firm looking for interns

Dosid, (213) 851-9210.

MUSIC MARKETING firm looking for interns and part-time help. Major label projects, basic computer skills, car, good communication. Call Kelly, (213) 851-5259.

PINK TORPEDO Productions seeks intern for phone publicity of our MIDI production company in exchange for commissions or free studio time. Serious inquiries only. (213) 962-6223.

INTERNS REQUIRED for rehearsal/demo studio, audio and video demos. Knowledge of studio recording equipment a plus. Some administrative duties. Reliable. Imagine, N. Hollywood, (818) 504-0625.

MUSIC MANAGEMENT company seeks intern. Flexible hours, good learning environment. No pay. Call (310) 271-1964.
INTERN REQUIRED. Artist management cur-

INTERN REQUIRED. Artist management currently shopping artist for ecord companies. Great opportunity to assist all aspects of artist development and promotion. TCOB Management, N. Hollywood, (818) 884-6118.

MIDI STUDIO needs interns for phone publicity and general office duties. 10 hours/weekdays. Trade for studio time at first, with possibility of pay after 3 months. (818) 996-2917.

RIP MAGAZINE currently seeking intern for editorial department. Duties vary, including general office support. Typing required. College enrollment a must. No pay but great experience. Call (310) 858-7100, ext. 192.

MOTIVATED INTERN wanted for entertainment company music department. Music administra-

company music department. Music administra-tion and publishing. Part-time with some pay. College student preferred. (818) 972-4983. INTERN NEEDED for fast-paced music adver-tising/P. R. company in Valley. Research, graphic arts, writing, local errands, 5-7 hours per week. Fun, cool environment. Call James, (818) 772-2050. Fun, cool environment. Call James, (818) 772-2050. INDEPENDENT COUNTRY and bluegrass

INDEPENDENT COUNTRY and bluegrass record label seeks sales and marketing personnel, booking agent for artist, agent for song catalogue and interns. Resumes to: Dept D, P.O. Box 39439, Los Angeles, CA 90039.

ELEKTRA ENTERTAINMENT is seeking interns for the Press and Artist development department. Must be currently enrolled in college. Contact Joel, (310) 288-3806.

PRO PLAYERS

SESSION PLAYERS

DALE SCHALOW

DALE SCHALOW Phone: (310) 652-0378 Instruments: Trident 80B console, Otari 24 trk, Fostek 16 trk, Akai S 1000 sampler, EMU SP 1200, Emax sampler, Proteus, Roland D70, D50, Su-per Jupiter, R-8M drum module, Korg DW8000,

per Jupiter, R-8M drum module, Korg DW8000, Atari & Macintosh computers with sequencers, sound library, Sony DAT.
Read Music: All clefs.
Styles: Dance, Rock, industrial, Jazz.
Technical Skills: Killer grooves a specialty.
Keyboard/Drum programming, arranging, engineering and mixing.
Qualifications: Music production for indepent (maint record labels. Universal, NBC Circ.

dent /major record labels, Universal, NBC, Cir-cuit City, Mattel, Camel, Hewlett-Packard, Nabisco. Bachelor of Music/Music Industry Production. Several years of professional experi-

Available For: Unique demo and master productions to start and finish in my 16 & 24 track

ACE BAKER
Phone: (818) 893-3959
Instruments: M1, Proteus, DSS 1 sampler with large library, Linn 9000 w/SMPTE, 32 track sequencer, R-8, MKS 50, DX7.
Read Music: Yes.

Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
Styles: Melodic rock, hip hop, dance pop, indus-

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., MAR. 18, 12 NOON. (213) 462-5772

Technical Skills: Producer, keyboardist,

programmer, inspee. Qualifications: Veteran of sessions, national Qualifications: Veteran of sessions, national and world fours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production and writing with Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner and Ross Vanelli. Available For: Producing, arranging, wr and/or recording of special music projects.

STEVE BLOM
Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanes Allan Holldsworth with EMC's.
Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of

GM-70 MIDI converter for synth parts. State of the art effects rack. Read Music: Yes. Styles: R&B, jazz fusion, rock. Technical Skills: Great look, sound and stage presence. Dynamic soloist. Qualifications: 3 years classical study at CSUS, jazz study with Ted Greene. Henry Robinette, the Faunt School and more. Have played/bured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"). John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatolla. Available For: Demo sessions \$25,00 -\$75,00 per song, instruction \$25,00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

PUNKY JIMMY BLUE Phone: (213) 936-7925 Instruments: Complete MIDI 16 track studio, Macintosh Performer 3.61, SMPTE lock-up. Korg M1R, Roland R-8, Roland 106, Akai 1100 sam-pler, Proteus 1, Yamaha SY-22, Yamaha SY-99, Roland JD-800, E-mu Procussion, Fender bass and quitar

Technical Skills: Musician, producer, arranger, composer, engineer, programmer.
Styles: Dance, pop, hip-hop, R&B, rap, house

music and gospel.

Qualifications: Top 20 singles, Top 40 a bum,
B.E.T., Soul Train, VH-1, Club MTV, #1 hit po-

Available For: Studio session, demo work, production, programming and film scoring.

JOHN BOKOWSKI, JR. - KING'S COURT PRO-

DUCTIONS, INC. Phone: (818) 377-4039

Prione: (818) 377-4039 Instruments: Everything, massive MIDI key-board setup including IBM computer, LINN 9000, AKAI MPC-60, AKAI S-1000, Roland S550, JD-8000, D-70, 2 Korg MIR-EX's, Wavestation, Proteus, Roland 808 and 909, Juno 106, Super JX, Korg EX-8000, turntables. More upon re quest.
Read Music: Yes.
Technical Skills: Production, keyboards,

remixes, drum-programing, sequencing, writing

remixes, drum-programing, sequencing, writing and arranging.
Styles: Pop. R&B. hip-hop, dance, gospel, jazz. Qualifications: Has produced/remixed several projects for major labels including Warner Brothers, RCA, Motown and Word/Epic. Was staff producer/writer at Motown for 2 years. Production company recently had 2 act production deal with Arista Records. Have co-produced with Nile Rodgers, Richard Perry and Bernard Jackson of Surface. Recently finished co-publishing term with Warner/Chappell music. Songwriter credits include: Tracie Spencer, Kool & The Gang, Latoya Jackson, Madame X, Temptations and Nancy Wilson. Have written with Karyn White, Freddie Perren and Skip Scarborough.

Karyn white, Frederic Scarborough, Scarborough, Available For: Production/remixes, pre-produc-tion/demos, keyboardist/programmer, sess ons, song placement and is currently looking for pos-sible acts for the production company to work

TIM BUTLER

Phone: (818) 994-9344 Instruments: Modulus 5-string bass, Ibanez Kramer acoustic & custom 4-string basses, SWR 400 watt stereo amp with one 2 x10 cabinet and one 1x15 cabinet. Read Music: Charts.

Styles: All

Technical Skills: Strong groove player, solid time, great feel, professional and able to take direction, knowledge of theory, arranging and

Narmony.

Vocal Range: Backgrounds.

Qualifications: Over 10 years of studio and live performance experience. Shared stage with Flock of Seaguils, The Motels, The Producers. Dickies, Steve Marriot and The Plimsouls. Played and recorded with members of Talk Talk, Wang Chung and Millions Like Us. Graduate of Grove School of Music

School of Music.

Available For: Session, video and club work. Reasonable rates.

CHRIS CLERMONT

Chais Clemmon Phone: (818) 980-5852 Instruments: Guitar and voice (Custom Stratocasters, ES335, Ovation and Guild acous-

Read Music:Yes. Vocal Range:Tenor. Styles: R&B, pop, funk, commercial and alternative rock, blues, fusion. Technical Skills: Experienced in production, arranging and songwriting, Great ears. Strong, dynamic voice and presence. Construct rack systems for electronic drums, keyboard and cultar. Demo studin available.

rack systems for electronic drums, keyboard and guitar. Demo studio available.

Qualifications: Years of live and recording experience. Michel'le (Buthless/Atlantic), Linsey (Virgin), Jude Swift (Nova), Suzy Gonzales (WEA/Latina), Greg Walker, Lesile Smith, NWA, Joe Jackson, The Tonight Show, Into The Night, Arsenio Hall, The Party Machine, Showtime At The Apollo, MJB Coffee and Good Neighbor Pharmacy (jingles), videos and demos galore.

galore.

Available for: All live/studio situations.Tape

PAUL DINLETIR

PAUL DINLETIR
Phone: (818) 752-8611
Instruments: Korg O1W, Ensoniq, EPS 16+
Turbo with large library, Yamaha digital piano
with 88 keys, Yamaha TG33 with 32 voices,
Roland R5 drum machine, stereo compressor,
effects include Quadraverb, Midiverb III and
mors. Recording console with 32 channel input,
8 track reel-to-reel dedicated for vocals with full
SMPTE lock up, Atari computer with Cubase
sequencing software, Tannoy monitors, AKG
MIC, mixdown to DAT.
Read Music: Yes. Read Music: Yes

Read Music: Yes.

Styles: Pop. R&B, dance, ballads and new age.

Qualifications: Played piano since age 5, classical and jazz background. Specialize in sequencing, arranging and engineering CD quality demos for all styles including television sitcoms and movie soundtracks.

Available for: Sessions, producing, songwriting and collaborating in my home studio. Full production for singers and non-players available at very affordable rates. Lyricist and background singer accessible.

THERON FAIRCHII D

Phone: (818) 905-1827 Instruments: Roland S-550, D-50, JX-10, S-220, MC-50 128 track sequencer with tape sync. Styles: Pop, dance-groove, new-wave, funk, melodic rock

melodic rock. Technical Skills: Keyboardist, MIDI program-ming, studio engineering and producing (SMPTE), witer and arranger. Qualifications: Production engineer at Wild

Whirled Music Inc. for three years. Producer/ writer/arranger as well as keys and MIDI prigramming for various band and vocalist demos.

Available For: Studio or home producing, writ-

DAVE GAGE

Phone: (213) 470-1465 Instruments: Harmonica (diatonic and chro-matic), Peavey stereo chorus and Fender Bassman amps. Quadraverb GT (for direct re-

cording). Read Music: Yes. Styles: Rock, hip-hop, blues, country, R&B,

commercial work.
Technical Skills: Can improvise to anything.
Producer and songwriter. MIDI 8 track studio.
Qualiffications: 12 years experience. TV credits include: ABC's Davis Rules and commercials for Clothestime and NutraSweet. Recorded or played with: Andy Summer. Devo. Rick Springfield. Bill Ward (Black Sabbath), Mark Mothersbaugh, Vivian Campbell (Whitesnake). CD and cassette on A&M Records.
Available For: Session work (TV, film, or album). Some live dids.

burn). Some live gigs

MAURICE GAINEN
Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full
SMPTE lock-up to video, 40 channel mixer with
MIDI muting, DAT mixdown, saxophones, flutes,
WX-7 MIDI wind controller, Korg M1, EMU 16-bit
stereo piano module, Roland D-110, Ensoniq
EPS 16+ sampler. Akai S-900 with extensive
library, Yamaha TXS12. Alesis D4 drum machine with TR-808 sounds, many outboard EFX,
Atari computer with cubase. Atari computer with cubase. Read music: Yes.

Styles: All.
Technical Skills: Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians)

musicians), Qualifications: Berklee College of Music. Na-tional Endowment for the Arts Scholarship. Dis-covery Records solo artist. LASS and NAS pro member. Lots of live and recording experience.

Jingle and songwriting track record.

Available for: Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. Original songs with tracks available to singers. No spec deals. Pro situations

PAUL GOLDBERG

PAUL GOLDBERG
Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums,
"studio ready" wR.I.M.S. system. Akai-Linn MPC60 sampling drum machine/sequencer (all electronics available).
Technical Skills: "Versatile Drummer," vocals,
wither arranged drum turing programming.

writer, arranger, drum tuning, programming,

Qualifications: New Gretsch artist. Philadel-Qualifications: New Gretsch artist, Philadelphia Music Academy graduate w/BM in Percussion, Iranscribes for Modern Drummer, performed
W Bill Medley, Bob Cranshaw, Maurice Hines,
Jamie Glaser, Eric Marienthal, Bob Shepard,
Andrew Woolfolk, Chuck Wayne, Grant
Geissman, Dinah Shore, Helen O'Connell, Bilf
Hannon, Brian Bromberg, Danny Thomas,
Blackstone, Lee Jackson, Darlene Koldenhoven,
Larry, Nebel, TV 8, film: Receased Bear Mice. Datestolie, Levalaction, Jahrelle Koloennoveri, Larry Nash. TV & film: Roseanne Barr, Wise Guys, Let's Talk, Asian Media Awards, Good Morning America. Avallable For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

CARLOS HATEM

Phone: (213) 874-5823 Instruments: Percussion and drum-set. Drums-shakers, bells and whistles. Read Music: Yes.

Styles: Pop, rock, funk, latin, jazz. Qualifications: Original music projects in the pop & dance field. National & international touring, Television performance credits, Soundtrack percussion. Music production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", Entertainment Tonight, MTV, Arfist Of The Year award winner on ABC Television series Bravisimo. Drummer on The Paul Rodriguez Show.
Available For: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

ANDY KOTZ Phone: (818) 981-0899

Instruments: Two custom-made Strats with EMG's and an Ibanez Artist (335 copy) along with various others guitars. Mesa Boogie powered 18 space rack with T.C. Electronics. 2290 digital delay/MIDI controller, DBX 160, Alesis Quadraverb and two Midiverbs, Hush-IIC, Roland DEP-5 and an Alexis Midis.E. O. DEP-5 and an Akai Midi-E.Q.

DEP-5 and an Akai Midi-E.Q.
Read Music: Yes,
Styles: R&B /lunk, jazz/fusion, rock/blues.
Technical Skills: Accomplished soloist and
rhythm player, good feel, inventive with a good
versatile sound.

versatile sound. Qualifications: 10 years of album, soundtrack and live experience. Originally from Detroit. Cur-rently play with CBS/Sony artist, Louie-Louie. Available For: Sessions, live performance and

ERIC LITMAN

ERIC LITMAN
Phone: (310) 445-9292
Instruments: Saxophones, alto, tenor, baritone.
Read Music: Yes.
Vocal Range: Tenor, for backup vocals.
Technical Skillis: 1 am 25 years old and have been playing for 20 years. 1 am fully schooled,
Qualifications: Performed with Neville Brothers, Billy Preston, former session player with
RCA N.Y. studios.
Available For: Live paying gigs/paying sessions. No B.S. please

sions. No B.S. please

AL LOHMAN • DRUMS AND PERCUSSION Phone: (818) 700-1348 Instruments: All acoustic drums, all percussion.

Equipment includes: Yamaha, Ludwig, D-drum electronics, L.P. & Remo.

Read Music: Yes

Styles: All

Qualifications: B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional experience includ-Loyola. Tayear professional experimental congregation in g performances with: Larry Cansler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble, Cal Luthern Percussion Ensemble, Vera Daehlin, The Evening Shades, and numerous club and casual bands. Recordings includes: local band sessions, commercials and TV. Artists include Reno Withd Marina Abraham The Fables Stevel and Wilde, Manna Abraham, The Fables, Steve Lapoe and Lyra. Live TV including: Evening Shade, Designing Women, Seinfeld tapes available upon

Available For: Sessions, club work, originals,

WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER Phone: (818) 848-2576 Instruments: Electric & acoustic guitars, man-

dolin, lap steel, vocals.

Styles: All styles country including blue grass, swing, range rock, cow thrash, larm jazz, praine metal, heavy hillbilly, nuke-a-billy, modern &

metal, heavy hillbilly, nuke-a-billy, modern & traditional country.

Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.

Repost county indicates in term of a second of a key and a second production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

MUSICIANS!!! GET PAID FOR YOUR TALENT

Use the PRO PLAYER ads to help you find studio/session and club work. Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

Mail correct amount and this coupon to: MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028

Read Music: Yes No Technical Skill: Vocal Range:

Qualifications: Available For:

Name:

Nate: Please use this listing only if you are qualified Instruments:

Offworld PROGRAMMING

- Sampling
- Sequencing
- Sound Tools w/Optical
- Synth Programming
- Sound Design
- Consultation

Emulator III with huge library, ADD-two, SP-12 and Classic Analog synths including Oberheim Modular, Prophet VS, Super Jupiter, MiniMoog, TR-808, and more.

818-787-8949

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

VOCALS

VOCALS
Phone (213)462-6334
Instruments: C-5 Grand piano, S-1000 with over 400 meg library, full sequencing, D550, TX802, Proteus, Alesis SR-16, Jupiter 6, RD-250s piano, MI, full modular rack with 3 Lex reverbs and SE-50. Home demo-studio with DAT, more.
Read Music: Yes
Stuler: Extremely flexible, strong grooves and

Read Music: Yes
Styles: Extremely flexible, strong grooves and
ideas.
Technical Skills: Accomplished pianist, synth
and sequencing programming, sampling, vocal
and instrumental production, song, and jingle
writing, engineering, electronic percussion and
drums, vocals.
Qualifications: NEC Grad, live performance
from the rock clubs of Boston to the Jazz clubs of
NY city the selection of Santiach to the

N.Y. city to the salsa clubs of San Juan to the Brazilian clubs of L.A. Numerous studio and record credits including: Grace Jones, Tone Loc, John Barry, Hans Zimmer, Johnny Clegg, Irene Cara, Marianne Faithful and more. Composer of numerous on air national and international com-mercials. Staff writer and producer -4 years. Elias Assoc., N.Y. staff producer, composer-3 years, Rhythm Safari Records, L.A... Producer-

Available For: All the above

NED SELFE

NED SELFE
Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom
D-10 strp pedal steel, IVL Steelrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel,
IVL Steelrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel,
IVL Steelrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel,
IVL Steelrider MIDI converter (Abutha Local Stide),

verter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide). Read Music: Charts. Styles: All-rock & pop a specialty. Traditional & contemporary country, of course. as well as other idioms. "Pedal Steel - it's not just for country anymore."

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

dio.
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 tane & resume available on request. tane & resume available on request.

Available For: Studio & stage

LAHHY SEYMOUR
Phone: (818) 840-6700
Instruments: Warwick, Wal, Tobias. 4, 5, & 6
string, fretted & fretless basses. Bradshaw rack.
Demeter studio direct box. Tracy Elliot amps &
speakers. MIDI bass controller. Mac. Ilsi, etc.
Read Music: Yes
Vacal Reage Tracy basis.

Vocal Range: Tenor-bantone.
Styles: All
Technical Skills: Extensive musical education. Creative harmonic & rhythmic approach w/ex-ceptional sound & feel. Highly proficient at groov-ing, improvisation, parts writing, sight reading,

ing, improvisation, parts writing, sight reading, slap, etc..
Qualifications: Toured &/or recorded w/ Rod Stewart, Billy Idol, Tom Jones, Martin Chambers, Marisella, the Committee UK. Jingles for Revlon, Sunkist, Pepsi, etc.. Recorded w/producers Trevor Horn, Kieth Forsey, Bill Dresher, Eddie King, etc.. MTV, 91 'Grammy Awards Show, Arsenio Hall, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, etc.. Available For: All types of recording sessions, touring, producing, sconng, jingle writing and touring, producing, sconng, jingle writing and private instruction.

CLARK LEE SOUTER

Phone: (818) 788-4884
Instruments: 5-string Modulus graphiite bass with SWR amplification.
Read Music: Yes.
Technical Skill: All contemporary electric bass

Technical Skilli: All contemporary execute Sassiyles.

Vocal Range: Tenor.

Qualifications: Have played with Russell Ferrante, Jeff Richman, Justo Almano, Jamie Glaser and Chuck Loeb, and with members of the bands of Barry Manilow, Howard Hewitt, Maynard Fergusson and Manlyn McCoo. AA in commercial music, graduate of the Grove School of Music.

Available for: Tours, recording, club work

MICHAEL STARK

Phone: (213) 876-9864 Instruments: Electric & acoustic guitars, rack

Read Music: Yes

Styles: Fusion, jazz rock, blues r&b, funk, folk, new age, classical, contemporary & big band, but prefers fusion

but prefers fusion.

Technical Skills: Exceptional improvising "in" or "out" over vamps or changes, fast learner, vast knowledge of music, great ear, songwriting and excellent technical facility.

Qualifications: Eastman School of Music, Berklee College of Music, graduate of MIT, studied with Scott Henderson, 100's of original tunes and 12 vears experience.

and 12 years experience.

Available For: Sessions, performances, show-

cases, studio work, private instruction at all levels, songwriting, touring, forming original band, any pro-situation

TSUYOSHI "TAKA" TAKAYANAGI Phone: (818) 906-1538 Instruments: AKAI S-900, MIR, Proteus, D-70, D-550, Mini Moog ESQ1, MKS-80, Linn 9000, 8+K, MC-500 II. Styles: R&B, pop. jazz, rock. Technical Skills: Keyboards, producing, com-

Jechnical Skillis: Keyboards, producing, com-posing, arranging, programming. Qualifications: Written/or produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 R&B single with writer-producer credit. Avallable For: Recording, producing, live per-formance and instructions. Any pro situation.

VOCALISTS

SIERRA STONE

SIEHRA STONE
Phone: (213) 281-7857
Technical Skills: Great vocal range and power.
Strong leads and experienced in harmony arrangements. Published songwriter.

rangements. Published songwriter.
Qualifications: Singer for stage and recordings with numerous artists such as: Dennis DeYoung (Styx), Tommy Shaw (Styx, Damn Yankees), Jennifer Rush (CBS), Phil Ramone, Steve Dahl and Gary Meiyer (Chicago Loop FM radio), Iron butterfly andmany others. Jingles both lead and group. Sold out solo performances at the Roxy. Over 12 years with casual and Top 40 work. Over 8 years dance training.
Available For: All pro situations including: tours, sessions, imples demos, live performances and

sessions, jingles, demos, live performances and songwriting. Tape and picture available by request.

RUDY WEST-VOCALIST/SONGWRITER Phone: (213) 878-2533 Instrument: Voice, lead and backup. Read Music: Yes.

Styles: All.

Technical Skills: 3 1/2 -4 octave range, similar Technical Skills: 3 1/2 -4 octave range, similar to Geoff Tate. Can be very soulful nasty or pure. Influenced vocally by Tate, Freddie Mercury. Coverdale, Excellent lyricist, writing influenced by Coverdale, Journey, Def Leppard, Great

by Coverdale, Journey, Det Leppard, Great White.

Qualifications: Five years experience-local and abroad. Grove, GIT graduate. Daily vocal practice. Image:baby-faced, mid back long hair, thin, tatooed. Regular gym and karate workouts. Good stage presence, photogenic, easy to work with, drug free. Very dependable hard worker.

Available For: Sessions, vocal coaching, live

performance, jingles, videos, songwriting, lessons, tours-USA and abroad. Very pro-situa-

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**6 4x12 dummy cabs, \$150. Sean, 213-969-9736

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**Ampeg SVT2 2 band, 1991 model, sacnice, \$800. Ampeg bs 2ab, 115* & 110* spkr, 1991 model, \$200. 818-545-4550

**BEE 422A Sonic Maximizer, new inbox wimnl & warrantly.

2109

*Carvin 4x12 straight cab. \$200. 818-563-4953

*Carvin SX15 guit pre amp, 2 chnis, brnd new, \$180. Must sell. Marly, 213-465-7058

*Compl PA systm & monitor systm for rehrsl & plyback. \$15,000. Joe, 818-361-507.

*Digitech Smart Shift IPS 33 picth shifter, brnd new, hrdly used, cool, inexpensive affirm to Eventide H3000. \$450. Michael, 818-547-3216

*Eagle It stereo amp, Audiofile, \$700 obo. Mike, 213-487-

*Fender bs rg, 2 spectrum cabs & 1 BXR400 stereo bs head. All for \$950 or will separate. Tony, 714-562-9237

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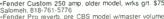
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Lights, goose neck mic, selling price, \$1950 Jim, 818-766-4430

-JBL Custom 12° spkrs, \$350 for pair. Sun 600 wit stereo amp, \$400, Andy, 818-866-9478

-Mackey 16044 muer, in box w/clean warranty in your name 8 min, too \$785 Doug, 310-306-4988

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-Marshall JCM800, 50 wtts. all tube head, 1984, never modified, Matching JCM800 412 cab. Both xint cond, \$350/ea obo, 213-667-0798
-Mesa Boogle 1x15 buss cab w/15" EV 400 wtts. \$275, 310-836-1298
-Mesa Boogle bs cab, 400 wtts. EV loaded spkrs. \$500. Justin, 213-957-0393
-Mesa Boogle Quad pre amp, xint cond, \$775. John, 818-840-9131

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-Aleals Quedraverb, xint cond, \$300. Richard, 714-854-3534

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-DBX 363X dual noise gate, brind new, \$200. Must sell. Marty, 213-465-7058
-Dunlap HT1 talk box, mint cond, rarely used, \$125. Bob, 310-657-4458

Kaylor locking trem, \$100. Boss digital delay, \$40. Boss chorus, \$40. Rockman Soloist, \$100. Jonathan, 818-609-

Chorus, \$40. Hockman soloist, \$100. Johannan, 818-009-0867

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-Mesa Boogle 16 spc shock mnt, rck w/casters, xint cond, \$325. John, 818-840-913

-Midl Kitty interlace unit. Simple to use, trigger contilir 1 yroid, only used for 6 months. \$200. Rick, 213-918-687-6816

-Randall RBA 500ES. Marshall style bs head, 300 wtts, 7 band EQ, 1x Joop, etc. Mint cond, black Tolex cover. Selfs for \$795, sacrice for \$300. Hurry. Rick, 213-461-8455

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•1970 Gibson Blue Ridge w'cs, Grover heads, adjustbl bridge, Sunnse PU systm. Xint cond, sounds grt, \$800. 310-670-3801

•1982 Gibson Les Paul custom, black, xInt shape, Jumbo frets, self winding tuners, all orig, \$750. Jack, 213-413-

8058
- Arla Pro II bs guit, black, xint cond, w/gig bag & stand, \$200. Salomeh, 818-761-5776
- Arla Pro II-Cat bs, w/cs & strap, \$150. Nancy, 310-823-7448

7448

BC Rich Eagle, black w/rosewood fretbrd w/stationary bridge, variable switching & booster, w/cs, \$350. Jon, 818-281-7844

Study, Variative Switching a budset; Wcs. \$3.00.00, 818-281-7844.

Capinic, \$455 bot, 10ny, 714-562-9237.

Graphic, \$455 bot, 10ny, 10ny,

Fender Squire Jazz bs forsale, black, gd cond, must sell, \$225. Danny, 818-769-0978
Fender Squire Strat, locking trem w/line tuners, HSC, \$180. Gt beginner bs, xlnl cond w/cs, strap & cord, \$150. 818-902-1084



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752-2733 "
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*Tele for sale w/nweed cs. \$450. Anthony, 818-341-0540

*Vintage brown*71 Fender Tele. \$650 obo. Michael, 818-567-4318

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*Yamaha B85000 5 string bs, black w/gold hrdwr, grl cond, \$800 w/HSC. M&e, 213-483-4780

*Yamaha Pacifica, Strat style body, bolt on neck, 2 Hmbckngs, 1 single cod PU, F.Rose tern. Bmd new, won in contest. \$300. Darryl, 213-466-3807

*Yamaha RBX5 5 string bs, \$450 obo. Matt, 818-980-3767

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-Korg Poly 800 programmbl keybrd w/anvil cs. Many features & functions. \$300. Justin. 213-357-0393
-Kurzwell Mark IV digital piano, full sized, lead weighted keys, last American made. Retail paid \$4000, sacrifice \$1900. 805-252-9126
-Roland D70 synth, kint cond, \$1500. Roland RD250S piano w/HSC, kint cond, \$1200. John, 818-840-9131
-Yamaha DX7, kint cond, Many sound cartidges & accessories. \$500 obo. Burt, 818-889-2109

8. PERCUSSION

-20, 18, 16 & 14" Paiste cymbals, total \$300 obo. 213-834-

2058
- Alesis HR16B drm mach, brnd new, used twice. \$200
obc. John X, 213-465-7062
- Brnd new CB700 bs drm pedl. \$55 obc. Tony, 805-5270702

02 ollection of Modem Drummermags, 1979 on. \$20 obo.

310-809-8670
-Compl set of Pearl drms, \$2000 obo. 805-268-0615
-DW\$500 db bs pedf, \$125. Paiste 2002 22" ride cymbal, \$65. Ron, 818-753-1548
-DW\$500 dbl foot pedf, like new, \$220. Meir, 818-988-0733

0733
-Gilbrater GPR1000 drm cage, compl w/clamps & hrdwr, \$500. Glen, 818-340-8517
-Gretsch bs drum, 20*, bumt orange finish, \$500. 818-04-8941

994-8841
-Linn drm machine w/Cooper Midi mod & xtra chips, perf cond, \$300. Richard, 818-763-3742
-Peari Export series 5 pc, black & silver, 4 Zildjian cymbals, \$750 obo. Cindy, 818-567-1040
-Sequential Circuits Drum Tracks drm mach, several modifications, separate outs, lots of xtra custom chips, \$225, 310-477-0397
-Simmons SDF7, like new, \$500. Walter, 818-994-5714
-Simmons SDS7 digital, analog drm kit, \$700 obo. Lissa, 213-466-8485

-Simmons SDS7 digital, analog drm kit, \$700 obo. Lissa, 213-466-8495
-Snake skin Tama Grand Stars, 7 pc kit w/hrdwr & cs's, must see, \$1995. Zildjijan 19' China, \$100. Brian, 213-876-3634
-Tama drm set, jet black, db' bs drms, 7 pc, Zildjijan KZ hi hats, platinum crashes & rides, Tama & Yamaha hrdwr, \$1500. Steve, 818-609-903.
-Tama Rockstar Pro. 8, 10, 12, 13' pwr toms, 2 16x24 kicks, 2 16x20 bs drms, 16 & 18' floor toms. \$2500 obo. 818-567-7330

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vocs, Guits ala G.Moore, J.Norum, G.Lynch. John, 714-

*Aggrsv pro guit sks Hllywd area, HM band. Exp. intense att, gear. Many orig sngs, bokup vocs, image. Woodi, 213-848-2997

848-2997

-Atlanta based Id guit willing to relocate sks pro hvy rock band, Infl Aero, Sabbath, Love/Bone, Skid, Image, chops, exp. pkg. Scott, 404-250-5264

-Attn, pro level guit woriginalty, mart, bckng vocs & image skg arena rock, groove orientd band alla old VH, Mr Big, Extreme. Donny, 310-696-3333

-Black guit plyr into R&R, Zep to Ozzy, everything in between, sks sit. Singr, drmr, bs plyr, that type of thing. 818-578-0073

-Black Id guit w/lino hr. 23. avail for slavening fact.

818-578-0073

- Black Id guit w/lng In. 23, avail for stamming, funk recrding proj only. Intl Hendrix, Eddie Hazel, Prince. Christopher, 310-372-3208

- Blues guit no rhire. Have guits, amps, will travel. Pref matter plyrs, ready to gig or recrd. 213-874-9881

- Blues rock guit avail. Pro only wiggs or recrding sit. Intl 1816-1936. 27 Top. Currently doing studio wrik in LA. (Fblippes not).

Beck, Bad Co, 22 Top. Currently doing studio wrk in LA. 818-761-9354

-Chinese guit w/lbl infirst tired of going it alone. Sks HM band. Have first 8 equip. Austin, 310-942-9852

-Christlan guit avail. Infl Badlands, Zep, Kings X, Lynch Mob. 213-850-5094

-Dual guit & bs team sks trashy, grooving, non poser proj. No Sunset Strip clones, only srs nd call. Infl Cult, Aero, ourselves. 818-797-1641

-Exp guit lply ravail for demo wrk & five sits. Very meldc. Bluesy, HR thing. Walt, 714-985-2203

-Exp prog uply avail for demo wrk & five sits. Very meldc. Bluesy, HR thing. Walt, 714-985-2203

-Exp prog uply avail for demo wrk & five sits. Very meldc. Bluesy, HR thing. Walt, 714-985-2203

-Exp prog uply avail for demo wrk & five sits. Very meldc. Bluesy, HR thing. Walt, 714-985-2203

-Exp prog uply avail for demo wrk & five sits. Very meldc. Bluesy, HR thing. Walt, 714-985-2203

-Exp prog uply valid for demo wrk & five sits. Very meldc. Bluesy, HR thing. Walt for demo wrk & five sits. Very meldc. Bluesy, HR thing. Very sits. Blues, Colored thing. Very sits. Progression of thing. Very sits. Progression of thing. Very sits. Provent sits. Very sits. Provent sits. Very sits. Blues, Colored thing. Very sits. Provent sits. Very

exp in rock, reggae, pop. R&B, funk, blues, old & new. 818-980-5747
-Funk gult avail. Image, bckgrnd vocs, trnspo. Tim Fox, 818-786-1929
-Funky gult plyr sks Karyn White, Guy, BBD types for employmntfuor. Tapes, photos & resume avail. Gri equip & tunky as neck. Andy, 818-981-0899
-Gult & bs sngwring teamsks members to rule the current music scene via gri sngs. Image. Itint & team plyr. Intil ourselves. Johnny, 818-357-2316
-Gult avail for pro st. CmrcHPL Image. Int. equip, Imspo. Tape, photos & bio avail. Stage. Col. 3018-899-0083
engineering exp. Joe. 213-655-2990
-Gult avail to JF trend setting HR/HM band. I have killer tunes. Xtreme Ing hr image, style & vision. Lou, 818-992-3477
-Gult Kig for rock, soul or blues cover band. Exp studio & live. Equip & trnspo. Kenny, 213-665-3044
-Gult plyr, L/R, sks blues based, 4 pc band w/groove. Infleck, Moore, VH. Pros only, no flakes, no buil. 818-345-1966
-Gult sks estab, meidc, metal band. Xceptril plyr, writr,

1966
Gut kinsel a attrop between the strength of the more than a strength of the strength of t

Same. Have string under 9983

-Gulf whats to find others to write music. Has many ideas & equip. Possibility to estab band. Roth, call Jean for more info, 8 18-753-1364

-Gulf, Ing black hr, thin, tattooed, w/lint, exp, sks same. Intl Crue, LA Guns. Srs only. OC area, let's K/A Bo, 714-827-4550

-Gulf, seasoned pro w/lourng, studio exp sks orig rock act

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(310) 471-5636 (310) 476-2065 w/hrd edge. I'm infl by VH, Satriani, Lukather. Jeff, 818-

980-8307

-Guit/Id voc avail for recrding sits & T40 or cover grps. Ld voc, modern image. Infl N. Schon, M. Schenker, S. Lukather, Mark, 213-653-8157

-Guit/singwrit. infl G. Moore, Lukather, R. Ford. Noposers, pls. Gary, 818-986-1208

-HR guit avail, rhythmor kl. Many Infl, grt lks, sngs & gear. Sks 2 guit, 5 pc band. No speed metal or glam. Bob. 310-657-4458

657-4458

HR gultwritr avail. 10 yrs tourng exp. Bckng vocs, xtremly tinld plyr. Exp pros only. Bob, 310-869-6791

Hungry gult w/grt sngs & chops sks to J/F band w/mass potential. Infl Rhoads, AC/DC, Lynch Mob. Jeff, 213-469-4106

-Ld guit sks Skid wannabe's. Not. Soulfi blues bands only. Dave. 213-462-4938

Pro cntry/rock ld guit avail for F/T wrk, Will travel, David, 702-438-8798

-Pro Chity/fock uptil avail for F71 Wisk, Will tavel. David, 702-438-878 9
-Pro gult & voc avail for Southern rock, R&B, blues type band. Absolute pros only, 805-581-4861 -Pro gult plynwritr avail for session & hit sngwring. Last BMI writs check was \$1600. I'mnotfree, but I'm reasonable. Sooti, 310-823-5107

BMIlwritis check was \$1600. Immotires, but Imreasonable. Scott, 310-823-5107. Pro I dgy Ilw Waggrsv Euro HR/HM style avail for pro band. Infl M. Schenker, G. Moore, Brian, 818-762-5445. Pro I dgy Ilw Wpro equip 8 Image sks cmicl metal band w. Fro I dgy Ilw Wpro equip 8 Image sks cmicl metal band w. Style Pro R&B gy Ilw Style Style Lion, Danger Danger, Stryper, Johnny, 818-930-455.
Pro R&B gy Ilw Style Saoull, lkg for right type of phyrs who are verstl & love to ply all the time, 818-710-1292. PR&B gy Ilw Style Style

Versit pro avail for paid sits. Appearances in Gultar World & Gultar Player mags. 818-705-4729

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-2nd gult w/minimalkeybrd skils for showes's Idol, Floyd, 72. Cult. Hvy use of echo. must have rack. 818-994-9486 -40 THIEVES sk gult to compt 2 gult band. ZZ Top mts. Sabbath. Yoes a must. David, 818-881-2748 -Acous gult wid to accompany fem sing/sngwrft w/martif a intrst. Must be ars musten who doesn't take himself too seriously. Loren, 818-760-3530 -Altrinty HR act sks Creatv, imaginativ rhythm guit. We have mgmt & upcmng releases. You have clean tone & acous guit. Anthony, 818-782-9205 -Altrinty hrd pop band w/grt sngs sks 2nd guit w/gd bcking yocs. Intil Replacements. Hooden Gurus Crowded House.

-Altritv hrd pop bånd wight sngs sks 2nd gut wigd beking vocs. Inli Replacemints, Hoodoo Gurus, Crowded House. Carl. 310-390-2010
- Arena ready, well estab HR act sks 2nd ld guil wall the assentials. It you don't have it all. don't call. 818-564-8076
- 881 sks gut into forming band wiedge of Metallica & groove & precision of hrd core, aggrsv funk. Xtremely linto dniy. Roni, 818-981-8252
- Compsr/keybdst lkg for guil ala Ry Cooder, Clapton Floyd, for recding demo & soundrisk projs. 818-509-2689
- Creatv rhythm guil wid for dark, altriniv band w intrist & upcming gigs sks drim. 818-986-9311
- Oliverse, creativ guil wid for pop band w/mgmt 310-285-9398

9398
•Drmr sks educated guit w/vast infl to form hvy, progrsv, rock grp. Miles Davis to Sabbath, Corea to Zep. Srs. only.

Tocking Miles Davis to Sabbatir, Corea to Zep 3rt mily, 310-788-098.

-Dynamic gull ndd. Abil to create mood a must. Fem fronted, Image, determinatin, no BS. It's do or die. Intil Zep, Jane's, Love Bone, 310-478-05-32.

-Eleciacous id. Be tastell, between 21-30. Into excending 8 sts Vox 8 sings a bonus. We have CD 8 gigs. Cheryl, 31-392-1681 mily pock gull, 25-30, with your consent to

å srs Vox å sngs a bonus. We have CD å gigs. Cheryl. 213-962-1369.
Euro style altmiv rock guit, 25-30, wid by voc/sngwrir lo start band. Must be minmalist plyr, somewhere between the Edge å Townsend. John. 310-836-9230
FALLEN ANGEL, lem fronted, origit HR, blues band sks guilvsngwrir to compiband w/immed studio time å bckng. 213-275-8007
Fearless å ready. Real poet w/vox sks symbiotic, liferate guit god. Writng, perfirmg, recrdng. Patit Burroughs &cher, Babes in Toyland. Liz, 213-913-9032
Fern guit for grinding rock. Intil Clapton, VH, Vaughn. Have lockout å ibi intrist. Suzanne, 818-582-6560
Fern guit ndd by PHEVS å LOVERS. Have uppring shows's å maj intrist Vou nd equip, image å drive. 818-780-8599. 818-799-1829
Fern guit wid for pro showcs band Must be creat & open minded. No eggs. Singing helpti, must be kd guit plyr. Susan, 818-985-8060
Fern singriv/ricst sks guit. Let's collab on sngs. Form

minded. No egos. Singing helpit, must be lid gut plyr. Susan, 818-985-9060

Fem singrifyricst sks guit. Let's collab on sings. Form killer rock band & rule the world. Intil Boston, Foreigner, Aero, O'Riche. 714-781-1035

Fem singrifyrish sput for collab Intil Janis Joplin mis Tina Turner wi60's flavor. Pros only. Linda, 310-659-3639

Fem voc/singwifr sks keybdstypanist & for acous guit to start core of band & phy smaller clubs. Meldc pop. R&B music. Diane, 213-851-9452

Funky guit wid by voc & keydst for demo prod tin witing, 818-905-1827

-GH/GST NATION sks lid guit for aftimit. HR, psychdic, folls, grovel type band. U2 to Hendrix. Cure to Motown. Liaj lib intrist, big time prodor, pro lik a must Bobby, 213-466-1717

-Glam guit wid. Dyed black hr. Make up, hinh, hairspray. Beeper #213-241-7306

-Groovy Hunk rock guit wid. Grt sings, well known front

Groovy funk rock guit wtd. Grt sngs, well known front person from Europe. If you're ready to hit the stage. call.

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*Gult for vanety, pop, jazz & R&B. Must read, vocs helpful.

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*Gult ndd for energic 3 pc outiti nino Police, Beaties & many more. We think Nirvana is OK, too. Max, 310 828-

1039
•Gult plyr wtd for pro-rock grp. Must be over the age of 23-24. Inft Zep. Scott, 818-352-7953
•Gult plyr wtd. Creaty rhythm guit wtd for orig proj. Folk to

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-Guit plyr. Intl Motown, James Honeyman Scott, Robert Cray, Andy Summers For band wi24 frk tunes, Jim, B18-716-0105. Chris. 805-255-3640

-Guit Wi2 yrs. exp. wid. by bst. Intl. Sonic. Youth, old Pretenders, Nin. Danny, 818-769-0978

-Guit Wid by bs. & drim Leam wilockout in Lng Bch. Must have xint image. & equip. Rob., 310-594-6176

-Guit Wid by bs. Pyr to write tunes. & form raw, aggrsv, straight ahead, undergrind, street band. Tired of hype, pop. Italies. & posers. 213-874-5499

-Guit Wid for band. Intl. Petty, Krawtz, Crowes, Dramarama Dedicina in mist. Bob., 213-396-3795

-Guit wid for band. Intl. Petty, Springstein, Costello. & Stones. Srs. & dedict only. Mark., 213-466-3755

-Guit wid for Christian, altrifty pop band wisecular sings. Maj prodcin co boking, prodcr. Nds raw tube sound, strong LR. Must have image. & alt. 81-862-575-5120

-Guit wid for contimpry blues & ABB act. Side. &/or 2nd instimmt. A 213-878-2853

-Guit wid for form wildly xpermmnt HM/HR band in Atlanta Techno artigam, spandex vampires Intl. VH, O'Ryche, Art. Talk., Val. ELP. Jett., 404-564-9614

-Guit wid of brand. Image, equip, Intego, Intl. armst. Intl. Guit wido.

Gult wtd to J/F band. Image, equip, tmspo, tint a must. Infl Alice/Chains, Skid, old VH. Lv msg, 818-781-1844, 818-

904-0526

*Gult wtd, acous/elec Infl Petty, Mellencamp &
Springsteen. Capable of plyng meldc ids & rhythm for
upcming live shows & future recrding. Roger, 310-274-

I hrobs. 818-830-9443
1-Ld gulf wistrong bekgrid voes for melde, acous/elec rock band. Infl Beatles, U.2. Sting, Have studio & rehrst spc. Jim, 213-857-1898
1-d gulf wistrong rhythm chops & bekup voes wid pro cats doing sout, funk & R&B. Repetoire includes Brown, Vandross, Jarreau, Jamica Boys & origs. Pat, 310-372-4492

Vandross, Jarreau, Jarrica boys a unigs, rial, 316-32-4492
-Ld gult wild for aggrsvly simple, 60's/90's, semi acous attrinty band. Must be perinent, reliable & srs. Must have Imspo, 213-256-4714
-Ld gult wild for cntry band. Must be dependbl, have Imspo & exp. Call for audin. Judy, 213-460-6389
-Ld gult wild for recrding proj. Groove orientd, hi energy rock. Must be Ilinid, versil & dependbl w/hot licks & gd taste. Kurl. a 18-780-1846
-Ld gult wild to collabion orig srgs & formband ala Henley. Springstein 818-753-2998
-Lkg for creaty gult/snwtr for altrity pop band. Infl M.Oil, XTC, Cure, Smithereens. Greg, 213-954-8873, Rick, 213-955-1227

crunchy & skill w/sns of humor, pls Jim, 310-657-8690: Mark. 213-463-4325

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-O'ng 90's HR band wi/bl intrist isks bluesy, shredding, youngguitalhendrix, Page, Slash, Perry, Image, versitilly, presnc a must, 818-753-6398
-Pretty boy band sks pretty boy guit wi/mage, sngs & bckrgyocs, Srsonly, ready to wrk. Infl C. Trick, Idol, Vince, 818-248-7368

ro act lkg for pro guit & drmr w/no att. Send pkg to Paul nase, 18355 Calvert St, Reseda CA 91335, 818-881-

5961
-Pro gult ndd for tradit l'blues recrding pro/local gigs. Send resume, recent photo & lape to Gordon Brisker, Box 5250, N Hillywd CA 91616, 818-899-7774
-Pro minded altimity Id/acous guit wid. Must be open minded under 26 & srs. A personality wouldn't hurt, ether. Lou, 213-883-1837
-PRB, hijp, rap, hird edged funk. Ld guit wid w/unig lk & soul. Hoods, hippies, dreds, Join our little family, Ron, 213-982-3693

982-093

**ROYAIM gult wid for xint, progrsv, meldc HR band widem variables have killer ing image & chops. Ala O'Ryche, blid have killer ing image & chops. Ala O'Ryche, solid, blid have killer ing image & chops. Ala O'Ryche, solid, blid have killer ing image & chops. Ala O'Ryche, solid, blid have have been chuck learny. Alam, 818-287-381-391

**Exp keybdst sks versil femvoc for weekly refirst sessions. R&B, jazz, light rock, etc. Possibly wirk as duo. Pasadena area. Steve, 818-405-1020

**ROCKING, funked out lid duili wilks & charisma for band wire.

area. Steve, 818-405-1092
-Rocking, funked out, ld gull w/lks & charisma for band w/ indie deal. Jamie, 818-798-0336
-Singriguit sks guit to form attruct, crossover act w/insane harmones, stage pressre, like, passion. In English pop. Compare and the swedge. Dec. 1989, 1

-sout funk wita hvist of lime. Under 25. Lots of room. Prosonly, Kyle, 213-876-8130

-Southern style guil, not afraid of cntry or KROO, to complet of the control of the co

Robert, 213-874-7966
-Wtd, HM guit worig style, dedictin, tmspo & equip Intl
Skid, Cult, Pussycal, Ages 18-25, Gus, 818-962-1824
-Wtd, mystical shaman guit, Joe Lewis, 213-651-3077
-Young, ambitious drmr, 12 yrs exp & education in music
business skg guit to formband. Aero mts Janet Jackson w/
Armani image. Brian, 213-460-4451

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*If yrs exp. Studio bs ply avail for paid studio sessions Musucl styles Jamie Jamerson, Larry Graham. Stanley Clarke, Mother's Finest 213-871-8055 x 505.

*ABA bs plyr, grl image, pro gear, no drugs, writes & collabs, lkg for band that writs to write radio rock only, Leppard & Testa. Mike, 818-904-9678.

*Attn: Dipsomaniaes. Manson's in jail. Morrico's dead Nonprobist sks open minded, 18-23 drm/rid guirto J/F noncrucl uniq band. Post purtle, Lex, 213-388-6350.

*Avail, pro bst. Lkg for pro st. Xint gear, stage presnc, lks. & att. Must be pro & cutgong 818-753-7712.

*Ba & guif seam sks. members to J/F groovey proj Influxes wes. SiGN, averything goot. No kidlots or amaiteurs. Pro only, Johnny, 818-357-2316.

*Be plyr savail for estab, attrint syle band. Kent, 213-953-188 plyr avail for estab, attrint yet groove grid for septimental plyr avail for estab, attrint yet groove grid for septimental plyr avail for estab, attrint syle band. Kent, 213-953-188 plyr avail for estab, attrint yet groove grid for green grid for general plyr avail for estab, attrint syle band. Kent, 213-953-188 plyr avail for estab, attrint processes and for green grid for general for gene

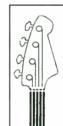
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-Bá þlyt w/groova kig for funk, reggae, brues ur ross prost. Tom. 818-79-84/1 - Ba þlyrdrmr combo kig for paying gigs. Il you wnt rhythm, we've gol tl., John, 805-484-85/9 - Ba þlyrvoc. dbls on keybrds. sks. intrstng, orig rock sti w/wkg band. Mature þlyrs only, pls. Joseph, 408-678-1950 - Ba sololst. new LP w/recrdng co, pro gear, mal toumg exp. Sifs, overseas. I niteris-recrdng sits, fill ins. All styles, dbl on keys, 213-682-6380 - Bat kig for ong, uniq, hi intensity band ala Primus, Nirvana, Rush. I do vocs & write for bs. & guit. Mike, 213-461-2514 - Bat plys all styles, prefs jazz or R&B. Read notes & chord symbols, have recrding & live exp. Pros only. 619-286-5918

-Bst plys all styles, prefs jazz or R&B. Read notes & chord symbols, have recrding & live exp. Pros only. 619-286-5918
-Bst sks pro HR anything band Road ready equip, tons of studio & fouring exp. Lk, att. dedictin, chops & trainling Conrad St Clair, 301-309-9637
-Bst whose sks wrkg band. Exp in rock, oldies, entry, dance. Also ply guil & keybrds. Easy poing, dyname plyr. Will travel. Gary, 818-342-8963
-Bst wintsband. Gig immed. Hvy, grooving, 100% dedictd, exp. equip & lk. Nothing else matters! Jane's. Hendrix, Peppers. Sabbath. Benjamin, 818-845-6455
-Bst, Sings Id + harmony. Writes. Sks musicins for band collab. fun nod/pop whols of harmonies. No hobbysts Only problem solvers. Jeff, 310-312-1874
-Bst Meybdost compsr sks band or plyrs for 24 trk recrding & live shows. Into progresy, hypnotic rock, new age, funk rock, positive wibes. Lance, 818-992-9651
-Cntry blues, R&R bst avail. Hill Johnny Cash, Little Waller & Kerth Richards. 818-287-9291
-Fem bst, new in lown, just finished nat! tour. Have recrding & video exp. Pref crimcit of HR. 818-902-9661
-Groove, lunk, Ind core, metal thrash, rock bst avail. Hird core funk mis Metallica. Call if your re-ady to create a new sound. Roni, 818-981-8252
-Intellignt, shredding bs plyrikg to J/F band Willing to ply anything from Crue to Slayer Lks, att, budding abil & equip. Jole, 213-380-2494
-Jazz, rock, blues bst likg for creaty, cliche free plyrs. Peter, 818-894-4505
-Male bst & fem keybdst team sk Intelignt, business clientd prolymembes. We have yoos, soas, ear & image.

Peter, 818-894-4505

Male bst & fem keybdst team sk Intellant, business orientd projmembers. We have vocs, sngs, gear & image. Intl Rush, ELP, Yes. 818-785-8069



Private Instruction

If you are serious about the bass. I can really help you expand your playing. Over 40 recording artists have hired my students.

HERB MICKMAN (818) 990-2328



9-6 p.m. Mon-Sat

Photography By Kristian Dahline

(213) 650-6493





-Pro bat kg for paying sit. Cover or onus. Mesou book not soft. Vocs., wat exp. not young, just gd. George, 818-764-6063
-Pro bat kg for pro sit. All styles of music. Pro lks, chops, att. Joseph, 818-753-7712
-Pro bat, 10 yrs exp tourng, clubs, studio wrk, avail for wrkg sit or sessions. Deikko, 310-392-5964
-Reat tunky ba plyr, funky groove, lkg for wrkg sit, band, gigs, also sngwrr. 310-477-2547
-Recring contract is my goal. Writes or takes direction. Skg singr or band wishing. Can't harmonize, knowledgeable, humble, young. Eric. 818-892-8073
-Rhythm doctors mythm section avail for sessions & pertirmncs. Very tight, very pro, very efficient. Robert, 818-792-8954 Pro bst lkg for paying sit. Cover or origs, Meldc rock, hrd or soft. Vocs, vast exp, not young, just gd. George, 818-

792-8954

*Singr, elec/upright bst, 24, sks verstl guit & drmrtorband.

Beatles, Bob Marley, Police, Parliment. Hang out & jam.

Graham, 310-399-5104

10. BASSISTS WANTED

-#1 aggrsv. HR bstwid by grooving, HR band. Gd lks, plyr watt a - Riche, 213-932-6440 *11 bs plyr ndd immed. Recrding studio & top prodor watting. Financi boking. Skid, Seattle sound, etc. Bachtype vocs. 213-390-4169 *41 bst ndd to form band. Intl U2, Zep. Brian, 213-652-

3206 -- Stand for band wilbt intrst. Must love Jocko. Raney, 213-820-1710 -- I Intertally simple before

re i serioca usci noa ror band wi/bl intrist. Must love Jocko. Raney, 213-820-1710

1 Intrastingly simple bist ndd. Pro gear, young, lean, ing hr image, loyalty necssry. Silve ala Anthony Brittingham, Savage. Such, Blades. 818-763-3894

1 Isanky, pale, toured guit, 22. Stooges, Hendrik, Stones. Psychotic, ariistic breed. E Cst att. Now! Total soul. 310-854-0730

Psycrotic, ansilic preed, E. Cst att, Now! Total soul, 319-11 versit 5 stringer/singr wilmage, gear, lks, for progrey, crinct, groove nock grp wlaudio 8 video demo. Bramberg 12 gulwints and lss. Crims to compliband. Groove, remotion alla Petty, REM, School of Fish. Committin, dedictin to the top. Steve, 310-390-7903; Chris, 818-985-7853.

dedictn to the top. Slave, 310-390-7903; Chris, 818-985-7853
-3D PICNIC sks bst. Intl Pixies, X. Damned, Thelonius Monster: Indie deat, tourng, Brandon, 818-891-3920-90's rock band sks bst. Must have strong beking voc. Abiliophy hyr Junk to straight up rock. Must bring something to the party. 213-503-5750 upon the party. 213-503-5750 upon band, bolm e& make a difference. Gullytoc. 213-871-880.

871-880. bst is ndd by an altrinty hid core thrash band.

your band, join me & make a difference, Guit/voc. 213-871-6801

- A black bst is nod by an altrnty hrd core thrash band. Have demo, ready to gig. Jeff, 310-318-5608

- A gigging band sks bst. Cliff Williams. Duff McCagin, Pete Way type. Low end monster. Vocs a +. Lockout studio, gigs waiting. 818-955-5349

- Adventurous bs plyr for proje/mrgmt & Iblinirst wtd. Must feel, must groove. Infil Mellencamp, Dylan. Charlie, 213-654-5856

- Age, 20-26, w/gd lks, tastly chops, flashy moves for fresh proj. Free refrist, many origis, 2 guit HR band ala VH, Crue, Scorps. 818-783-3891

- Aggray bat wid for diverse speed band w/feel, groove &

proj Free rehrsl, many origs, 2 guit HR band ala VH, Crue, Scorps, 818-753-3994

*Aggrsv bst wid for diverse speed band wifeel, groove & hale, 24 hr erhist, gigs booked, 213-962-5848

*Aggrsv, diverse dynamc bst wid for very srs band, Inti from Janes & Velvet Undergind to Bloody Valentine & S. Flumpkins. Exp pyrs prei dors, developed and Divynls, Steve Nicks, Blondie, Kelin, 818-990-8234

*Altrintv band wimaj lbi initist sks strong bs plyr w/image & gd equip, Mark, 213-462-9618

*Altrintv band to build grp. Under 25 w/personality & simple harmonies for uniq HR sound by guit/voc, 818-761-5251

*Altrintv rock band w/3 creatv individuals skg an equal member & pariner in the crime of corrupting the public, Joe, 818-342-9118. Ben, 310-939-9899

*Altrintv, HR act sks creativ, energic bst. We have mgmt.

Bassist & 2nd Guitarist

Needed

25+, strong back-up vocals a must. We're

not a metal band nor a fad band. We are a hard melodic Rock & Roll band and know

exactly what we want musically. Material a la

Bad Co., B. Adams, The Babys, B. Squire.

We have looks, talent, great material & gigs.

Need motivated players. Don't let (714) scare you-we've played Hollywood

extensively & will rehearse in L.A.

Jon (714) 928-0784

upcmng releases. You have 5 string Music Man sound. Anthony, 818-782-9205 -Altrnty, hid edged band sks bs plyr. Intl Nirvana, Japa's

Altriury, 818-782-9205
-Altriury, hrd edged band sks bs plyr. Infl Nirvana, Jane's. Sami, 818-957-8521
-Altriuty, not Nirvana, acous based band sks elec or standup bs into sngwrtr, Tom Waits, Costello. Dren, 310-433-7379

433-7379
- Are you hot enought to headline the Whisky or Roxy? Can you learn a set in 2 weeks? Grt groove, lks. Jovi, Winger. Paul. 213-467-5413
- Baddest of the baddest ndd now, Our orig, dark, erotic, groove orientlo band sks by pyr. 213-669-1209
- Band lkg for bs plyr that can sing bckup vocs. Must have got att, be able to travel. 213-455-6419
- Bill Wyman style bstwtd for orig, meldc, altrntv pop band.

*BIII Wyman style bstwid for orig, meldc, altrntv pop band.
310-821-7996
*Black Inft bst wid for R&B, pop, funk, voc grp currently shopping lape to mai libk. Gretchen, 213-686-6826
*Bluesy rock band auditing bs plyr. Infl Aero. Zep. Must have fimspo. equip. We have gigs, rehrst spc, orig sngs. Tommy, 818-766-7976
*Bs for variety, pop, Jazz & R&B. Must read, vocs helpful. Exp w/jazz/itusion, big bands. Raeann, 818-988-0733
*Bs gult wid for live shows now & band. Ge dequip, gd image & trispo. Infl Rati, Europe, Dokken, Lynch Mob. Stewan, 818-884-8956
*Bs plyfor R&B folues band. Must have fat, groovy sound. No metal heads. Lbl intrst for the band, Jonathan, 818-699-0867

No metal heads. Lbi infrist for the band. Jonathan, 818-69-3867

- Ba plyr ndd by orig, dynamc, quality band. Have demo, gigs & drive. Intil include Funkadelic, Clash, Zep, Jane's. Jeft, 213-91-5828

- Ba plyr will harmony vocs for orig band into Beatles, Petty. Eagles, Rel, Mike, 310-822-8860

- Petty. Carea, Bo, 714-827-4550

- Rel, Mike, 310-822-8860

- Petty. OC area, Bo, 714-827-4550

- Rel, Mike, 310-82-8860

- Rel, Mike, Strong, Carea, Bo, 714-827-4550

- Rel, Mike, Strong, Mike, Strong, John, 70's rock star image, Into Faces, Bad Co. & blues, Ages 22-28. Absolutely no metal, 213-851-4043; 213-661-3031

- Rel, Plyr wid for HP band. Must have feet, be srs. dedictd, creatv, Learn plyr. Have image, Intil Badlands, VH, Lynch Mob. Steven, 213-969-8036

- Rel, Plyr Mid Let Os S C Call orig showcs cock band wingmit and process of the start of the start

891-2616

Bs ply rwid for top So Cal orig showcs rock band w/mgmt intrst. Pro att, rock image, commitmet, solid plying & enthusiasm a must. John, 714-836-8069

Bs ply wid for xperimati, hrd edged, altimity band. Must have gd feel & gd liming, Amy, 310-438-7617

Bs plyr wid to form band combining blues, rock, jazz & folk. Mostly orig mart. 818-594-5881

- Bs plyr wid to form brigh band. Open minded & tint first. Funk & rock, no Peppers or Pnmus. Richard, 310-202-0895

Bs plyrwtdto join all orig, altrntv, pop/rock band. Richard,

0895

Bs plyrwidto join allorig, altrniv, pop/rock band. Richard, 213-222-0585

Bs plyrwidt, M/F, for classic rock covers band. Vocs a must. No att's. Kevin, 213-254-6192

Bs plyr widt, Going into the studio as soon as we find you. Must be into gri args. Classic rock to new classic rock. Must be into gri args. Classic rock to new classic rock. Bs plyr widt. Soull IR RRR proj. Team plyr w/creatv. Contributions. J. P. Jones. Bill Wyman. 25-30 yio. Music more import than image. Jeft, 818-764-6554; Kurt, 213-876-2979

Bs plyrs. If you writ to ply aggrsv. diverse, passionate, orig music wichallenging band, give us a call. We have gigs & demo. Dan, 213-953-1171

Bs widt. Dark. altrniv, dark. Elec/acous. 818-569-5627

Bst for wing classic rock band. Must sing ld & bokup. Ply 1-2 times/morth. No 618 area codes. 310-495-4509

Bst ndd for uniq Hilb band. Own studos, angs. ks., pros. Zep. Aero, Nirvana, Jame's 212-855-5548

Bst ndd for uniq Hilb band. Own studos, angs. ks., pros. Zep. Aero, Nirvana, Jame's 212-855-5548

Bst ndd for med for DARRYL MARSELD BAND. With the desired as poin every way. Vocs a + Lv msg w/Pat, 714-642-2645

Bst ndd now for orig, dark, compelling, groove orientd band. Must be meldc. hot. uninhibited. 818-353-3871

BASSIST WANTED **FOR ESTABLISHED** HARD ROCK

24-HOUR HOTLINE: (213) 462-3749 -Bst ndd to compl politically, socially aware, anti racist, anti-cliche, progrev, metal, semi-thrash grp. Pro att a must. Slawan, 714-98-8442; Ron. 213-674-6184 -Bst wid by Hendrik infl guit. Dedictin, smooth att. Rock, HR, blues. Ply from the sout. Paul, 818-340-0921 -Bst wid by NeaR band with initral 8 tourning possibility, Intl Zep, Alice/Chains, U2. Brian, 213-652-3206 -Bst wid by soon to be recriding rock band. Solid groove, slamming, ripping, thumping. Rush, Hendrik, Peppers. Over 25, LAX area. Eric, 310-674-4007 -Bst wid for band. Intil Petty, Kravitz, Crowes, Dramarama. Dedictin a must. Bob. 213-962-3796 -Bst wid for band. Intil Petty, Springstein, Costello & Stones. Srs. & dediction Jny, Mark. 213-465-3755 -Bst wid for easy rock band ala B. Raitt, Eagles. Acous sound wedge. Srs musicns w/gri att. Team plyrs. Big future. Lisa, 818-985-9106 -Bst wid for complinety forming blues cover band for wrkg gig Gd att & absolutely explicate several and for wrkg gig Gd att & absolutely explicate several and to wrkg gig Gd att & absolutely explicate several and to wrkg gig Gd att & absolutely explicate several and 122 Top & AC/DC. Must sing, Dug, 213-957-9566 -Bst wid to Jorn new grp. If versit, better call Ernie, 310-455-5542 -Bst wid to Jr Band, Image, equip, Innspo, Ilnt a must. Intl NEXT DEADLINE: WED., MAR. 18, 12 NOON

Gothic band w/internat? following, 24 nr renrsi spc, to intrst, sks bst. Must have image & be inft by Bauhaus, Ministry, Lv msg. 310-551-9034
Groove, vocs, image, equip, trnspo & passion, 714-476-

Grooving bs plyr add for orig prof. Andrew, 213-595

-Grooving bs plyr ndd for orig proj. Andrew, 213-5951103
-Groovy, funk rock bst wtd, Grt sngs, well known front
person from Europe. If you're ready to hit he stage, call.
310-657-3693
-Guil & drim? sk bst for HR band. Image, trnspo, voc, equip
a must. Have xint sngs, linanci boking & mgmt. Bob, 818445-2129, Mike, 818-358-5244
-Guil & drim? skg the kill, hvy, grooving bst ready to mosh
your grandmother out of her grave. Pros only. Pantera,
Linus. Suicidal. Mike, 818-785-2449. Pros only. Pantera,
Linus. Suicidal. Mike, 818-785-2485
-Guil & drim?, togelier 6 yrs, have rehrst spc, image & HR
hit matrl. No flakes or takes. The time is now. Andy, 818359-9635
-Guil W/metal & altrinty bokgmd skg to J/F open minded
band. Jymn, 714-592-1173
- Hely you! Srs bs plyr wid for guit, drim/singr duo forming
srs, creat yorp. Must be very linid & decided. Ages pret 1721. Int! Police. L. Colour, U2, Floyd, 213-589-7998
-HR blues basedband wiguit. keys, drims & vocs sks solid
grooving bst. Strong demos, recrding, stage exp, bokng
vocs. Barry, 213-655-6890
-Hrd & hvy edged rock band skg bst w/crealityl & must
have imagination. Ton. bett on Destage 18-

433-3342 •Bst wtd to J/F band. Image, equip, trnspo, tint a must. Infl Alice/Chains, Skid, old VH. Lv msg. 818-781-1844; 818-

band in vein of O'Ryche, Skid & Rising Force. Chris, 213-876-0565, Gavin, 818-244-6737
-Dynamc new pop/rock band sks bs plyr wild vocs. Must be pro & versit. Preffrom West Valley area. Dale, 818-906-8164
-Estab band sks hot bs plyr. Into Harris, Lee, Sarzo. W/ equip, image, Irnspo. Upcmng gigs, have demo. 310-370-9835
-Estab blues, cntry/rock band nds bst now for upcmng gigs. Pam, 818-712-0313
-Estab HR/unk band w/mgmt, Ibl intrst & upcmng gigs. Pam, 818-712-0313
-Estab HR/unk band w/mgmt, Ibl intrst & upcmng gigs. sks popping, slapping, linger funking bs plyr. Must be decided team plyr. 714-527-3932; 213-657-3930, must travel. Call for into, 619-792-0208; 310-439-7757
-FALLEN ANGEL, lem fronded orig HR, Dues band sks sto compl band w/immed studio time & bckng. 213-275-8007
-FaLLEN ANGEL, lem fronded orig HR, Dues band sks sto compl band w/immed studio time & bckng. 213-275-8007
-Fach bs plyr wtd for pro showes band. Must be creaty & open minded. No egos. Singing helpll, Susan, 818-985-

8960
Fem bst wid for orig all fem band. Currently gigging. Shopping demo. 213-351-1789
Funky bst indd for band winfl of Zap, Boo Yah Tribe, Bootsy Collins. Tom. 818-577-0059
GGFSI weeding fithough the BSI of Indiracted, J.P.Jones. Tom Hamilton type. Image, att, tone, mind. Immed gigs. Elektra. Geffen infirst. Jm., 213-851-7559

SEEKS BASSIST

Good Image • Ability • Experience • Good Back

Vocals needed

Influences, Whitesnake, Skid Row, Motley Crue Dokken, Rock of the 90's.

SHOWS PENDING!!

FINAL AUDITIONS CALL TODAY!
Call Greg (818) 980-6669 Mark (213) 851-938D

vocs. Barry. 213-655-8590
-Hrd & hvy edged rock band skg bst w/crealhrly & must have imagination. Tony. Jack or Dino, 818-846-6878
-Hvy, prograv rock band ligher bet wirlat sound & grooves. Jay, 818-985-8133; Bobby, 818-881-6283
-intense grunge/clean bs plyr wid for loud sit. Intl early Metallica, Voi Vod, Rollins, Prong, etc. Equip & trnspo. Brian, 818-881-0185
-J.P.Jones type bst, hvy bottom, simple style, for Zep mts Stones mts Hendrix orig jam band. 818-222-6583
-Lkg for creaty bst/smwtr for altrniv pop band, Intl M.O.I, XTC, Cure, Smithereens, Greg, 213-954-8873; Rick, 213-965-1227
-LOCAL HEROES is audings bst w/lnt. Ms & team plyr att.

XTC, Cufe, Smithereeris, Lreg, 213-984-8873; Hick, 213-985-1227
- LOCAL HEROES is audings bst wilnt, iks & team pirk of propoctor deal, free recring & rehrst, 213-960-1070
- Medic bst req'd by singr/sngwrif for industry showcs s & recring, Possible, permanent position if we groove. Infl M. Ethnoge. Mellencamp, Tracy Chapman. 818-373-5745
- Moving, Canadian, origh Hall act sks bpyr. Gear, image, spc. mgmt lape, shows. 604-682-0227
- Mob spirk & drmf rot blues/rock club band. Orlgs & covers. Roy, 213-876-6347
- Non Cmrct band sks BhA spiyr w/punk mts funk style. Must have character, 150% dedictin, equip & open mind & be 24 or under. Derrick, 213-657-4729
- Orlg & cover band sks bst. Orig music is HR w/progrock wiss. Classic rock covers pay the bills. Vocs a +. 310-376-6238
- Orlg rock band w/lockout, mgmt & Ibl Intrst sks bs plyr.

376-6238

-Orig rock band w/lockout, mgmt & Ibl intrst sks bs plyr. Pro alt, equip, exp. gd image. No wannabe's. Jim, 714-622-5709

-Pro bs plyr ndd for traditif blues recrding proj/local gasend resume, recent photo & tape to Gordon Brisker, Box 5250. N Hillywd CA 91616

-Pro bst wid by HR band. Grt tunes & have atty. 818-881-0047

-Pro bst wid by HR band. Grt tunes & have aity, \$18-881-0047
-Pro groove bs plyr wid for band w/lbl intrst, mgmt intrst. Styles like Yes, Journey, Foreigner, Styx. Grt sngs, grt harmony. 818-765-4684
-Pro HM bst for estab band. Gd equip, image, alt, private studio, recent dermo. Booked solidithrough March at all maj venues. Pete. 213-957-2641
-Prograv rock type band is Rig for bst w/groove & sounds.
-PRE I band w/L alin, rhythmc edge lkg for bs plyr. Bckgrnd vocs not necssry but would help. Carlos Ramos, 213-851-9489
-Sappy pop band wattinds bs plyr. Infilthe La's, Pretenders, Beatles. W/prodict deal. Criss, 213-463-4001
-Singr/gulit sks bstvoc to form altrniv, crossover act w/msane harmonies, stage pressor, like, passion. Infil English pop, C. Trick, Beatles w/edge. Dave, 310-208-8112
-Singr/sngwrit w/pending deal skg creav bst. Beatles, Stones, Hendrix, Band. Michael, 213-850-5061
-Skg, bst for xperimiti proj. & maybe a band. Infil the Skg bst for xperimntl proj & maybe a band. Intl the Experience, Floyd, Paco Pastorius, Max, 714-595-6246

Bass Lessons

All levels. All Styles. Funk Rock solos, Walking lines Jazz improv, R&B, Slap Pick, Grooving, Reading 8-YrMI staff Jean Luc Ponty, Carole King, Savoy Brown 1st Lesson \$10 - John Humphrey 213-662-3510

BAND

(818) 881-0047 (818) 708-0386



s an 8-year-old prodigy, Lorraine Southwick A won national piano championships.

Today the 24-year-old S. African beauty is an award-winning keyboardist/singer, with hundreds of TV appearances, sessions, and concert tours to her credit.

And this month she is moving to Los Angeles!

If you're an agent, or are associated with a signed act that could use a truly beautiful, world-class keyboardist/singer for sessions, videos or touring, please call 310 546-4518 for photos and a demo tape of this lovely lass.





-Sktg bat to collab/normband along lines of Jane's, O Ryche, Pearl Jam, Alloe/Chains, Aggres sounding, creatv. Ing hr. skirny, ages 20-23. Tim, 213-467-0257 Solid groove be july rad to compl K/A band into Love Bolid groove by July and to compl k/A band into Love Bolid groove by July and to supply a supply and the properties of the Solid groove us prychol and Bone, Nirvana, Pistols, Have gri sngs, image & connex. 818-774-3704
Solid, pwr bs wtd for textural, adventurous, groove music. Pro att, image, equip. Infl Levin, Miller: Sylvan, Squire, 213-876-4814
THE SIX GUNS, formerly the Cockney Mexicans, sk bst for bed driving, altrnty music sound. Ron Lopez, 818-338-

Squire. 213-876-4814

*THE SIX GUNS, formerly the Cockney Mexicans, sk bst for hird driving, altrntv music sound. Ron Lopez, 818-338-7284

7284. "Ultimate bst wid, 18-23, lo form orig HR band w/pwr. Sngwring is the key. Rich or John, 310-657-8130. "Virtuoso style guitinflby Eric Johnson, Alan Holdsworth, Hendrix, Frank Gambail, sks monster bst for shrapnel recrding proj. Lv msg. 213-243-7582. "Wid, 28-35 y/o guit & bst lo bck/collab w/sinqr/multi instrmilist in altimiv style band. Ply showcs's. Pros only. Robert, 213-874-7966. "Zep. PHYSICAL GRAFFITI, the the ultimate Zep tribute band, is likg for be plyr/keybdst to ply J.P.Jones. R chard, 714-854-3534.

11. KEYBOARDISTS AVAILABLE

-Fem keybdst & male bst team sk intellignt, business orientid pro/members. We have vocs, sngs, gear & image. Infl Rush, ELP. Yes. 818-785-8089 -Fem keybdst skswrkg sit. Osls, clubor studio. R&B, T40, lazz, pop. Read, bckgrnd vocs, some ld vocs, 818-784-2740

same Intrsts. Jazz tino pref d. Pros only. Alan, 818-559-7672

Key/bs/guit plyr sks to perfrm w/wrkg band. Styles. pop. R8B, blues. Avall for studio. Lv msg for Al. 213-874-5609

Key/bds vall for wikg cover band. Segneng, sampling, obi on guit, will tour. Ryan, 714-337-7655

Key/bds fix g for muscros inlo jazz & Brazillan inusic, familiar wimati for wrkg sti, Ron, 714-945-5941

Key/bds w/new pro gear sks pro proj. Midi. any style. Multi sampling capabilities. Lkg for overseas sti, 1 nitlers. 213-662-630c. male w/D1050 drm mach, avail for paid fourns, nitectubs. studio wrk. All occasions Voc. styles, Marvin Gaye, 1898. Pros only, 213-871-8055-x515

Key/brd plyr, pro, quick learner, by ear or road, avail for sessions, demos, studio projs R8R, blues, jazz, etc. Nick, 310-420-7217

Multi Key/bdst, Bernie Worrell type but all styles. Top gear, chops, strong vocs, for pro, five/studio sits. Have demo studio, crediis. Dan. 818-398-4531

Planlist sks employmit in hotels, clubs, etc. 215-663-3399

11. KEYBOARDISTS WANTED

•Altrntv band w/mal ibl intrst sks strong keybrd plyr w/ image & gd equip. Mark, 213-462-8618 •Altrntv, HR act, LIFE & TIMES. ikg for keybrd plyr intl by Tony Kaye & Steve Pocaro. We have mgmt & upcmng releases. Anthony, 818-782-9205 •Band skg keybdst, Must sine bokups to compl progrey rock gm. Intl Yes. Genesis. ELP. Danny, 818-359-2688 •Black Infl keybdst wid for R&B, pop, turk, vor grp currently shopping tape to maj lbls. Gretchen, 213-666-6826

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Blues & R&B keybdst wtd for recrding session, 213-878-

2283

**Boogle blues piano or Hammond B3 plyr ndd for HIPPY SHAKES. Band has lots of intrst. Into Faces, Stones, the Band. Ages 22-28. 70's rock. Jack., 213-413-8558

**Diverse, creativ keybdst wid for pop band wirmgt. 310-285-9398

**Upnamc new pop/rock band sks keybdst wild vocs. Miset

by name new pop/rock band sks keybdst w/ld vocs. Must e pro & verstl Preffrom West Valley area. Dale, 818-906-164

8164

*FLECTIVE sks imaginative keybdst for showes's & recrdings. Rick, 818-760-3004

*Fem keybdst wid for pro showes band. Must be creativ &

*Fem keybdst wid for pro showes band. Must be selective should suit to be selected to the showest statement of the showest stat

n minded. No egos. Singing helpfl. Susan, 818-985-

8060
Fem singr w/pwrll, passionale vox sks keybdst/compsr.
My myslical, metaphoric poetry to your music. Let's collab
å form rock band. 714-761-1035
Fem voc/sngwrtr sks keybdst/pianist å/or acous guit to
start core of band å ply smaller clubs. Meldc pop. RåB
music. Diane, 213-851-9452
Funky soul w/twist of lime, B3 to homs. Mattie, 213-6607732

Funky soul whest of time. B3 to homs. Mattle, 213-660-7732
Funky soul whest of time. B3 to homs. Mattle, 213-660-7732
A Bamply wight sounds. You must bring something to the ABA Bamply wight sounds. You must bring something to the Keybdst and ASAP for orig band wicompid demo. Srs inquiries only. Yocs & sngwring a must. Infl. Lone Justice. Prefenders, 10,000 Manacas. Call eves, 213-682-932: Keybdst to ply simple but xpressy parts in hit orientd, career mindedband. Infl Blondle, Cars, Prelenders. Bcking vocs a +. Adrian, 818-763-9218
Keybdst widd ala Jonathan Cain wycos for estab rock band. Alex, 818-994-0456; Wynn, 714-974-0424
Keybdst widd in Jonathan Cain wycos for estab rock band. Alex, 818-994-0456; Wynn, 714-974-0424
Keybdst widd for hand and the State Company of the State

Keybdst wtd for R&R blues band. No synths, pls. Pref

-Keybdat wid for R&R blues band. No synths, pls. Prel B3. Jonathan, 818-699-0867
-Keybdat wid to fill out sound for aggrsv 4 pc rock band. Less is more. April, 310-836-3868
-Keybdat wid to join dmmr & guit. Orig. rock/R&B matrl. Must be srs. Zeriable. David, 818-285-6800
-Keybdat wid, age 20-26, pro plyr. Orig. srs. proj. No drugs, direction like Gant, Bad English, Winger. Bckups & co writr a + 818-344-2167
-Keybdat wid. Inil Jonathan Cain, 20-25 w/mage, vocs. torestab band. Inil Journey, Wigigs, lintst. Alex, 818-994-0456
-Keybdst wid. Must sing bckup vocs. team plyr, upcmng tours & recring. All orig rock matrl. Rickey Lee, 818-782-0368

O388 bds/bc/sgmd singr ndd. We have full keybrd setup, 81rk Vernon rehrei studio, gigs, hiphop, funk, metalsound. Sam, 818-457-8447
Keybdsf/gulf wid for estab, wrkg Elvis cover act. XInt opportunity. John, 310-867-9912
Keybdf wid for easyrock band ala B.Raitt, Eagles. Acous sound wiedge. Srs musicns wight att. Team plyrs. Big luture. Lisa, 818-985-9106
Keybrd plyr wtd. Infl Tony Kaye, Vangells. John, 818-985-7582

- Keypra piyr wto, inti luny raye, vangens, voins, voins,

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contract, sks only R&B keybdst/arrangr to collab for pro-demos. Infl Babyłace, Slevie Wonder. Jim, 213-851-5062 -Male voc/keybdst wdfor children's R&R bandw/2 abums. Dancing a + Free to tour, reliable, committd, sns of humor regid. 310-809-8670 -Meldcr ock band wkiller sngs & upcmng overseas tour sks keybdst wsampling capabilities. Infl Queen, Leppard & JoviL Lars, 818-340-6947 -Minimalist board plyr wid to compl aggrsv rock band. Vocs a real + Billy, 818-955-9553 -Progrmmr, compsr, intellect wid for post industrial, anti-propaganda ritual. The hrdst tourng, muddy, bloody, tribal, mosh pit to be. OK to write, 310-821-0532 -Wtd, expkeybdst/w/gd act ohelp form sngs w/a message. Lysa, 213-937-2473 -Wtd, keybkydst/w/gd act ohelp form sngs w/a message.

-Wtd, expkeybdslwygdaartoneipromisings жил гиеззады. Lysa, 213-397-2473 -Wtd, keybdst/guit for gothlo band w/classid & industrial infl. Over 18, pls. Infl include Dead Can Dance, Skinny Puppy. Wayne, 818-568-9673 -Young, ambitloudirm; 12 yrs exp & education in music business skig keybdst to torm band. Aero mis Janet Jackson w/Armani image. Brian, 213-460-4451

12. VOCALISTS AVAILABLE

#1 Nugent, Hendrix, Keller style voc/guit, 22, avail. Steve, 213-871-6801

*81 Nugent, Hendrix, Keffer style voc/guid, 22, avail. Steve, 213-871-8801

*81 tenor, sings rock, pop, blues, jazz, cntry. XInt pitch, dependbl, avail immed. Sks pald gigs, covers, csls only. No orig projs. Saint, 310-854-0752

*24 ylo black fem singr, college student, sks well known proder for my 1st demo. Noromance, no BS, just business. Tamiko, 213-751-8420

*Aggrsv voc/tyricst for blues HR, psychdic, soutil, propol, Intil Joplin, Plani. Must have PA & lockout, Inspire me. Tony, 213-957-1343

Tony, 213-957-1343

*Aggrsv, kick in the face id throat, Sabbath mis Skid wy
soul. Exp, grifls, versil, range. Nd band of same. S. Night,
213-969-9736

*Aggrsv, very exp, trained male voc. Waist length in,
demo. Bullet Boys mt Extreme, Sixs very hairy, pro band of
same. Kevin, 818-997-4155

*All pro voc avail tor your studio & for live bokup wrk. I have
accuracy, styles, att, range, lis, etc., etc., etc. Ginger, 818583-4751

*Ambitious lid sinora wail to life made.

Ambittous di singravail to JF metic, cmct, mingen, rio-Ambittous di singravail to JF metic, cmct, ministream HR band. Brother signed maj lib. Have like, big hooks, industry showes's. Aero, VH, Crowes, 213,836-371, -Are you ready? Pro singr/singvirt, total pkg, eks deticed lyrs. I finance, you ply. Remember the Chameleoids? Thai's our sound. Collab effort. Evan, 818-796-2842, -Artister minded voc six modern, altmv. groove oriend band. Some inflare Jane's, Nirvana, Slouvsie, old Cocteau, Must be completify uniq or don't bother 213-455-1647 -Attractv session singr for hire. Pop. R&B, gospel, etc. 213-756-8416

213-130-8410 september voc w/strong voc abil & gd ear for harmony sks musicns for collab to J/F cover/orig proj. Intl Fleetwood. Henley. So Bay area. 310-545-6802

Distinct, classic, rasp, rock & soul voc/snowntr for guit based band w/roois in Southern soil. 310-376-7198
Dynam fem voc, broad range, stage & studio eyp, Intl
Janis Joplin, Lydla Penn, Heart, sks orig blues/rock sit.
Pros only. Carmel Watters, 818-761-5555
Exp fem fd voc cks wrkg csls band. 20's thru 80's, Nevilles, cntry. Estefan. Writ killer rhythm section, camaraderie, dependably, voc harmonies. Cathenne, 213-913-3831, 415-332-2998
Exp fem fd voc/sngwrit w/orig sound sks orig, estab

Exp fem Id voc/sngwrt w/orig sound sks orig, estab band, Intl 10,000 Maniacs, Stevie Nicks, U2, Tape avail. 310-826-8017

band, init 10,000 Maniacs, Sieve Nicks, UZ. Lape avail.
310-826-8017

-Exp frontinn lkg for pro sit w/HR band. Must have lk,
musicnship å hunger. Pros only, Rick, 213-883-1939

-Exp male voc, 27, soulli pipes, CD credits, sks. collab w/
sr musicns ala UZ, REM, Lone Justice, etc. Kelly, 714365-1014

-Extremely enlightened fem voc/compsr avail for sessions, gigs, demos, etc. Plys all intimnits, progrims, Midu, unbelievable litri å liks. Pros only, 818-762-8769

-Fem singr/sngwrir w/maria å intist skig musicns for 60's intil acous pop. Ready to go, srs only, 818-760-3500

-Fem singr/sngwrir w/uniq matri lkg for blues, cntry/rock band ala B. Arail, Crowes, etc. 310-823-1883

-Fem voc avail for demos, bckgrid å studio session wrk. Tape å references upon request. Reasonable. Natalle, 213-939-5482

-Fem voc avail for recording sessions å livegligs. Pop. R&B,

213-939-5482

Fem voc avail for recording sessions & live gigs. Pop. R&B, lunk styles. Paid sis only. Pro. Heather, 310-326-0601

Fem voc avail for recording sessions. Hird wrkr, reliable & no ego. No metal, pils. 818-769-4230

Fem voc avail for sessions & demo wrk. & showcs's Lds. & bckgmds. Tape avail. Janniter, 818-769-798

Fem voc like for band. Psycholic soutvock. Intl Kravitz, Jane's S. Pumpkins. If you are hip & srs, call Kristie, 213-962-2451

-Fem voc sks pop, rock, R&B to HR estab band. Blonde blue eyes. Infl VH. Aretha, early Zep. Srs only. 310-458-

blue eyes. Infl VH. Aretha, early zep or one, compared to the eyes. Infl VH. Aretha, early zep or one, compared to the eye of the ey

dance, pop, rock, Srsoniy, Travelling Ok, Chris Star, 805-63-1007

-Fem voc, pwrll yet meldc, sks jazz, pop, rock, ballad band or demo wrk. Exp stage & studio, Tracy, 818-343-2498

-Fem voc, strong, Lkg for sings to showcs or origiproj. Linda Ronsstad mis Heart, 818-781-390

-Fam voccdareawnitr avail for paying gigs, sesions & rocata, John Billing Start, 198-1990

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red lips & tons of tais. Intl P.B.Floyd, Glamour Punks. Adam, 818-59-7384.

Hot R&B voc, styles like Stylistics, Blue Magic, Dramatics, Babylace, Lip for studio/demo wrk. Any kind of bokgmd, ids, etc. 818-752-8588.

HR/metal voc sks pro, crmcl act, tks, abit, connex, also studio projs. Intl Hallord, Tate, Harnell, Plant. Roger Fleck, 303-287-370.

Ld voc. Writes, plys bs, rhythm guit. Sks musicns for collab. Fun rock/pop windads of harmonies. No hobby ists. Only problem solvers. Jeff, 310-312-1874.

Halle pop singr avail for demos, injeles & session wrk. Exp. Hrtd, most etyles covered. When you nd a real singr, call me. Steven, 213-876-3703.

Malte singr/sngwrt/arrangr w/studio, finished R&B contract, sks only R&B keybods/arrangr to collab for prodemos. Intl Babylace, Slevie Wonder, Jim, 213-851-5062.

Halle voc key lo join passionate, soull, conceptual band, Aerio, Zep, GNR to Floyd. Kelly, 818-752-2545.

Pro fem voc avail for Commitments type band, Aretha, other R&B intl. Jennifer, 310-470-8074.

Horn male pop voc/sngwrt fkg for musicus to jan with & for wrk. Dance music, tunk, ballads. Harrison, 213-913-0439.

sit. Various styles of music. Helene, 818-786-4244
Pro male pop voo/sngwrtr kg for musicns to jam with & for wrk. Dance music, lunk, ballads. Harrison, 213-913-0439
-Pro voo/sngwrtr/yricst kg for estab, wrkg, cmrcf rock band. Perfirming & recrefing exp. Intil Plant, McCartney, Collins, Perry, 714-283-4329
-R8 B male voc avail for paid fours, nifectubs, studio wrk. Hip hop dancer. Voc style Marvin Gaye, Isleys. Pros only. 213-871-8055 x 505
-Rick Quiroga, a Hispanic & English voc, sks band sit or wrkg sit as solo artist. Rick, 213-264-5070
-Rock voc wrmgmt sks pro band w/star direction. 818-760-7311
-Singr formling band. Nothing done before. Old Cooper,

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639-7656

-Shngr ska band/musicns into magic, theater & sexuality.
I like Baushaus, Christian Death, Doors & Ministry. Zeke,
213-384-910;
-Singr, bizarre Lemmy, Bowie hybrid, sks to J/F altmtv,
teedback laden, grungy, silpity meldc band, Intl Swerve
Driver, Pad, Lush, Hole. Chits, 213-258-0825
-Singrigutt se altmix crossover act windsane harmonies.
McCarmey, Zander vox, stage presnc, ks, passion. Infl

Singriguit ska altrint crossover act winnsane harmonies. McCariney, Zander vox, stage presnc, iks, passion. Infl English pop, C.Trick, Bealles wedge, Dave, 310-208-8112. Cariney, C.Trick, Bealles wedge, Dave, 310-208-8114. Singriguitis singerit wideep, spiritual beliefs sks rock band wisde, in the Sepen mint Infl Glart, Dan Reed, George Wisdel, Have connext. Shire, 818-833-5081. Singrisngwritr inds really sloppy band. Todd, 818-794-632. Singrisngwritr wisdeldio, 310-428-7973. Singrisnamed wisdel

818-763-8689
-Tired of wimpy vocs? Intense, bluesy, hrd edged, meldc, yric voc sks solid, srs band w/passion, pain, pro exp. No addictions. Clifford, 310-391-0635
-Vince Nell book alike, exact duplicate, lks & sings exactly like Vince Nell. Bobby, 818-288-6453
-Voc & bs phyr avail. kkg for grt band wixini ik, xint sings & xint image to JF. Intl C. Trick, idol. Vince, 818-246-7365
-Voc avail. 1or spiritual HR bluesy band. Intl Zep. Doors, Love Bone. Jimmy, 213-957-2537
-Voc avail. 1ord [SNR, Aero, Zep. Has trinspo, equip. dedictin, rehrst spc, [bl. lintst, orgs gns. Tommy, 818-766-7976

/976

Voc located in Downey area sks to J/F emotional, gutter, funk band. Peppers mt Pearl Jam style. 310-861-3142

Voc, Shawma, sks musicns to form new soulflunk band. 310-826-917

Voc/Irontmn lkg for hrd wrkg rock T40 band. Gd strong range, xint image & presnc. Tours OK, Git & Grove grad. Rudy. 213-878-2533

Hudy, 213-878-2533, "voc/sngwrtr sks Euro style altrntv rock gult, 25-30, to start band. Must be minimalist plyr, somewhere between the Edge & Townsend. John, 310-836-9230 "Young male voc sks hi energy, light hearted, lun, dance/ rock band wichops. David, 818-907-980.

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12. VOCALISTS WANTED

1 aggrsv singrinddforrowdy, 2 guit band. Tyler, Sebastian Axl, Jizzy, most of all yourself. 18-21. Wayne, 818-761.

Axt, Jüzzy, Iriost of an youngers, 22. Stooges, Hendrix, Stones. Psychotic, artistic breed. E Cst att. Now! Total soul. 310-854-0730 - 2 bekup singes nod, male & fem, for hid, altimity, rock proj wirngmt & big, upcming shows. Percussy &/or acting abil a +. 213-466-3722

Ace voc wid by sngwrir for demos, etc. Some pay. Pop. R&B, C&W. Lv msg for Dee, 213-960-8886

Aggrav fem voc wtd for dance orientd R&B, pop music. 818-382-7004

818-382-7004

*Aggrav HR band, infl Badlands, Mr Big, Skid, sks voc to compl proj & finish demo. Vox, image, Imspo a must. Pros only. Revin, 714-776-0331

*All pro rock band sks hi perirmnc frontmr/lyricst. We have PA, private rehrsl spc, killer demo, lots of compi'd sngs. Must have demo. 818-700-8944

*Are you kg for a deal? Bluesy HR proj w/image & 16 th recording studio sks male voc. We're ready to fly, 213-851-4670

4670 -Anlistic, uniq, soulil voc ndd for xperimntl, modern, bizarre band, Intil DePeche, Slayer, Seal, Cure, Ages 18-25. Roman, 818-752-0568
-Band nds verstl, psycho, perimng, hi energy voc. Intl. Fishbone, Bungle, Primus, Dead Kennedys, Aussie, 818-988-6051.

998-6051

-Band sks dedictid voc. Must have grt range, gd att. Irnspo & a cool yet uniq image. Intl Jane's, U2, O'Ryche, Doors. 818-360-3016

-Band w/hrd rocking, exolic time signatures & texture shifts all Rush, Metallica, Zep & ELP, sk orig voc. Dan, 310-477-6656

shifts all artush, metallicul, Zep a ECP, sk or ye. Dah, 310-477-685-8 and witncredb imusic, own house & rehrsl spc sks incredb voc wabbil, iks & pro att. Step into a gold mine of music. Srs inquires only, 816-447-63, into a gold mine of music. Srs inquires only, 816-447-63, into a gold mine of music. Srs inquires only, 816-447-63, into a gold mine of music. Srs inquires only, 816-847-84, into a gold mine of the property of th

Saint, 310-854-0752
-Big, stow, hry band sks voc ala S'Garden, Alice/Chains.
-Hillywor fehists, 213-926-7535
-Black tern voc wid for live perfirminc & studio. Lv msg.
213-874-569
-Call machine, hear sings. Idol/Stevens, Floyd, Cult. Must have cool, over the top vox. Only the best. Age 21-28. 818-994-9486
-Dark, altrintv singr/singwritr kig for fem voc for collab to go to London wishow. Infil Bowle, Cure, Pixies, Sugarcubes. Jhop., 213-687-4027

to London wishow. Infl Bowle, Cure, Pixies, Sugarcubes. Jhon, 213-687-4027
-DECEMBER FLOWERS sks dynamc, intense voc/guid for immed recridg commitmins & shows, Altmiv, artistic direction. Srs only, Iv msp. 213-850-8986
-EDWARD ST JAMES PROJECT wivideo & album credits sks pro dring & voc for four & album deal. Send bio to PO Box 762, Rosemead CA 91770
-ELLIE MAE'S BISCUITS sks fem bckup singr. Orig, hilbidily RAR, Rehrs in SFV. 818-763-9963
-Estab HR band in So Cal sks world class voc. Pro image & att. We have publicst, attly & deal pending. Your best offer: 310-402-7794
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oner. 310-402-7794 •Estab Internat't band w/mgmt & mai lbl develoomnt deal

sks male voc w/gd stage presnc. Intil Floyd, VH, funk. Srs pros only. Lenny, 818-783-5507
-Exp pro tenor/frontnm wid to collab on hrd edged arena rock. We have rehrs! studio, tunes, bckng & maj ibl intrst. Mark, 818-509-9848; 213-624-1551

Mark, 818-509-9848; 213-624-1551
Fem bokup singr wid for onjo band. Must ply guit. Infl
REM, Pixies, Smiths. Pat, 310-453-0930
Fem meldic HR band sks voc. M/F, for showcs's &/or
permanent sit. Cindy, 213-851-2175
Fem voc ndd by gull/sngwrtr for recrding & summer tour.
Beatles to blues infl. Hrd wrkr only, no prima donnas. AJ,
818-882-9742

Beatles to blues inftl. Hrd wrkr only, no prima domnas, Al, 818-88-9742
Fem voc w/strong range & presnc ndd for demo prodcin & gp. 818-980-1827
Fem voc w/d for hi energy, dance/rock band. Missing Persons, Jane Child, Blondle, Lords of Acid, Lyric writing prefd, image import. Rob. 213-876-2294
Fem voc w/d for R8 bg. Must 'sang'. En Vogue, Color Me Badd style. Tich, 310-451-1298
Fem voc w/d for R8 bg. soil, funk studio band. Orig matri, intristd bl. Theo or Buck, 213-384-7209
Fem voc w/d to bekup is sing-for cntry band. Must be dependib, Index or mulatio prefd for funkadelic proj. Hendrich, 274-288
Fem voc w/d, black or mulatio prefd for funkadelic proj. Hendrich, 274-2788
Fem voc w/d, black or mulatio prefd for funkadelic proj. Hendrich, 274-2788
Fem voc w/d, black or mulatio prefd for funkadelic proj. Hendrich, 275-2788
Fem voc w/d, black or mulatio prefd for funkadelic proj. Hendrich, 275-2788
Fem voc w/d, black or mulatio prefd for funkadelic proj. Hendrich, 275-2788
Fem voc w/d, black or mulatio prefd for funkadelic proj. Hendrich, 275-2788
Fem voc manna, have defended for sing R8 B, pop & crity. Rooms provided, Lane, 702-356-6912
Flashy, lintd male voc ndd to compl k/A band into Love Bone, kirana, Pistols. Have gri sngs, image & connex. 818-774-3704
Fromtem w/d. Soulfistyle als Ray Gillan, David Coverdale,

Frontmn wtd. Soull style ala Ray Gillan, David Coverdale

-Frontmn wtd. Soullistyle ala Ray Gillan, David Coverdale, Glen Hughes, Band ready to showes. Bob., 818-506-1043 -Frontmn/voc wtd by HR band, Must have liks, at 8. stage presne. Being able to sing a. + Richle, 213-932-6440 -Glam voc wtd. Dyed black or platinum block. Aggrsv. Hin, make up, hairspray, 213-874-8719 -Manda Chriz, Togelheir 6 yrs, have rehrist spc, image 8. HR 1988 of 1846 or 1446s. The time is now. Andy, 8.18-1858-9636.

hit mairt. No flakes or takes. The time is now. Array, or or 359-3635.
Guit wirnetal & altrniv bekgrid skig to J/F open minded band. Jyrmin, 714-892-1173.
Guitliangwirt isks male voc for collab on progrev HR proj. Pro ati, drive, ling hir image. 818-885-3076.
Guitliangwirt isks male voc for collab on progrev HR proj. Pro ati, drive, ling hir image. 818-885-3076.
Guitliangwirt isks male voc for collab on progrev HR proj. Pro ati, drive, ling hir god image, trispo & dedictin. Rob. 74 4-856-21 73.
HM voc, male, wid. Git range, grid ati, hird wrkg, no drugs or alcohol & grid determination, Joey, 213-882-5167.
HR guit wissoul likg for froortim wishyle & aggrev crowd handling skills. Sngwrting & collab most import. Chris, 818-752-0104.
HR male singr/sngwtri/perfectionist wid who sings w/ reiging & originality. No copies. Intil Jovi, VH, Journey, Age 19-22. Rick, 619-278-5326.

-HR male singr/sngwtr/perfectionist wid who sings w leeling & originality. No copies. Intl Jovi, VH, Journey. Age 19-22. Rick, 619-278-5326 -HR/HM BAND w/lots of originartir sks Intra voc wirange & g ks. Stan, 818-343-8045 -Hvy, prograv rock band nds pwrll, aggrsv, emotional, creativ voc. Srs & dedictid only. Brian, 818-562-6808 -Impressive young voc wikilier frontina att ndd for killer HR band just waiting for maj recrd deal. Chris, 818-565-7332

7332
-intense altrntv singr/lyricst, M/F, sought by punk, disco, inbal, squetch band to collab on upcrmg demos & shows. 213-393-8069.
-intristing, aggrav, soulli male voc wid by uniq, textural, dancer/unk band. Level 42 mis L.Colour, Kevin, 818-752.

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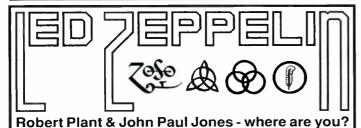
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st for the right quy. Kit, B 18-506-4213
- Lig for speed metal voc. Must have Imspo, equip, must be dedicted & learn plyr. 213-288-2703
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- Light Chill, D wint's You. We're set to rock we'gigs, killer reference of the more set to rock we'gigs, killer reference of the more set to refeor. Most set to refeor, Rock, rap, dance, pop. No beginners, pls. 714-778-5247
- Maj headfining band winarj recrd intrist sks pretty, lintd, bckgrad fem voc wisoul & vox. 818-784-8757
- Maje & tem voc wid familiar wiTwr of Pwr sngs. 818-353-5948
- Maje Id woc ndd for exp, pro proj. HR w/meldc edge, many infl, hrd writg & dedictd. Refris in Lng Bch area. Lv msg. Glen, 714-276-2242
- Maje Id voc ndd for exp, pro proj. HR w/meldc edge, many infl, hrd writg & dedictd. Refris in Lng Bch area. Lv msg. Glen, 714-276-2242
- Maje Id voc ndd to compt lineup in sophisticid UK in I pop band. 818-905-1827
- Maje voc ndd. Blues HR, psychdic prograv music. Zep, Presence, Floyd. No grunge, posers. Abil to compromise, sngs. 1st, band later. Tony, 213-957-1343
- Meldc rock band wintelleni, creav & diverse sngs sks incredibl pro voc. Il you're sick of BS, call Keith. 818-780-2060
- Meldc rock band winteller sngs. sks id singr w/hi tenor ange for overseas tour. Intl Queen, Leppard, Jovi, White Lon. Lars, 818-340-6947
- Orange Col. A's notionous INDECENT X-POSURE kg for ripping HR voc. 26 & under pretd. We have it all, come sing us collabors. Valent and the collabors. White have been singred to have been singred to have been singred to have been single to compromise, singred, and shall seed to have been singred to compromise. Singred and shall seed to have been singred to compromise. Singred and seed to have been singred to compromise. Singred to have been seed to hav

285-3256

-Prograv, altrntv band w/big sound sks pwr singr. Lrg, meltor range, uniq iks, M/F, to compil demo tape, front our band. 818-982-8013

-Pwrfl voc ndd. Cult mis Skid. We have world class mart, image & lbi proder. Lockout. You nd pwr, pitch & style. 818-789-7393

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-Rock band nds drug free, dedictid voc. Too many infl to list. Vic. 818-841-5160

Rock solld, world, class band replacing male voc. AC/ DC. Buffet Boys style. Mgmt, atty, deal secured. Evenything's ready, 213–39-6596 -Singr/sngwrttr/rontmn.wtd.Orig, creatv.w/pop.sns. James Brown to Manchester. Band well connected. Jac, 818-352-9021

352-9021
-Skg voc/frontmn. Hvy, cmrcl, metal band. Writing abil, xint ear a must. We've got the rest, just not the best. Of Ryche, Metallica. Stace, 213-982-4768
-Singwrit wribi intrist sks HR voc wrrange, image & no ego to compliproj. Lv msg before 5 pm, 310-882-9852
-Singwrit/musticn skg tem singr to wrik with, Pop., rock, dance, ballads, but excining & sweet music. No drugs. Tredde Odennarc, 8491 Sunset Blvd, PO Box 164, LA CA enonce

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• Dinig, star quality singr waitt will for aggres band. No sebastidates. Do you does mit application of the control of the

714-99-921 Pro dtt. Henrsis in Huntington Bch. Paul, 1-14-99-921 Voc wid for HR band alla Alice/Chains to GNR. 213-461-4655. 213-461-9149 Voc wid for hvy, psychdic, punk infliband. Sniff gas & own he sty. Dano or Kurt. 213-931-7307 Voc wid for punk band. Infl DRI, Suicidal Tendencies, Bad Religion, Bad Brains, Greg. 818-368-6980 Voc wid for rock band w/contacts & Rb Intrst. Lng hr & team att. Infl by but don't sound like D. Yankees, VH. 818-783-8625

783-8625

*Voc wid for signed. Seattle-esque hit machine. Must have grt iks. Intit Morrison & Cornell. Jason, 818-752-9366

*Voc wid for soon to be gloging live orig band. Socially conscious with. Plis call, demo in progress, 213-417-399

*Voc wid to form orig groove, furth, rock band. Open mind, soulti-wisome edges. Darby, Sting, Ethnidge, VH. Richard, 3k.10-202-9895

3K10-202-0895

*Voc wtd to join HR band w/gd sngs. Must have natri tint.
Infl Jeff Keith, Robin McCauley & Lynch Mob. Jeff, 213

469-4106

'Voc wtd to wrk w/guit pro & perfirm trks on USC master thesis film. 24 trk exp necssry. Infl Priest, White Snake, Scorps. J.A., 818-753-2768

'Voc wtd. Male HR voc for band ready to play live, recrd. Voc wtd. Male HR voc for band ready to play live, recrd.

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-Voc, Lou Graham, Paul Rogers, David Coverdale, Gribbluesy band, compl band, pro att, grt sngs. Skg the same. Mark, 818-886-1347

Mark, 818-886-1347

-Voc/frontmn ndd by pro rock band w/solid rock groove & matri. Pls be exp in sngwrtng & att. Bill, 213-594-0315; Buck, 714-945-1080

natur. Ps be exp in sngwrtng & att. Bill, 213-594-0315; Buck, 714-945-1080 - Wid, fem bckgrnd singrs. Must have pro att & must have dancing skills. Drake, 818-366-6704; Jeannie, 213-225-0451 - Voung & Itrid, souff tox ndd. Write & collab, grt on lyrics. Pros only, equip a + Mattie, 213-650-7732 - Young, hi energy, soul band band writest of lime nds frontinn wivery orig vox. Prince, Madonna, L.Colour, Sly Stone. Kyle, 213-876-8130 - Young, fopping singr ndd for metal, punk, blues, R&R band srs as a heart attack. Got to have firt, determination & style. Tom & Chad. 818-843-3474 - Zep, Robert Plant, where are you? PHYSICAL GRAFFIT, the uttimate Zep tribute band, is kg for you. Richard, 714-854-3534

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- mappin. micri 23-03-4134 - A ambitlous pro groove drimr sks demo wrk or gigging HR, Duse, progrev band. Plyd wrhe best. Pertints Bonham. Easy poing. Karf, 818-78-7940 - A grooving Chicago drimr sks cover band or any studio wrk. Briel, 818-994-8841

basy going, Kan, 181-781-7940
A grooving Chicago drim's sks cover band or any studio wrk. Brei, 818-994-8841
A find hittin, rocked out groove dimir avail. Have gri att, gear, image, tour exp, gri in studio. Writs to ply now. Girls can stam, too. Pam, 818-712-0313
- Aggirsv drimt sks attimt band wiedge. Intil between U.2 & Mirvana. Plying styles between Copeland & Bonham. Very exp plyr. Industry corracts necssry. Dave, 310-695-4840
- All pro drim. Culick learner, versti, stense vexp, strit equip, acous or Midi. R&B, rock, furni, pop, hip hop, dance, covers. Paid sits. Scott, 818-753-2973
- Ambitous time keeper sks gigging band. Toumg, recrding, click abil. Scott, 818-753-2973
- Ambitous time keeper sks gigging band. Toumg, recrding, click abil. Scott, 918-81-81-827-827-81.
- Avail, fem drim to join eiready formed band. Energic, fun, hid wrigt, 198. Sin only, is known in hid or HR. Pref T40.
- Kristen. 213-851-527 if
- Drim? & So plyr combo lkg for paying gigs. If you with thin, we've got it. John. 805-484-8579
- Drim? abs plyr combo lkg, sits. Csis, damos, weddings, T40, etc. All styles & BV's. Tom, 818-994-8113
- Drim? avail for weekend gigs & csis. Gri ati & chops. Albe Bonacci, 213-848-8308
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- Drim? avail for weekend gigs & csis. Gri ati & chops. Albe Donacci, 210-600, and Basheer, 818-772-6445
- Drim? Ikg lor copy band that does covers of techno pop or HR. I writ a full band only. Pro musicns, pls. I have xint bekun vocs. 818-352-2365

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-Orm whots of stage & touring exp leg for grp wiggt sings & plyrs in 20's. Intl Church, early Cutt, Tin Machine. Nick Luceno, 213-467-4404
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-Orms, hrd httng, writs hrd rocking, groovy, bluesy, Hillywd band, GNR, Tango, Aero, Alan, 818-752-0879
-Estab, hrd httng, showmn, HRHM, meldc, single kick druff skg for estab, dedictd, HR/HM, meldc band, Hank, 714-523-3002
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-HM dmr, intermediate level, 11 yrs exp. Infl Metallica, Crue. Ryan, 818-566-8678
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-Hrd httng shownn, HR dmrs lkg for HR band. Infl are Mrs. White Lion & Great White. Srs only. Hank, 714-523-3002
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3002

Hvy httr w/dynamcs, feel & pocket avail now. Gd att, lks, chops & pro gear. Rick, 310-838-5111, Sting, Pwr Station, Fleetwood, M. Ethnidge, etc. 818-753-4519

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*Lkg for meldc Hh band. Srs only. Koji, 213-268-7198

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sing id 8 Dekgrind 8 ply all styles. Paul Goldberg, 818-902-998
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-Pwrhouse, solld drmr kig for raw, intense, HR, groove band. Intl Aero, Culf. Alice/Chains. Exp. in studio & club circuit, rock image. Pro sits only. Wolf, 818-905-9653 -Rayer Robot, elec percussins, pro, 310-399-8831 -Rhythm doctors thythm section avail for sessions & perfirmes. Verytight, very pro, very etficient. Robert, 818-792-8954
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-Altrint v drn vids, 205, w/equip, trispo. Intl Doors, U2, Nirvana, Cure, 213-661-1541

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- Altrnty, acous based band into sngwfr sks drmi/
percussnst. Into wacky & creaty sounds. Inti Tom Waits, Costello. Dren. 310-433-7379

- Altrnty, Har act sks creaty, energic drmr. We have mgmt & Altrnty, Har act sks creaty, energic drmr. We have mgmt & Browning in State 188-189-189. Altrnty, Interest and the state of the sta

•Attn, dmrs. Have rehrsl studio & matrl. Intl Rush, U2, Police. 818-780-7869

*Attn, drmrs. Have rehrsl studio & matrl. Infil Flush, U2, Police. 818-780-7869
*Band lkg for rock drmr. 213-828-5829
*Band on indie lbl sks drmr. Infl by Beatles. Zombies, the Move. 818-355-8617
*Blizarre, exotic, hip, dbl bs drmr ndd for estab metal band. Spacous, 24 hr lockout rehrsl studio avail. Upcmog gigs booked. Pros only. 213-962-5848
*Bliues backbone, his sigh realthing. Nothing superficial. Bonham type. Image, mind, style. Sick of the scene? Change it. Gigs, lbi infixs. Jim. 213-851-7508
*Blues backbone, his sigh realthing. Nothing superficial. Bonham type. Image, mind, style. Sick of the scene?
*Blues backbone, his sight realthing. Nothing superficial. Bonham type. Image, mind, style. Sick of the scene?
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Compsr/keybdst lkg for percussnst/drmr ala Patrick O'Hem, P.Gabriel, for recrding demo & soundtrk proj. 818-O'Hem, P.Gabriel, for recrding demo & soundtrk proj. 818-509-2689 •Creaty hid hiting drmr w/qd meter wid for unusual pop/

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0860
•CRUSADR VO. Fem, cmrcl HR band sks fem drmr for immed gigs. Infl Tesla, Scorps, 818-571-0067 Dark, altrntv band wintrst & upcmng gigs sks drmr. 818-

**Dark, airrinty band winitis a upclining gigs and office of 988-9311 **.

**Dim master wid. Hrd grooving rock, can switch to jazz & punk, sometimes in the middle of sng, for orig band widemo, prodor, maj bio lintrst. Kat, 213-993-2923 **.

**Ormr & vocand for pro HR blues feel proj. Must have what it takes, we do. Tint & image regid. No Idiots. 818-357-

ti takes, we do. Tint & Image requ.

2316

Dmmr ndd by band. Versitity essential. Into Jellylish,
Peppers, Jim Carroll, Lou Reed. Zeke, 213-384-9107

Dmmr ndd for exp. pro proj. HR wimelde edge, many intl,
hrd wrkg & dedictd. Rehrs in Ling Boh area. Lv msg. Glen,
714-236-2242

httmis & dedicid. Rehrs in Ling Bich area. Lv misg. Glen, 114-25, 124-124,

90, 213-455-305-9, melds grunge. Infl Concrete Blonde, Nympis, Miss. UK. 310-836-1298 Nympis Nesson Nympis Nympis Nesson Nympis Nesson Nympis Nesson Nympis Nympis

Drmr wtd for orig proj. Immed 24 trk recrding. Ben, 818-891-2616
-Dmr wtd for orig, altrntv band in So Bay. Brian, 310-316-

-Dmr wid for orig, altrntv band in So Bay, Binan, 310-310-1951 -Dmr wid for pro, meldc, hvy rock band ala Brown, Rondimelli, DeGrasso, Musit have kin meter, chops, groove, pro equip d'image. Al, 818-964-2212 -Dmr wid for So Bay based blues/rock band, allorig, 310-427-0297

447-0227
- Ormr wtd into Love Bone, Alice/Chains, Liquid Jesus, Pearl Jam. 213-851-3661
- Ormr wtd to complicintly band. Must be dependbl, have traspo. Call for audfin, ask for Judy, 213-460-6389
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children, pls, Demo in progress. 213-471-7399
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-Dynamc dmm rndd. Abil to create mood a must. Fem fronted, Image, determinatin, no BS, It's do or die. Intl. Zep. Jane's, Love Bone. 310-478-0543
-Dynamc, solld, innovalv time keepper wtd for diverse, aggrsv, dark edged band. Very srs. Craig, 213-465-3679
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-Estab pwr pop band sks skinny, short hr drmr. Intl by Mars, Burke Bill, 818-848-4278

-Fem drmr wid for aggrsv, all girl band. Intl Mr Big, Skid, Extreme, Must have sky, tape & sns of humor. Shannon, 818-508-759: Chris, 818-506-1485

-Fem drmr wid for straight ahead R&R band wigroove. Smallk prefrd. Intl Stones, Aero, Zep, Lisa, 213-851-9866

-Guit & Bos ply sk dedictd, srs drimr to formband. Intl Floyd, Doors, Zep, John, 213-874-4935; Kyle, 213-957-2856

-Headlining, LA HR band sks to replace ling hr, gdlkgdrmr. Must be able to ply to click in studio & live. 818-783-2821

-HR band ala AC/DC, Kiss, w/winyl history & rep, sks pocket monster ala Bonham, Calhoun, Brian Crow, 310-836-9023

-Hrd httng, rhythmc rock drmr for crunchy, poprock sound. Deep, gravelly vocs w/crunchy guits. Sng orientid, mgmt, Ibl intrst. Harry, 213-955-9886

-Hvy groove band sks energic, dynamc drmr. Intl Zep, Love Bone, GNR, Alice/Chains. Keith, 213-851-2510

-Hvy httr wing feel & minimum 5 yrs pro exp wid for hrd edged rock w/srs groove. Bckng, maj lib intrist. Mark, 818-509-9848

-Hvy progrsv rock type band is lig for percussnet w/ groove & sounds. Bobby, 818-985-8133; Jay, 818-981-6362

-Imaglinty, creaty drmr pdd for hrd, altrniv rockact. We

6362
-Imaginty, creaty drmr ndd for hrd, altrilly rockact. We have mgml & upcmng releases. You have dol bs & lots of cymbals. Anthony, 818-782-4040
-Infl, universe, art, tagopol, dinosaurs, real, electrc, colors, thought, dynamc. LSD, hvy tribal sex groove, aggrsv, liquid, passion, freak, freedom, conviction, life. 213-461-5540

5540

*Just like all the other stupid bands in this column, we nd altmiv, aggrsv drmr into Killing Joke, Pil., Ministry, Zep. Jack, 213-653-6434

*Lars Ulrich type drmr, simple yel solid, strong, ply fast & slow, for uniq Zep mts Hendrix style proj. 310-459-7661

*Lkg for a drm who plys style of Charlie Watts, Georgia Satelities. TOOMBSTONE BULLETS. 818-567-4318

*Local band, LOVE IN EXILE, sks drmr. Dark, roots rock. 310-391-1804

*OUtstandling wirks classic rock cover hand she proposed.

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Outstanding wrkg classic rock cover band sks xceptnidmr., Inil Doors, Vaughn, Clapton, Stones. Dave, 818-344-7830. Dan, 818-881-2891

Percusanst wrd for progrsv rock type band w/groove & sounds. Bobby, 818-985-8133, Jay, 818-881-6362

Percusanst/enraged activist wid for post industrial, anti-propaganda ritual. The hrdsttourng, muddy, bloody, ribola, mosh pit to be. Okt to write. 310-821-0532

Pocket solld drm wid for aggrsvy simple, 60's:90's, semi acous attrint band. Must be perfinent, reliable & srs. Must have trapped activist wid for post industrial, anti-pretty boy band sks pretty boy drm w/sint meter & kint &S. Bckup vocs a k. Init C. Trick, Idol. Vince, 818-246-7355

-RHYTMM LORDS sks blues primer wrocking groove & lots of style. Dale, 310-987-177

-Sollo, groovallous drm w/pc/a pc for pending showcs's. Some sarpeng. Call row, only, 714-24-92-288

-SOUL DOGS sk hat https://docs.biples.dreds.Join the family, Ron, 213-962-3693

-Tall, Inin, dark hr, singlekick drm wid, Inil Dogs D'Amour, Free, R. Stewant. Mio or kelly, 213-955-5143

-THE ST ROBERS sk hie energy drm w/silan, sk hrd driving drm for attrive music sound. Roll clocks, 818-395-387-384.

-THE ST ROBERS sk hie energy drm w/H. jazz & blues.

7284
-THE STINGERS sk hi energy drmr w/HR. jazz & blues chops. Have industry connex. wild gigs. Mark or Gary, 818-341-8601; 818-370-8605
-Ullimate band of 90's sks solid, hvy, groove drm. Infl. J8pnham & Greg Gilmore of Love Bone. Kevin, 21-467-

3375
-Wild, hrd httng, versti drmr wid by guit forming band. Ala Lynch Mob. Extreme & old VH. Dave. 213-453-9413



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-Wild, super tight form for Inky, tunky proj. J.B., J.B. & J.B. inll, 213-857-1599

-Young drmr wid for orig rock band. No metal, no lunk, no lakes. Jimmy, 818-562-6718

-Young hipple drmr, Alb. Fac. 6718

-Young hipple drmr, Alb. Fac. 6718

-Young hipple drmr, M/F. wid to compl pop trio. Intl Birds, Posies, Matthew Sweet, Jellytish. Robert, 818-566-1034

14. HORNS AVAILABLE

-All saxes, flute plyr avail for pro paying sits only. Exp all styles, toung, TV & studio, Gd art. Dixie, 213-936-2331 -Sax plyr & flutist avail for prosits Strong reader & soloist. Exp in all styles. Marsha, 310-450-8860 -Sax plyr/EW wind synth plyr avail for studio wrk, demos, all styles. Also for hom section arrangemnts. Rick, 318-845-318

all styles. 845-9318

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-Saxophonist avail for immed wrk, live or studio. Exp all styles. Gri improviser & sight reader. Barry, 818-842-991 -Soulfl & versti sax & flute ptyr. Rock, blues, R&B & jazz. Steven, 818-904-9063
-The Angel City Horns avail for all pro sits. 818-882-8354
-Trumpet ptyr kig for ptyng gigs. Scott, h-310-903-6964; w-213-239-6729

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•Attn bands 1 am lkg for other grps to get involved w/ne on a professionally distributed compilation CD. Call new, limited triks avail. 818-243-1482
•Band currently wrkg on altrinty rock CD sks forward minded mgr &for co investors for the next step. Rod, 2: 3-931-9095
•Bands & solo anists wtd for CD & concert projs. 818-7(16-1042)

1211

Contry rock bokup band avail for signed arist, tourng Joand, 702-438-8798

Compsr/sngwrtr /kg/or engineer to assist recording qualty demo malt on 4 fr wivery simple set up. 818-509-2889

Dynamc T40 band sks booking agent for clubs & csls. Call for promo pkg. details, etc. Rene, 818-764-2977

F/T sound man & 2 spotlight operators ndd for niteol. b wrk. Grt xtr money, 818-769-9557

Fielddle plyr wid for local Hillywd cntry/rock band w/gig. Tex., 213-465-6233

-Financi bckr. Cmrci rock band w/xtensv 3 part harmonies, strong maltr, sks bckr to get signable product off ground, 818-814-0112

ing ndd by pro voc/sngwrtr to develop T40 rock All funds strictly accounted for. Publishing co's,

artists, others welcome. Rudy, 213-878-2533
•Graphic artist wid in exchange for studio time. Ellen,

310-833-4685 -HR band sks pro proder w/r/k recrd to produce 24 trk demo. Troy, 310-862-3650 -I would like to talk to someone who attended the Miami Rocks convention in Miami, FL, this year. Ron, 714-945-

əsər: •Jazz writr w/many jazz tunes skg maj publshng. 818-

/52-8588 -Latin rock band wid for showcs's in WLA. Tony, 310-217-7564

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make your sngs sound gd. Srs only. Richard, 213-654-2782
-Mgr wtd by recrding artist/planist w/2 albums to shop recrd or publishing deal. Must have xint contacts. 818-789-9211
-Musticn Injured on movie Point Break. Patrick Swayze Inrew movie bombs, one landed me. Alty ndd for Supenor Court case. Chris. 818-980-9176
-New age bands wtd to collab on CD proj. John, 714-599-

•Phenomni, versti, new age rapper skg rep, recrd deal &/ or prodctin deal. Pls call me if you are intrstd. Blade, 213-461-2061

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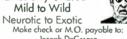
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-Rick Quiroga, Hispanic & English voc & actor, sks wrk in videos. Have acting & tilm, Rick, 213-264-5070
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769-4230 Guit avall to do wrk on demos & live sits. Exp & very meldc. Wall, 714-985-2203 Keybdst wrd to collab w/club OJ on orig hip hop/R&B/dance tunes. 818-786-6262

*Neyboast Wit to collab w/club DJ on origh hip hop/R&B/dance tunes. 818-786-862-4.

*Lyricst Ikg for musicin to collab w/on T40, pop styles. Sia. 213-874-6139.

*Lyricst with by recording artist/planist w/2 albums. Must have staff deal or one in wrks. 818-789-9211.

*Male singr/sngwrt/arrangr w/studio, finished R&B contract, ske only R&B keybods/arrangr to collab for prodemos. Intl Babylace, Stevie Wonder, Jim, 213-851-5082.

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