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FEATURES



And in the late of the late of

20 MR. BIG

Mr. Big's Number One single, "To Be With You," was written over five years ago by Eric Martin-well before the band even formed. Find out how this acoustic, sing-a-long ditty resurrected the group's career.

By Jonathan Widran

26 **GUITAR INSTRUCTORS**

MC's quide to quitar instructors provides you with all the information necessary to make an intelligent choice regarding the kind of teacher that best suits your style. Names, numbers and costs are included for vour convenience.

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COLUMNS & DEPARTMENTS



















NEW TOYS Cover Photo: William Hames





















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FEEDBACK

☎ Correction

Joanne Schram La Habra, CA

"This is more or less to state a correction. I was listed in the managers issue of Music Connection and there was a comment made saying that I would consider L.A. bands verses Orange County bands. Actually, I have stated just the opposite: I would consider bands in Orange County verses L.A. since I don't charge a fee for my services other than reimbursements for my expenses. If I were to handle someone in L.A., it might be a little expensive. So I thought this might be listed under your opinion section in your next issue. The company I'm with is Schram Management Services at 524 Stone Harbor Circle. La Habra, CA 90631, (310) 694-

☎ Local Scene Gripes

Shaun Guerin
North Hollywood, CA
"I'm a studio drummer. Things that
are wrong with the local scene: (1)
pay to play. (2) it's our own fault.
(3) the club scene lacks originality."

Kevin Van Nuys, CA

"What do I think about the music scene in L.A.? It's way too high priced to pay-to-play, too many bands try to fuck each other over and it's a crock of shit. That's what I think."

☎ Critique Critique

Abe Longstein Los Angeles, CA

"It's too often I see many inconsistencies in the Demo Critique section for unsigned talent. Often, the numerical rating does not agree with the corresponding written critique. The Demo Critique section needs to become more standardized. For example: the Feb. 17-March 1st, 1992, Demo Critique section is excellent proof of my argument. It began "Lady A's powerful three song demo," then the anonymous critic gave her the numerical rating of five. The critic writes that she is an average singer and the musician's performances are great. Most recording artists are only average singers. The next critique was on a singer named Kevin Griffin who submitted a tensong demo that was listened to in its entirety. The anonymous critic

thinks that the singing was great but some of the songs chorus' needed strengthening. The artist had seven extra chances right from the start to get a good rating, and Kevin Griffin was given a rating of seven. The third critique was done on an artist named Johnny Tiger Hendricks, who is currently receiving some radio airplay. The writer pronounced highly great for each of the first songs submitted, but the rating was only a six, it was very strange and inconsistent also. The Demo Critique section is rather confusing because the reader doesn't know whether one person critiqued all three of the demos or whether different people with varying critical standards reviewed the tapes. Now, I suggest that each of the three selected demos per issue be numerically rated by at least two competent critics. Different types of critical factors such as originality, commerciality and quality of performance may be used. The average of the critic's numerical rating should be published in order to give the demos some more accurate numerical ratings. I'm sure that the editors of Music Connection will look closer at this matter because the future of possibly great talent is at stake."

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CALENDAR

By Trish Connery

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

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

Current

This first item up is a one-day seminar entitled "Bridging The Gap Between L.A.. and Nashville." Presented by The Nashville Entertainment Association (NEA), the Academy of Country Music, ASCAP and BMI, the seminar is designed to promote better communication between L.A. and Nashville country music businesses. The keynote speaker will be manager Ken Kragen, responsible for guiding the careers of Kenny Rogers and Travis Tritt. The seminar will be April 30th at the Universal Hilton and Towers Hotel from 9:00 a.m. to 4:00 p.m and will also include the "Super Barndance" showcase which features leading local talent, held At My Place in Santa Monica, 8:00 p.m. to 11:00 p.m. The 'Super Barndance" is free to seminar registrants and is also open to the public for a \$6.00 admission fee. Advance seminar registration is \$85.00 before April 24th, \$125 after. This fee includes not only the "Super Barndance," but also a continental breakfast, lunch, an acoustic writers' show featuring top Nashville songwriters and a reception with the panelists. Register by sending check or money order to the NEA, P. O. Box 121948, Nashville, TN 37212-1948. Contact Barbara Dale at (310) 289-6322, for addi-

- ☐ Former California Governor Jerry Brown brings his presential bid to the Southland on April 11 for a national campaign rally entitled "We The People...Can II. Show biz notables committed to the event are musicians David Crosby, Jimmy Webb and Don Was, actors/actresses Martin Sheen, Talia Shire, Sally Kellerman and Richard Moll and actor/director Rob Reiner. The event will be held at the Airport Hanger, 9021 Airport Ave., Santa Monica, CA. For more info on the event or Brown's candidacy, call (310) 449-1992.
- ☑ Vocal Power Institute presents a singers showcase on May 17th, 5:00 p.m. This showcase, held At My Place, will not only showcase Vocal Power Institute singers, but will also feature some of their success story singers. Strong industry attendance is expected. Admission is \$7.50 plus 1 drink minimum. Contact (818) 895-7464 for additional information.
- "Publicity in the Recording Industry" is a new two-part UCLA Extension course, with Cary Baker, Director of publicity and artist development for Morgan Creek Records, as moderator. This one-day program, which includes an overview of music industry publicity features a stellar group of guest speakers and meets Saturday, March 2nd, 10:00 a.m. to 4:00 p.m. Following the one-day program, Baker is instructor for a threesession course, Wednesdays, May 6-20, 7-10 p.m., in which he discusses such topics as planning the campaign, television as a tool for publicity and launching a massive national publicity campaign. All sessions meet at UCLA 6229 Math Sciences. Fees are \$165 (credit) and \$95 (non-credit). Contact UCLA Extension at (310) 825-9064 for additional information.

Also from UCLA is "The Seth Riggs Vocal Technique: An Introduction to Speech-Level Singing," a one-day seminar taught by none other than Seth Riggs. This could explain the title of the program. Vocal coach Riggs, whose clients have garnered 85 Grammy Awards and four National Metropolitan Opera Auditions, meets Saturday, April 25, 10 a.m. to 3 p.m. at UCLA 1260 Franz Hall. This workshop provides a special opportunity to study with one of the masters of vocal training, geared especially for actors, singers, dancers, record producers, vocal coaches, whether beginners or professionals. The fee is \$95 and students can earn a 0.75 continuing education unit in music. The course includes lectures, demonstrations and class participation exercises which are supplemented by guest appearances by several top performers who practice the Riggs technique. Again, you many contact UCLA Extension for additional information or to register at (310) 825-9064.

Re-Caps

☐ California Lawyers for the Arts is a statewide, non-profit organization which offers a wide variety of services to artists in all disciplines. Some of these services include free referrals, dispute resolutions, bi-weekly workshops and acting as a legal resource center to name a few. Their current project, Music Business Seminar, is a one-day seminar in Hollywood. Topics include "Inside A&R," "From Demo Tapes To Recording Contracts, "Copyrights and Publishing,"
"Artist Development," "Record Deal Nego-tiations" and "Resources Available For The Artist." The seminar is scheduled for April 25th at the Musicians Union, 817 N. Vine St., and will include panelists such as Music Connection's Senior Editor, Kenny Kerner; Bryn Bridenthal, Media & Artist Relations for Geffen; James Leach, ATV Music Publishing; Thomas Noonan, former Associate Publisher of Billboard, currently President of New Marketing, and many more yet to be confirmed. Advance registration by April 17th is only \$45.00; \$35.00 for LASS or California Lawyers of the Arts members and \$25.00 for students. Contact the Los Angeles office of the California Lawyers of the Arts for additional information, (213) 623-8311.

- ☐ UCLA Extension still has an April course yet to begin. "Entertainment Law: An Introduction To Primary Legal Issues In Film, Television And Music" provides an understanding of the legal principles and practices that govern the entertainment industry and begins April 15th. All classes begin at 7:00 p.m. unless otherwise stated and generally run from six to ten weeks. The course fees vary from \$175.00 to \$295.00 and unit credits are available. Contact UCLA Extension at (310) 825-9064 for additional information.
- ☐ Just to remind you, The Electronic Music Box offers ongoing software user groups on the following nights: Finale software users meet every fourth Wednesday of the month, 7:30 p.m., and Vision software users meet every fourth Thursday of the month, 7:30 p.m. As with all Electronic Music Box seminars and workshops, there is no fee. The Electronic Music Box is located at 14947 Ventura Blvd. in Sherman Oaks, and information or reservations can be obtained by calling (818) 789-4250.

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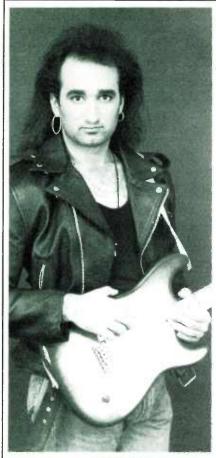
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CLOSE-UP TONY JONI DISPLAY CO.

By Karen Ors

You have undoubtedly seen the work of Tony Joni Display all over town, adorning the parking lots, billboards and rooftops of Tower Records, Music Plus, Wherehouse and numerous smaller record stores. They made recent headlines and gained national coverage for the impressive display atop Tower records for the latest Michael Jackson album, a state-of-the-art multimedia art piece resembling a movie set that featured form sculpture, rhinestones, cutouts, fog machines and laser beams shooting out the eyes of the gloved one. And yes, they also do those countless album cover reproductions that dwarf you in the Tower parking lot.

Fifteen years ago, at the scrappy age of eighteen, Tony Rivera took note of some artwork for a Marvin Gaye album that he thought was particularly lousy. An oil painter since the age of five, Rivera took it upon himself to try to help Motown make a better artistic showing on behalf of the artist. A self-described "skinny little kid in Hollywood", Rivera strutted right off the street into Motown and offered to help straighten them out in the artwork department. They accepted. Now some of his work is in Berry Gordy's personal collection. After enlisting the business savvy of his then girlfriend Joni, the art business alliance of Tony Joni was born. Together they run the enterprise as a chic kind of Mom and Pop business, Mr. and Mrs. Tony and Joni Rivera are riding shotgun on one of the hottest rock art businesses in Los Angeles.

It's no small process that creates those endless album cover murals that we have all come to take for granted. It begins in the Tony Joni studio with a projection of the album cover or photo onto a canvas from a slide machine. Then the artist sketches the picture onto the canvas with charcoal. Color is painted in with oils and airbrushing, using a special speedy technique that is very difficult for some artists to learn, especially those who have many years of experience doing things their own way. Art classes are given at Tony Joni once a week to teach artists this impressive, speedy and highly technical process, and often new talent is discovered and groomed this way. But the tricky part, says Tony, comes at a point halfway through the painting where the photo projection is no longer useful and must be turned off. The artist must then be able to bridge the gap between life and art, filling in the lights and darks in a realistic yet artistically appealing manner. This is where the artist either sinks or swims, and the rest of the reproduction must come from inspiration and a keen eye. A prime example of this, cites Tony, was the Keith Richards solo album cover. It would have been



too strange-looking to try to copy Richards' multi-lined face verbatim, so a certain amount of artistic license was necessary to capture the image of the album cover and still capture the artistic spirit of Richards in the painting of his face. So Tony softened it up a bit, lightening up the wrinkles here and there. "It's kind of like a photograph where you have good lighting and you can make somebody look good," Tony says. "You can also do that with a bad (unflattering) picture. You can kind of fix it up a little bit. Not change them or over-flatter them, but make them look good."

Artists have been very complimentary about the work of Tony Joni. Even some of the most renowned detail lovers have been pleased with the company's work, such as Barbra Streisand, a client for eleven years, and most recently Michael Jackson, who personally came forth from his hidden vantage point across the street from the Tower extravaganza to express his appreciation and request Tony Rivera as his personal artist

Tony Rivera does not do all the art himself, however. A revolving fleet of artists is employed, depending on current demand and the seasonal ups and downs of the business. Tony Joni boasts all the major record labels as clients, as well as many of the newer ones, including Hollywood Records and SBK. Tony has also been commissioned to do artwork in the homes of some of the artists he has painted, but he chooses not to drop names or particulars. In the future, he says, he would like to do more pieces like the recent Michael Jackson extravaganza. Although it was exhausting, he says, it was extremely rewarding.

And what happens to those weathered, faded masterpieces once they have been dethroned from their embattled perch in the Tower parking lot? Says Tony, "We bring 'emin, sand 'em down and paint on top of them." Such is the business of art in the world of rock & roll.

Tony Joni is at 11273 Goss St., Sun Valley, CA 91352. Their phone number is (818) 504-1099.

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EMI Royalty Increase Helps Veteran Recording Artists

By Sue Gold

New YORK—In a welcome move to help veteran artists gain appropriate financial remuneration from the endless flow of CD reissues, EMI Music has announced a royality rate increase to ten percent for those artists who recorded for EMI Music-owned labels (including Imperial. Aladdin, Liberty, United Artists, Capitol and Blue Note) before 1970. In addition, any artist's royalty debt balance, which has prevented the payment of royalties to that artist, will be forgiven, and the artist will now get royalties without further recoupment.

The new rate was announced by EMI Music President/CEO Jim Fifield, who explained, "New technologies in the music business continually introduce to present-day consumers the great recording talents of the past. It is appropriate that the music industry continues to recognize these legends and ensures that they derive fair economic benefit from these reissues."

Artists will receive a royalty rate of ten percent on retail list price for full-price domestic and foreign sales, with reduced rate royalties applying to other sales. Many royalty contracts from the 1940-1960 era consisted of one to five percent royalties being paid to artists.

This rate will only affect artists who still have

contracts with the labels. If an artist signed away his rights—which many did in that era—the person who owns the rights will get the increase. "Artists signed to the label and who have catalog involved in the label will be paid the ten percent," states Bud O'Shea, Senior Vice President, Catalog & Video Planning. Several record companies have changed or updated their policies regarding these artists in the past, but, according to O'Shea, this is the first time a major label has made this kind of across-the-board change.

As Executive Director of the Rhythm and Blues Foundation, an organization that helps older artists, Suzan Jenkins was grateful to hear of the increase. "I think the public awareness that the Rhythm and Blues Foundation is attempting to create is one of the reasons the record company is doing this. I also think there is a sincere desire by Jim Fifield to do the right thing by these artists," Jenkins said.

While it's impossible to tell how much money these artists will receive, O'Shea said millions could be involved. "It's money that we wouldn't necessarily have to pay an artist under [the old] contract. There are many cases where the money is unrecouped, but we're wiping that out and starting over."

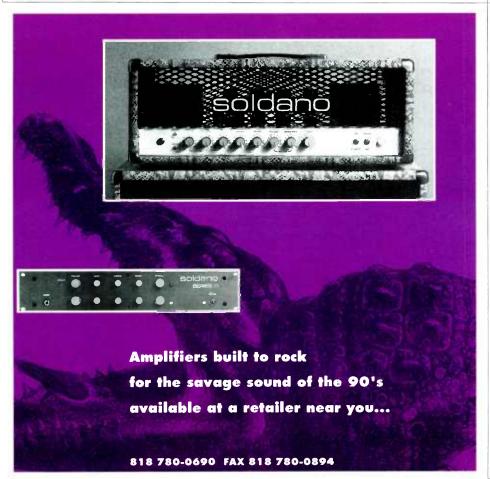
Injured Woman Sues Club And Promoter

By Tom Farrell

RESEDA—In a lawsuit filed against the Country Club, its security staff and local promoter Goldenvoice, 21-year-old Pamela March is seeking unspecified damages for injuries she sustained during a show she attended last September by punk/thrash metal band Poison Idea. March lost a portion of her jaw and several teeth when she was struck in the mouth by the combat boot of a fellow concert-goer who was "stage diving" into the audience.

March recalled, "I tried to cover my face, but didn't get my arms up in time. When I looked up, all this blood was coming out of my face." March has, for the most part, recovered from her injuries, though she is still undergoing oral surgery.

Hollywood attorney Marshall A. Caskey, who is representing March, alleges that the security was too lax at the venue. Representatives of the Country Club and Goldenvoice were unavailable for comment. But attorney Caskey stated that the club and promoter's position is that March should have been aware of the risk involved in going to an event of this type.



Legends Set To Be Honored At Annual 'Salute To Songwriter'

By Sue Gold

Los Angeles—Songwriting legends Lamont Dozier, Jay Livingston, Ray Evans and Johnny Mercer and arranger Billy Byers will be honored on April 28th by the Betty Clooney Foundation when the organization aiding brain surgery survivors holds its annual "Singers' Salute To The Songwriter" at the Dorothy Chandler Pavilion. Among those scheduled to appear are Michael McDonald, Barry Manilow, Stephen Bishop, the Four Tops and Joel Grey.

Dozier, one third of Motown songwriting team Holland-Dozier-Holland, the trio responsible for most of the Supremes and the Four Tops' classic hits, is honored to have been chosen for the award and feels that the music industry has an obligation to raise money and awareness for causes. "We basically are public servants," he said. "If we're out there anyway, entertaining people and making them feel good, we could do it for a good cause at the same time."

Tickets range from \$50 to \$300. For more information, call (213) 386-8014.

SIGNINGS & ASSIGNMENTS

Yamaha Announces Sixth Annual Contest For Fledgling Bands

By Sue Silverman

HOLLYWOOD-SOUNDCHECK is accepting tapes for their sixth annual competition. Any band that writes and performs its own music, has a minimum of two members and is not currently signed to a nationally distributed record label is eligible to enter. A cassette of two original songs must be received by SOUNDCHECK by June 30, 1992.

All tapes will be listened to by industry executives. "When we get the list of finalists down to the top twenty, we go out and see what the band sounds like live," states Bob Stabile, Manager of SOUND-CHECK. "Two judges fly all over the country to see all twenty bands perform in their hometown and then hand pick the best five."

The five finalists will be flown to Hollywood to perform their songs in front of an industry panel on September 15th, which will be taped for national television syndication. Past judges have included Peter Asher, Jon Bon Jovi, John Entwistle and Quincy Jones.

The grand prize winner receives \$10,000 in cash or Yamaha equipment, a chance to record a demo with a professional producer and consult with agents, managers, A&R and public relations experts. The winning band will also receive an all-expense paid trip to Japan to represent the United States at "MusicQuest 92," a showcase featuring bands from 28 countries.

In addition to the grand prize, special Individual Achievement Awards of \$1,000 will be awarded to the best vocalist, guitarist, keyboardist, drummer and bass player at the finals. The twenty semifinalist bands will receive a Yamaha MT120 Multi-Track Recorder or a Yamaha QY10 Music Sequencer, along with TDK Professional Series cassette tapes.

Winners of past competitions have landed record or publishing deals with Warner Bros., Epic, Chrysalis, Sony and Warner/ Chappell,

For more information or to get an entry packet (which includes a TDK Professional Series cassette tape), call SOUNDCHECK at 1-800-451-ROCK.



Bob Frymire

Virgin Records has announced the promotion of Bob Frymire to the post of National Operations Director, Promotion. Prior to his new appointment, Frymire was the label's West Coast Regional Promotion Manager.

In more Virgin news, Amy Simon has been named West Coast Regional Promotion Manager (based in Los Angeles and overseeing the territories of Southern Nevada, Southern California, Arizona and Hawaii); and Mike Stone has been named Midwest Regional Promotion Manager (based in Chicago and overseeing the territories of Illinois, Missouri, Iowa, Nebraska, Minnesota and Wisconsin).

Third Stone/Atlantic Records has announced the appointment of Vince Faraci to the post of Executive Vice President. In this newly created post, Faraci, who was recently the Co-President of Atco/EastWest Records, will oversee all activities in support of Third Stone releases, including advertising, marketing, promotion, publicity and distribution.



Angela Lang

Caliber Records has named Angela Lang to the post of National Director of Media & Artist Relations. Lang, who was formerly the West Coast Publicity Director of SBK Records, will handle all national media, tour publicity and corporate press campaigns for the Sherman Oaks-based label.

WEA has announced the appointment of Nancy Johnson to the post of Director of Merchandising. Johnson will supervise and develop the distribution company's merchandising activities, while continuing her media communications duties.

MCA Records has advanced Randy Miller to the post of Senior Vice President Marketing, Miller, who served a seven-year stint with RCA as Vice President of Artist Development, will be responsible for MCA marketing efforts and all of its associated

Triloka Records and Agenda Records have signed a domestic distribution deal with Navarre, Rock Bottom and North Country. The labels merged last fall.

Capitol Records has announced the promotion of Vida Ali to the post of Coordinator, Media and Artist Relations. Ali will work out of the label's Hollywood Tower

RCA Records has announced two new appointments: Bruce Flohr has been named to the post of Director, Artist Development; and Thomas Westfall has been named Associate Director of Alternative Commercial Promotions. Both men will work out of the label's New York office.

Elektra Entertainment has named David Bither to the post of Vice President/ General Manager. Bither was recently the label's Vice President, International.



Craig Melone

Veteran publicist **Craig Melone** has been named Vice President of the Music Division of public relations company Public Image, Inc. Formerly music division director, Melone will oversee Public Image, Inc.'s expanding music division, with an emphasis on up-andcoming new artists and independent labels. The company's roster includes such record producers as Andre Fischer (Natalie Cole), Michael Jay (Martika) and Shel Talmy (the Who, the Kinks), as well as Florida-based indie Cheetah Records, Melone cut his professional teeth as a publicist with Norman Winter/Associates.

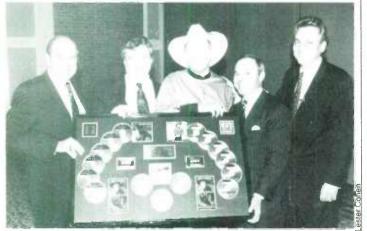
EMI Records Group North America has appointed Lindsey Williams to the post of Director Rap Music. In more rap department news, Harry Fobbs has been named Manager of Rap Promotion; and Derrick Thompson has been named Manager of Rap Sales



Ted Green

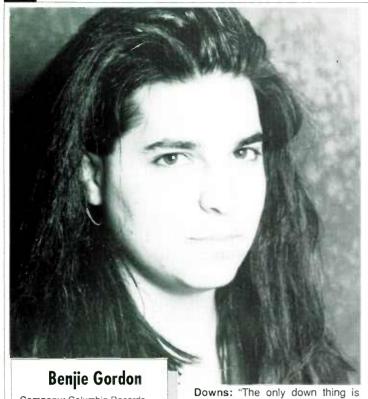
Ted Green has been named Vice President of Sony Music. Green, who was previously the Executive Vice President of Administration & Operations for Atco Records, will explore new business opportunities and oversee various special projects and ven-MC

BROOKS RIDING HIGH



Country superstar/Liberty recording artist Garth Brooks is pictured receiving a platinum award commemorating the combined total sales of his three albums, Garth Brooks, No Fences and Ropin' The Wind, a phenomenal fifteen million-plus units. Pictured at the recent NARM convention (L-R): CEMA President Russ Bach, CEMA VP Joe McFadden, Brooks, Capitol-EMI President/CEO Joe Smith and Liberty Records VP Joe Mansfield.





when you work on a project for six or seven months and then you watch it

fall apart in half an hour for some

really stupid reasons. There's a lot of

pain that comes along with this job, but the good feelings that happen

are so strong that they wipe away

The Game: "If I made a suggestion to someone during the time I worked

at record stores or listened to tapes

the pain,"

Dialogue

Company: Columbia Records

Duties: Talent acquisition

Years with company: One

Title: Manager / A&R West Coast

Background: "Before getting into the music business professionally, I attended school and also worked in record stores. I was brought into Columbia Records as a tape listener by Nick Terzo, but Ron Oberman hired me. Nick really believed in me and wanted it to be more than an intern job so the label kinda created the tape listening gig."

Development: "About seven months into my job, I was walking past David Kahne's office and he was playing a tape. I stuck my head into his office and he asked me if I knew of the band. I told him who they were and he was impressed. He asked me into his office and wanted to know if I wanted a fulltime position with the label. Shortly thereafter, he went to New York and got me that promotion. All along, I never really planned on getting into A&R. I knew Nick for a long time and he actually approached me. I always knew I'd be in the music business somewhere.'

Ups: "The best parts of the gig are, that now I'm getting paid to do what I've been doing since I was seven years old. I get to see bands, I get to buy records and, now people listen to my opinion! So, if there's a band that I really like, at least now I'm in some kind of a position to be able to help them.

but with an A&R title and the same people are kissing my butt. It makes me feel used. I'm a slut and I know that. Everybody's a slut. It's part of the game.

Clubbing: "My first year with the label I was out in the clubs six nights a week, which left me with no social life at all. I slowed down a bit because I realized that I've seen everything already! These days I go out only four or five nights a week. I also just got my first band to work on— Soul Asylum—so that alone takes up lots of time.'

Overview: "It's like the bomb dropped and all that's left are the roaches and the zeroes. It may be down time locally, but I wouldn't have lived here all my life if I didn't love the scene. Although the scene isn't very exciting right now, it has produced so many great bands in the past that it's hard to criticize it. No scene can be productive 100% of the time. I don't see the New York or San Francisco scenes being productive all the time.

Originality: "As far as the press packages I get, most of the bands seem to follow the same rules. They're not original at all. Every package looks the same. Something that stood out from the pack would definitely attract my attention. It's the same with women-if you see two women and one is pretty and the other is plain, you want to meet the pretty one.

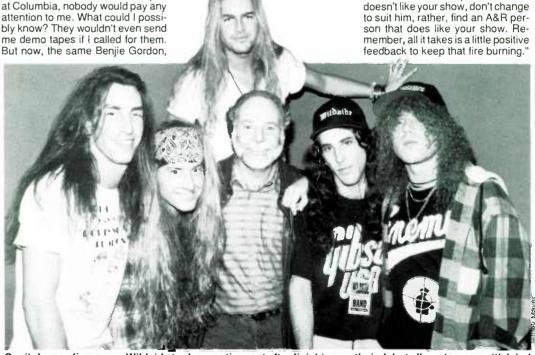
Unsolicited Tapes: "The label policy

is not to accept any unsolicited tapes. But, if I'm out in a club and someone approaches me with a tape or a package, I'll take it. I walk around with tapes in my pocket all the time. Every once in a while I hear something that I really like, but I haven't yet heard anything that's really great."

Indie Records: "A year or two ago, nobody really listened to indie records that bands made. But things have changed. It seems to be catching on more. People don't realize that an indie record is nothing more than a demo that's been pressed."

Advice: "For bands that are planning on moving out to Los Angeles, my advice is—don't. What's the point? Not many bands from out of town realize what the club scene is like here. So, unless you're so filled with drive and determination that absolutely nothing will stop you... Do you wanna be a big fish in a small pond or a guppie in L.A.? Wherever they are in this country, if they're happening, someone will hear them and tell us. Word of a new hot band spreads like wildfire. An A&R person can't keep a secret about a band in a small town for very long. Once word is out, it's out. Instead of putting their energies into moving across the country to L.A., they should con-centrate on playing in front of their home audiences and becoming the biggest band in their area.'

Pandering: "I hate it when people in bands ask me what I think about certain changes they want to make. Don't ask me, ask the rest of your band. You've got to stop pandering to the A&R community. If you perform before an A&R person and he doesn't like your show, don't change to suit him, rather, find an A&R per-



Capitol recording group Wildside took some time out after finishing up their debut album to pose with label prexy Hale Milgrim after a recent local club performance. Pictured above are (L-R) group members Brent Woods, Benny Rhynedance and Drew Hannah, Capitol President Hale Milgrim and group members Marc Simon and Jimmy D. The band's debut, Under The Influence, will be out in early May.



An SRO crowd that included Cheap Trick bassist Tom Petersson turned out at Club Lingerle to witness the debut performance of Hollywood Records recording act Edan. This is the band that features the children of some famous Fifties rock & rollers. Pictured above from left to right are: Producer Julian Raymond, keyboard player Eddie Sedano, frontman Edan Everly, A&R Rep Rachel Matthews, Tom Petersson, bassist Freddie Herrera, drummer Frank Avalon, Jr., and kneeling is guitarist Allan St. Lisa. Edan's debut LP is entitled Dead Flowers.

Grapevine

Tom Petty & The Heartbreakers will record one more album for MCA and then jump over to Warner Bros.

Artie Wayne, former Warner publishing whiz who has been running the Wednesday night talent showcases at Genghis Cantina, left to pursue other options, severing his ties with the Cantina and Genghis Cohen Restaurant. According to owner Allan Rinde, the club will continue its regular seven night a week entertainment policy under the booking direction of Jay Tinsky of Sidewalk Enterprises. Artists are advised to call Tinsky to confirm their current bookings. He can be reached at (213) 392-4687.

Ratt lead singer Stephen Pearcy has left the band he co-founded over ten years ago and has teamed-up with guitarist Johnny Angel and former Cinderella drummer Fred Coury in a band called Taboo.

Sean-E (bass), Kid Darling (guitar) and Lance King (drums) have left Imagine World Peace and are currently looking for a new rhythm guitarist and singer. What are they into now? Something fresh, totally dark and crunchy, with heavy hooks and grooves. Call Sean-E at (213) 969-4856.

Local band 4 Great Heads (who we've written about several times in these pages) will be going into record their demo tape with veteran producer Eddie Offord, who will then shop the tape to major labels.

Imago Records has a new telephone number: (213) 289-7799.

Dito Godwin, who gained a reputation as a producer of local bands, has set up Dito Godwin Productions to record and/or produce local or signed acts. Call him at (818) 769-8783.

In June, **RCA** will be releasing *The King Of Rock 'N' Roll*—a five-CD, 140-song set (fifteen unreleased

tracks) documenting Elvis Presley's career (Sun and RCA) up to 1959.

Nu Blues Rock Revue, a newlyformed group managed by Ken Hatley & Associates, will record their first single, "The Heat's On," by Mark Leonard Houllif. Some of the musicians scheduled to perform on their forthcoming LP include Nicky Hopkins, Alvin Lee, Bonnie Raitt, Mick Taylor and Bobby Keys.

Chart Activity

Watch for a song called "Tennessee" by Arrested Development on Chrysalis Records. This pop/rap mixture should be released as the first single off the LP entitled 3 Years, 5 Months & 2 Days In The Life Of... It sounds like a smash!

Ugly Kid Joe's EP looks like it'll go all the way to Number One as the single continues to blast off. Look for their first complete album set for a June release.

Absolute Richie is the title of Lionel Richie's 14-song greatest hits package due in May. There will be three new songs on the LP.

The new Black Crowes album called *The Southern Harmony And Musical Companion* will be released in May and will debut the Crowes' new guitarist Marc Ford. Once again, George Drakoulias produced.

On The Move

Statue Records has named David Shannon to the position of Managei/A&R. The label is located at 2810 McBain Street, Redondo Beach, CA 90278. Telephone number is (213) 371-5686.

Young Turk has signed on with Virgin Records.

Lynda Soloman, former Director of Publicity for Artful Balance/JCl Records. is seeking a similar position with another label. She can be reached at (818) 509-1393.



The Nightcrawlers

Contact: Ric Kipker (310) 316-5760

Purpose of Submission: Seeking

label deal

1 2 3 4 5 7 8 9 10

In actuality, the duo of Ric Kipker (lead vocals & rhythm guitar) and Joe Bennett (lead guitar & backing vocals) comprise the group called the Nightcrawlers. Very much influenced by Springsteen-both musically and lyrically—the pair of musicians has submitted a very superior demo tape containing four original songs. All of the musicianship is topnotch with most of the instruments being played by the duo themselves. Production is excellent and the songs, for the most part, are also okay. On the down side, I didn't really take to the lead singer's voice. It seemed rather generic as opposed to original or unique. I also thought that the material could have been a bit stronger as to make more of an impression. Listen to "the Boss" abit less and you'll start sounding more like the Nightcrawlers. A good effort nonetheless.



Act Of Faith
Contact: Mike McLaughlin

(213) 255-1560

Purpose of Submission: Seeking

indie label deal and agent

1 2 3 4 5 6 6 8 9 10

Act Of Faith was born in a small south Texas town just 80 miles from the border. Primarily influenced by his mother who was a famous hispanic singer, band leader Rick Garcia honed his craft by performing throughout Texas and by writing poetry and song lyrics. The remaining bandmembers-Rene Reyes, Christian Oronoz and Mike McLaughlin are all talented and seem to fit in well. This demo tape submission combines poetry with songs in a rather unique mix. Lead singer Garcia has a very strong, radio friendly voice that cuts through the tracks. This is a tape that I had to listen to twice to fully appreciate. It's decidedly alternative with sprinkles of mainstream pop for good measure. I think these guys are very close and deserve to be heard. They are only a hit song away from real success.



Big Ed Harley

Contact: Ed Harley (213) 374-9625

Purpose of Submission: Seeking

label deal

1 2 3 4 6 6 7 8 9 10

Written, performed and recorded by the artist himself, this demo submission is chock full of potential pop stuff with a decidedly Sixties feeling to some of the tunes-specifically "Hold On." The artist has an affinity for the British Invasion era and pulls out all the stops to emulate British acts both melodically and instrumentally. From a strictly songwriting point of view, Big Ed Harley needs work. None of these songs is truly developed. In some cases, the chorus enters after a line or two of versenot even enough time for the listener to get into the groove. In this case, collaborating seems like the answer. Write with others and in that way, develop your own skills further. That way your next demo tape will sound original rather than a throwback to the Sixties.

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

All packages become the property of Music Connection magazine.

SPECIAL REPORT: South by Southwest Music Conference



Songwriter/Artist Panellst (L-R): Robbl Robb, Lucinda Williams, and David Lowery.

For the sixth consecutive year, almost the entire music community as well as hundreds of musicians and music affectionados from around the country converged on Austin, Texas, for five intense days of seminars and workshops by-day and hard-core partying by-night. This particular conference, known as SXSW, originally began as a tool to showcase musical talent from Austin and its immediate region, which often has gone unnoticed by the music industry at large. However, over the years, SXSW has mushroomed into one of the largest and most significant music conferences in the country, expanding its showcases to not only include regional bands, but bands from around the entire country, with participants from Canada and Europe as well. This year, the seminars and workshops were held at the Hyatt Regency during the daytime hours and in the evenings, twenty-seven clubs showcased over 400 bands and solo artists during the five-day conference. It was impossible for Songworks to see even a fraction of those acts or attend all of the seminars. However, we've done our best to highlight some of what we were able to catch that

pertains to songwriting and publish-

During the Songwriter/Artist Panel, the participants (Peter Case, Bonnie Hayes, Gibby Haynes, Huey Lewis, David Lowery, Robbi Robb and Lucinda Williams) touched upon many topics including the importance of remaining true to your art and the significance of keeping the muse separate from the business. On the subject of demo production, Huey Lewis (who is published by Bob-A-Lew Music) commented: "Production is very important, however, that's not to say you have to over-produce everything. It's very important that your demo be engaging. There must be something sexy about it." Peter Case felt that simplicity was the best policy. When discussing their creative processes, all of the panelists concurred that songwriting is a solitary process. They also agreed that a songwriter should never judge the song while it is being written. When asked when and how he is inspired to write, David Lowery (Camper Van Beethoven) replied, "Usually when nobody's around. You should never try to write a song—just leave your guitar laying around. You can never approach



Publishers who spoke on the Indie Publishing panel were (L-R): Connie Ambrosch, Bug Music; Barry Kolsky, Bob-a-Lew Publishing; Alan Melina, Shankman De Blasio Melina, Inc; and Brian Rawlings, Walt Disney Music Publishing.



Songwriter/Artist Panellsts (L-R): Peter Case, Bonnle Hayes, Gabby Haynes and Huey Lewis.

songwriting methodically." "I have to be in the mood," said Lucinda Williams on the same topic. "I can't force myself to write. I like to be alone and feeling good, although I draw on things that may upset me.' Huey Lewis continued, "It is a solitary art. But I am a fan of collaboration as well. Mainly, songwriting has to be the first thing on your list of priorities. Otherwise, the muse just doesn't visit. Songs come from the muse and you have to be open to that." The songwriters also offered some advice: Peter Case (Plimsouls) said, "Lower your standards, so you can write. In this way, you will free yourself to be creative. Just get back inside." Lowery said, "You should never believe a song is bad until you've finished it." Bonnie Hayes said, "You have to turn the editor inside of you off." Huey Lewis said, 'Get with a good, aggressive, small publishing company. And if you know your song is perfect for an artist, send it to them. Tenacity." Gabby Haynes (Butthole Surfers) said, 'You've got to do something to get their attention."

During a panel entitled Music Publishing, publishers Susan Collins, Virgin Music; Pati de Vries, Sony Music; Mike Porter, Ten Ten Music; Dave Ayers, Savoy Music; and Steven Rosen, Gorfaine/ Schwartz and performing rights organization representatives Charlie Feldman, BMI and Todd Brabec, ASCAP spoke on a variety of publishing related issues. When explaining the functions of a performing rights organization such as ASCAP, Todd Brabec said, "What we do besides licensing and paying writers performing royalties, is, we run showcases around the country and we've had great success. We've had eight bands get signed out of just one of these showcases." BMI's Charlie Feldman explained that organizations like BMI accept unsolicited demo tapes from songwriters, songwriter/artists and self-contained bands. "We take all material and if we see something special, we're

going to go to our sources with itthe A&R executives, managers, publishers, etc. We're going to get it to the right places." In addition to acquiring signed bands for Virgin Music, Susan Collins also signs development deals with unsigned bands. When asked what she looks for in a potential band, Collins answered: "What I've noticed over the past few years is that you either have a great tape or a great live show. Once in awhile, you get both. The most important thing is that the artist has a mission in life—that they do it for themselves, and not just to get a deal. That's what I look for." Offering advice, Steven Rosen, who just recently became the Vice President of the newly added publishing wing of Gorfaine/Schwartz, a management firm, said: "If we love your music, we're going to sign you and move your career. For me, you've got to stay true to what you do. You'll find somebody out there that believes in you and that's who you should work with. And after all, it only takes one record company." Mike Porter, a



The biggest buzz at this year's convention seemed to be generated by PAW, who performed at the ASCAP-sponsored SXSW showcase.

SONGWORKS—PAT LEWIS



Music Publishing panelists were (L-R): Susan Collins, Virgin Music; Patl deVrles, Sony Music; Mike Porter, Ten Ten Music; Charlie Feldman, BMI; Dave Ayers, Savoy Music; Todd Brabec, ASCAP; and Steven Rosen, Gorfaine/Schwartz.

publisher based in Nashville commented, "Be persistent. If you're falling short, get into an environment that will help you grow. If you're dedicated, you've got to gravitate toward a music center like Los Angeles, New York or Nashville." Pati deVries from Sony Music said, "Don't talk about it, just do it! Network. Get out and meet people." And Susan Collins concluded, "It can't be done part-time."

At night, Austin's relatively quiet 6th Street (and the surrounding area) was transformed into one helluva block party. Probably the band with the biggest buzz at SXSW was PAW (contact: Grant Fitch 913-832-1729), a thrash/punk band from Lawrence, KS. But while PAW had numerous A&R dudes and dudettes eating out of their collective paws, yours truly found several other bands that were just as deserving of attention. Those bands included the Storm Orphans (contact: Tracy B. Ritchey 404-876-8436) from Tuscaloosa, AL, who had that raw, thrashy, punk vibe but with



Also performing on the ASCAPsponsored showcase, was Sheer Threat, a band from Dallas, Texas.

more melodic and recognizable songs. Another band that had some killer tunes, tons of angst-driven punk energy and played circles around PAW was Chainsaw Kittens (contact: Jay Faires 919-932-1882 ext. 204), a punk/glam/thrash band with polish from Norman, OK. They've got a couple of albums out on Mammouth Records, the latest of which, Flipped Out In Singapore was produced by **Butch Vig** (Nirvana, Smashing Pumpkins). A few other unsigned bands that caught our ears were Sheer Threat from Dallas (contact: Pat Patton 818-761-4070), a funk, rock, metal, thrash band who opened the first of two ASCAP-sponsored showcases; the Gingbreadmen (contact: Henry Gutierrez 512-680-4718) from San Antonio, who play some wailing funk grooves; and Los Angeles' own the Inklings (contact: Sandy Tanaka 213-482-9090), a rootsy, acoustic guitar-based rock band that features the exceptional writing and vocal talents of Mark Davis.



Pictured is Mark Davis from Los Angeles-based the Inklings, who performed at the ASCAP-sponsored showcase at SXSW.

PUBLISHER PROFILE



Margaret Mittleman

Creative Manager, West Coast BMG Music Publishing

By Pat Lewis

MG Music Publishing's Margaret Mittleman has been involved in the music business for the past ten years. Her early experiences include retail and distribution positions and later she worked for a PR firm in New York and for a management firm, Kushnick/Passick Management in Los Angeles. "I always liked the management role because you're really involved in every aspect of the artist's career," recalls Mittleman.

In October of 1989, she took a position with BMG Music Publishing as an assistant to Vice President Danny Strick and in November of 1990, she was promoted to Creative Manager, West Coast. Mittleman's primary focus is signing unsigned bands and "developing" them as well as the acquisition of signed artists and bands and song plugging.

"One of the first things that I did when I got here was work on the Steve Pryor band," says Mittleman, "and that was a total development situation. I got involved with things like booking their shows, taking care of the day-to-day, overseeing the demos, taking care of budgets with them. It took about a year for it to really come around. They just made this tape of four songs that was unbelievable and that's when we got Pete Anderson [producer] involved." The band signed with Zoo Records, who released their self-titled debut album in June of 1991.

Currently, BMG Music is "developing" Carnival of Souls from Washington D.C., the Waifs from Los Angeles, writer/producer/artist Carl Stephenson and singer/songwriter Kristen Hall, who resides in Atlanta, Georgia, and songwriter/artist Marcus Hummon from Nashville, among others. Through the efforts of this progressive publishing firm a number of artists and bands have landed some pretty impressive record deals. Included in their list of successes are Young Turk (Virgin), Pop's Cool Love (Elektra), the Fishermen (Elektra), Cypress Hill (Rough House/Columbia), Baker Phillips (which features Ginger Baker's son) on Scotti Bros, and of course, the Steve Pryor Band.

BMG Music does not accept unsolicited tapes. However, Mittleman is turned on to bands by managers, agents, producers, performing rights organizations (BMI and ASCAP), and others who have established relationships with her. "I also go on tips from people who are out there making demos for bands," she says. "Or if I see a name that is intriguing in a music publication like *Music Connection* or *BAM*, sometimes I'll go out and see the band. Or someone that I have a relationship with from out-of-state calls and says they've been seeing this band that's local and I should check it out. Like Carnival of Souls was from D.C. and a friend of mine had done some demos and sent them to me."

But when Mittleman receives these demos or ventures out into the clubs to see a new band on the scene, what is it that she is looking for? "I look for songwriting ability," she answers. "The bottom line is, you've got to be able to write good songs. But it may not necessarily be 'a song' in the traditional sense with, for example, a verse-chorus-verse format. However, I like to hear dynamics and interesting lyrics."

Over the past several years, many publishing firms including BMG Music have begun signing co-publishing deals with unsigned bands and then "developing" the bands, which, in many cases has led to the bands securing recording contracts. Mittleman explains what "development" means: "It depends on what stage in their development they are at. Some bands are more 'ready' than other bands. Some need to make a better quality demo while others don't—sometimes they just caught it right on an eight-track at home. But if it's a band that needs development, we help them budget their money so they can get rehearsal space, buy equipment, etc. We help oversee the demos, pick the songs, work on the songs with them and help find them producers. And if it's an unmanaged band, I'll help them book gigs. Basically, we are supportive and behind them."

So what is a band giving up by signing a publishing deal so early in its career? "It's just that you get less money because you don't have a record deal and you're not going to have sales right away," answers Mittleman. "When you sign a band that's already signed, you know that they've got a three album firm deal, that they're going to get a certain amount of push for the record, that so-and-so signed it and is totally committed to it, etc. So when you put in that kind of money, you realize that the turnaround can be a lot faster. With a development band, it is generally more inexpensive [for the publisher]. However, there are provisions built into the contract that will enable the writers to get increases as the band grows. We're not going to cheat anyone. It's just that if you decide to give up something to have somebody have input and help you with direction and get you out to the right people, and to have a powerful force behind you, you just sell your publishing for a little less."

AUDIO/VIDEO—MICHAEL AMICONE

CRÜE COLLECTION



Elektra Entertainment and Mötley Records have released Mötley Crüe: Decade Of Decadence '81-'91, a two-hour compilation of videos, interviews and rare live footage. Highlights include the rarely seen video for "You're All I Need" and the uncensored version of "Girls, Girls, Girls." Interviews with the Crüe are interesting, especially in the wake of Vince Neil's departure; it's ironic to hear Nikki Sixx's comments that the band will never break up "unless one of the members got back into drugs." and recently fired lead singer Vince Neil, who comments on the closeness of the band, which he likens to a brotherhood. Recom-—Tom Farrell mended.

RECORD PLANT: Damn Yankees, in Studio 1, making tracks for their upcoming Warner Bros. release, Ron Nevison producing and engineering the sessions, aided by assistant engineers Craig Brock and Bill Leonard...In Studio 2, super producing team Jimmy Jamand Terry Lewis,

THE RETURN OF JO JO GUNNE



The original members of early Seventies rock band Jo Jo Gunne, who scored in 1972 with the Top Thirty hit, "Run Run," have decided to test the reunion waters. Pictured at the Sound Factory are founding member Jay Ferguson, engineer Niko Bolas, producer/guitarist Steve Lukather and original members Curly Smith and Mark and Matt Andes.

supervising new Bel Biv DeVoe and Karyn White tracks for the movie *Mo Money*, Kyle Bess manning the boards...Producer Nick Nowels and mixer David Bianco, remixing tracks for a Maria Vidal project.

SOUND CITY: Chameleon Records act Kyuss, completing recording chores for their new release, Chris Goss producing and Joe Barresi adding the sonic expertise...Delicious Vinyl act Masters of Reality, putting the finishing touches on their self-produced effort, Jason Cassaro manning the console and Joe Barresi assisting...Mechanic act Bang Tango, tracking some new material with producer Mark Dearnley, assisted by Jeff Sheehan.

MANN-DUDE SESSION: Local lad Guy Mann-Dude is currently in Czechoslovakia producing singer/ guitarist Milosh (Mann-Dude will release an EP on Metal Future Records later this year).

SOUNDCASTLE STUDIO: Interscope act Raydio, mixing three songs for a debut release, producer Moe Z. shepherding the sessions, engineering expertise supplied by Conley Abrams and assistant Tim Nitz...I.R.S./Pangea's Vinx, mixing his second album with producer Greg Poree and engineer Conley Abrams. HOLLYWOOD SOUND RECORDERS INC.: The Black Crowes, in

Poree and engineer Conley Abrams. HOLLYWOOD SOUND RECORD-ERS INC .: The Black Crowes, in Studio A, overdubbing and mixing their latest project for Def American/ Warner Bros., George Drakoulias producing the sessions and Brendan O'Brien and assistant Martin Schmelzle manning the board... Another Def American/Warner Bros. act, Trouble, mixing their latest release, Dave Sardy engineering the project. Rick Rubin producing the sessions and David Harrelson assisting...In more Def American recording activity, the Red Devils. mixing a live project with engineer Brednan O'Brien and producer Rick Rubin...Glenn Danzig, producing tracks for the next Danzig record, Nick Didia engineering and David

Harrelson assisting...Motown's Good Girls, recording vocals for a new project, Keith Andes and Jon Barnes III producing and David Harrelson engineering...Ex-Lone Justice leader Maria McKee, recording overdubs (strings, horns and vocals) for her upcoming Geffen LP, George Drakoulias producing the sessions and Brendan O'Brien supplying the sonic expertise.

WESTLAKE AUDIO: SBK act Wilson Phillips, in Studio D, recording and mixing their sophomore release, Glen Ballard producing the sessions, Francis Buckley engineering and Chris Fogel and Steve Harrison assisting... Alannah Myles, in Studio B, recording overdubs for her next Atlantic release, Dave Tyson producing, Brian Foraker engineering and Brad Aldredge assisting... Smokey Robinson, in Studio C, remixing tracks from his latest SBK release, Smokey and Alan Kaufman producing, Dan Bates engineering and Brad Kinkel assisting.

BIG SHOOT



MC cover boys, Mr. Big, are pictured during the video shoot for their new release, "Just Take My Heart." Pictured (L-R): Paul Gilbert and Billy Sheehan of Mr. Big, Atlantic A&R rep Kevin Williamson, Eric Martin and Pat Torpey of Mr. Big, director Scott Kalvert, producer Joe Uliano and (seated) Lynn Spinnato of Atlantic.

IN THE STUDIO



Guitarist/songwriter P.K. Mitchell and producer/studio owner Dino M. are pictured at the console during sessions for Mitchell's new Christian rock album, All Hail The Power, for Pacific Records.

PRODUCER CROSSTALK



KEITH

n a year when country has enjoyed more crossover success than ever before, it is fitting that one of pop's most successful new producers emerged from a Southern-bred childhood in which the western beat was always flowing through the speakers.

Keith Thomas, the man behind the amazingly infectious. Grammynominated riff to Amy Grant's "Baby Baby," as well as Vanessa Williams current hit ballad, "Save The Best For Last," remembers when his country singer father first strapped a quitar around the six-year-old's shoulders. He also remembers touring the South and recording gospel-flavored albums with his family.

Surprisingly, however, when it came time for the Conyers, Georgia native to decide on a path in life, music producing was the furthest thing from his mind. "After the family group stopped touring, I became involved in school and summer stock theatre and thought I was a better actor than a musician, even though I was learning to play piano," he recalls. "I began college as a theatre major-with an emphasis on musicals-when the Christian group the Sharrett Brothers asked me to tour with them as a keyboardist. I developed most of my chops in several years on the road with them.

Thomas also began writing during this time and remembers coming up with a love song he thought would be perfect for Ronnie Milsap. He cornered Milsap's stage manager in Atlanta, gave him a tape and a few months later became the singer's first staff songwriter. "So here I was this country music writer, but my foundations in gospel gave me the versatility to do both Christian music and R&B." Milsap would allow Thomas access to his studio, and it was there the songwriter first learned to produce his own demos.

Buddy Huey, A&R rep for Word Records (a top Christian label), heard a few of these and asked Thomas if he would like to produce singer Kenny Marks. "Their marketing approach was unusual," Thomas says. "They wanted to put out a sampler of two songs by each of their artists. Whoever got the best response would get to do a whole album." Marks' sides became the most popular, and Thomas thus became Word's first staff songwriter/producer.

Thomas held that post from 1980-87, but there came a time when he decided he wanted to do more poporiented projects. "There is a certain stigma to doing Christian music," he explains, "but I was always listening to pop and soul. It wasn't that I didn't eniov strictly Christian music, it's just that there were boundaries. For instance, if you put a screaming guitar solo on an album, you'd never get played on the religious stations. Plus, the budgets are better. You can spend more time perfecting a song.'

A happy medium between Jesus and Vanessa Williams had to be struck, and Thomas found it in BeBe and CeCe Winans, currently the top purveyors of the pop/R&B/gospel hybrid style. Thomas was working on his own solo album and asked BeBe, who he met while at Word several years before, to sing on one track. The Winans then used that song to help them secure a deal with Capitol Records. Thomas has since produced three albums for them. racking up several Number One R&B hits and three Grammy Awards.

Ed Eckstine, President of PolyGram, was so impressed that he tapped Thomas to write and produce tracks for Vanessa Williams The Comfort Zone album. "The songwriters of 'Save the Best For Last' were a little nervous," he smiles, "but I told them it would be a hit if I didn't mess it up too bad.'

Another current Keith Thomasproduced hit is Amy Grant's multiplatinum album, Heart In Motion. Thomas, who first met Grant while at Word, was pleased when she asked him to help her expand her audience by working on the album. "Like me, she was just trying to expand her audience, while still keeping her Christian ideals," he explains. "She felt she had gone as far as she could in the strictly religious market. In that genre, the objective is to talk about Jesus, but others might think you're preaching to them. A project like Heart In Motion is a way to broaden the platform and say you can still be cool, even with Jesus, I'm happy if I can affect what kids are listening to, doing songs and videos that don't promote the wrong values, particularly when it comes to sex.

Thomas offers no special tricks when asked about his behind-theboards approach. "I learned my production style from my theatre training. I was taught to focus on a character and maintain it, simply trying to understand what he or she needs to accomplish. Likewise, an artist needs focus. A lot of guys can juggle ten projects at once, but it has things one album, one character, at projects at once, but I have to do NEW TOYS—BARRY RUDOLPH



The DM-80 is an eight-track, hard disk based digital audio recorder/editor. As a stand alone unit costing under \$10,000, the DM-80 has features such as: non-destructive editing, random-access recording/playback and complete interfacing capabilities to fit any application in audio recording or video post-production work.

Roland has made the system totally open ended by providing users with a choice of interfaces or front ends. You can buy the DM-80R remote controller which is designed to control a single DM-80 recorder or you could control up to four DM-80's (for 32 Tracks) with a MacIntosh computer running Track Manager software. Since all processing takes place within the DM-80, only a Mac SE30 or better is required. You can add the DM-80F unit which is a simple mixer/ controller surface used to mix tracks within the DM-80. Internal mixing can also be done with the Mac utilizing a mouse with pulldown menus. All mix moves can be remembered, edited and recalled. You may record up to eight tracks at a time (on each DM-80) but you can have any number of "phrases" (events or virtual tracks) stored in the DM-80 and have them play out at any pre-designated SMPTE time, manual trigger or MIDI note event. Furthermore, phrases can be layered on top of each other, crossfaded. edited or mixed together to a common track. So if you want to record 100 vocal "takes", no problem, but you will have to mix (composite) them down to one of the eight tracks. The DM-80 system is appealing because

it is adaptable to the way you already work in either the recording studio or in video/film post productions. You can use MIDI, SMPTE or video sync and word clock to lock the DM-80 to external devices. Besides the mixer with its EQ, panning, and level controls, the DM-80 can do all the paste and cut work common to digital workstations nowadays. Because the tracks are internally mixed digitally, there is no degradation of sound quality. The DM-80 comes with enough hard disk space for about 18 stereo track-minutes but through the SCSI port, you may connect additional external hard drives or magnetooptical disks to extend your total recording time. The DM-80 sells for about \$10,000, the DM-80R Controller is about \$2,700, the DM-80F costs about \$1,500. So a complete 32 Track Digital Recorder/Editor consisting of four DM-80's and a MacIntosh computer to control them would cost about \$50,000.

For more info, contact Roland Pro Audio/ Video Group at 7200 Dominion Circle, L.A., CA 90040 or call (213) 685-5141 ext. 337.



Martin D-16H **Special Edition Guitar**

The D-16H is a full sized Dreadnought version of last year's D-16H, A herringbone marguetry is featured around the circumference of the sound hole. The top is bookmatched solid spruce and has scalloped bracing. The rest of the guitar is made of solid mahogany while the bridge and fingerboard are made from East Indian rosewood. There are small pearl dots used for inlays and the tuning machines have black ebony buttons.

Other niceties: tortoise pickguard; #640 Hardshell case included; adjustable truss rod with a low profile neck; and a total of 20 frets. The D-16H sells for \$1,495 retail. For more information, contact the C.F. Martin Guitar Company at Nazareth, Pennsylvania. 18064. Phones are (215) 759-2837 FAX is (215) 759-5757.

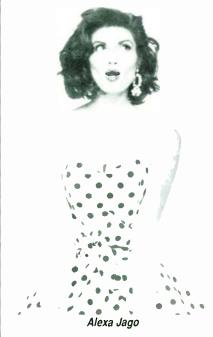


New Two Channel Guitar Amp from Peavey

The Blazer 158 is a two channel guitar amp that is perfect for practice or studio work. Output power is a mighty fifteen watts RMS and that is more than enough to drive the highly efficient eight-inch speaker. The new pre-amp has an additional 20db of gain in the distortion channel while the clean channel has its own pre-amp gain control. Equalization is handled by a threeband circuit with high, mid, and low controls. New for Peavey in this size of amp is a built-in reverb with (of course) a reverb level control.

Other niceties: Pre-amp output jack for recording or driving a larger amp and speaker; headphone jack and push-switch channel selection. For more information, contact Peavey Electronics Corporation at P.O. Box 2898 Meridan, MS 39302-2898.

SHOW BIZ_Tom Kidd





Charlotte Crossley

It's time once again for Showbiz to give ourselves a pat on the back. Pictured are Alexa Jago and Charlotte Crossley, two ladies currently hitting the circuit with a cabaret/gospel show called The Beautiful And The Damned. You may remember Jago. Last year, we told you about her previous appearance in Boyz N' The Hood and upcoming appearance in High Heels. Jago wrote in, not only to tell us about the James Bond medley she and Crossley use in their current show, but to thank us for telling Caliber Records of her existence. She tells us she is currently negotiating a recording deal there. We've never written much about Crossley, but we note that the actress/singer has appeared on tele-

vision in Married...With Children and in the feature film Beaches. Formerly of Bette Midler's Harlettes, Crossley appeared with the Divine Miss M in her Tony Award-winning Clams On The Halfshell review. She went on to record two solo albums for Elektra and one with fellow former Harlettes Sharon Redd and Ula Hedwig,

got in some trouble for impersonating Midler's voice in a series of television commercials not long ago. Go see *The Beautiful And The Damned* if you can, and then tell us which adjective best describes which starlet

Composer Trevor Jones has the score for the Hollywood Pictures release, Blame It On The Bellboy, which features a version of that legendary chestnut, "Feelings." You'll recall Jones' previous credits have included assignments like Angel Heart, Mississippi Burning and Arachnophobia. In Bellboy, the quirky title character played by Bronson Pinchot gets three itinerary envelopes confused, thus send-

ing his hotel's guests confusing to comedy ca-lamities. This PG-13 rated flick also stars Richard Griffiths, Dudley Moore and Bryan Brown. Music video production company U.S. 95, whose roster boasts director Mark Rezyka, has

joined forces

ith Eggers Films.a



Patricia Kennealy-Morrison

well-known commercial production house. The newly restructured U.S. 95 is now actively seeking additional talent. Rezyka is a veteran music video director

whose credits include clips for Joan Jett, Winger, Kiss, Foreigner and Nelson. The director also has many feature film, documentary and episodic TV credits. Artists seeking Rezyka's brand of visual style can contact U.S. 95 at 6345 Fountain Ave., Hollywood CA 90028. Their phone is (213) 848-9595.

Strange Days: My Life With And Without Jim Morrison is the upcoming book from Patricia Kennealy-Morrison. The tome tells the story of the former editor of Jazz & Pop Magazine who allegedly married Doors' lead singer Jim Morrison in a private religious ceremony in June, 1970. This is the first time the writer, most comfortable writing science fantasy novels, has put in print the story of her relationship with the deceased. Kennealy-Morrison served as a consultant on the ill-fated Oliver Stone Doors biopic and appears in the movie as an actress. Kathleen Quinlan portrays her as a character.

Prince has announced he will donate proceeds from the sale of his

"Money Don't Matter 2 Night" single to the United Negro College Fund. The single is the fifth release from his multi-platinum Diamonds And Pearls CD. The Purple One has also announced plans to compose a ballet with the Joffrey Ballet entitled Billboards, which will include one piece based on "Thunder" from the previously-mentioned collection. Laura Dean, Charles Moulton, Peter Pucci and Margo Sappington will each choreograph a section of the ballet, which will premiere next January at the University of lowa.

Plans are under way for a soundtrack album to *Grand Hotel:* The Musical. The Tommy Tune vehicle, which has done very well during its year-long national tour, is slated to be blessed with an original cast recording courtesy of RCA Victor. Peter Matz, the orchestrator of *Grand Hotel* will produce the album. The show first opened on Broadway 22 years ago.

Broadway's Crazy For You—which has nothing to do with the Madonna hit of the same title—is being heralded as the event which finally grabbed the musical back from the British. The show, which opened recently at the Shubert Theatre, stars Harry Groener and Jodi Benson in what one reviewer called "a classic blend of music, laughter, dancing, sentiment and showman-



you'll

call,

SHOW BIZ_Tom Kidd



ship with a freshness and confidence rarely seen during the *Cats* decade." The musical comedy features the songs of **George** and **Ira Gershwin** and features songs such as "I Got Rhythm" and "Stairway To Paradise." Unfortunately, no plans have been announced to bring the hit to Los Angeles. Too bad.

We have the soundtrack for the Columbia flick Gladiator, and you'll probably want to have it, too. On it you'll find a couple of Warrant tracks, including their cover of the Queen classic "We Will Rock You." Also featured are notable cuts from Gerardo, 3rd Bass and Cheap Trick. Twin Peaks fans will want to catch the film itself for the starring role given James Marshall. The man one reviewer called "a haircut above a James Dean face," stars opposite Cuba Gooding, Jr. as two friends who are forced to square off against each other in the ring. The filmmakers back their match with a gritty portrait of crooked small-time boxing. As a trivial note, Marshall claims he has never been an athlete. As a youngster in New Jersey, he devoted his free time to racing BMX bikes and playing guitar in a series of bands. Marshall spent four months training for the role. "I started as soon as I knew I was up for it," he



John Mellencamp

said. "I figured, the worst that can happen is that I come out in good shape." See for yourself what a little work-out can do. The film is currently in distribution and rated R.

Maestro Paul Shaffer recently welcomed NBC guitar master Cornell Dupree back to NBC when he guested on David Letterman's program. Dupree, who's currently kicking out some wicked tunes with his Can't Get Through CD on Amazing Records, was a musical regular with his band Stuff on the neighboring set of Saturday Night Live. This was during the Seventies when both John Belushi and Dan Akyroyd were regulars.

John Mellencamp is shown chatting with one of the newscasters from Entertainment Tonight during the premiere of his Falling From Grace feature at the Cineplex Odeon Century Plaza Cinemas in Century City. Though the film serves as Mellencamp's

debut as a film actor and director, he

syndicated columnist Marilyn Beck that he's in no hurry to get back into the movie business. "I might act again," he says, "but I'm not actively looking for parts." Part of the reason for his reluctance may be that the budget came in quite a bit lower than first envisioned. "Some people wanted to turn it into a rock movie. I didn't and the budget went down," he laments. "I said I wouldn't sing in it, and the budget went down again." As it turned out, Mellencamp does do a bit of singing in the film, which also includes selections from folk legend Woody Guthrie. The reviews of this Columbia Pictures release have not been good. Reviewers seem to like Mellencamp's screen presence, but that's about all.

Julie Brown portrays the love



Paul Shaffer and Cornell Dupree

interest in the Bobcat Goldthwait vehicle, Shakes The Clown. Goldthwait portrays an alcoholic clown in this satiric vehicle. The plot involves Shakes' shaky job security, his long-suffering boss (Paul Dooley), his close clown pals and the hateful Binky the Clown, who pulls a TV hosting job away from Shakes. Goldthwait wrote and directed the film.

zil. In April, they've scheduled Roadside Prophets with John Doe (X) and Adam Horovitz (Beastie Boys). The two-screen theater shows programs like the Nuart Theater in West Los Angeles on one screen, while reserving the second for open-ended premieres of new and unusual offerings. Check it out for yourself. The theater is located at 1314 Wilshire Blvd., Santa Monica.

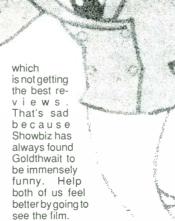
Tim Curry (Rocky Horror
Picture Show) provides the
voice for Sharkster, the charmingbutslimy lawyer who keeps
mob boss and squid
Calamari (Hector

Elizondo) out of the tank in Fish Police, Hanna-Barbera's new primetime animated show. This scaled-down tale about the basic struggle between good and evil, which Hanna-

Barbera
President
David
Kirschner

calls "fish noir," is a tale of carpsand-robbers set in the underwater metropolis of Fish City. Aside from Curry and Elizondo, you might tune in to CBS at 8:30 p.m. Friday nights in order to meet such legends as Inspector Gil (John Ritter), Chief Abalone (Edward Asner), Mayor Cod (Jonathan Winters) or Crab (Buddy Hackett). But be forewarned (forewarned is forearmed and four

arms is half
arms is half
an octopus)—If
you're offended by either
wordplay or sushi,
you'll likely find the
humor of Fish Police to
be...all wet.



We have to recommend the recently opened Nu Wilshire Theater. During their first month, they ran such classics as Jean Cocteau's Beauty And The Beast and Terry Gilliam's Bra-

Local Notes

By Michael Amicone

Contributors include Steven Wheeler and Jessica Altman.

BROTHER CAN YOU SPARE A GUITARTECH?: On Saturday, April 18th, from 10:00 a.m. to 6:00 p.m., Nadine's Music And Pro Audio, in conjunction with Fender, will offer a free guitar setup (including free strings) for those who bring a minimum donation of \$4.00 worth of nonperishable canned goods. A certified Fender factory technician will adjust the neck, re-string and set intonation for the first 100 people: due to the time factor, only 100 setups can be performed, so be sure to get there early. This is an excellent chance to help the hungry-all canned goods will be distributed by the Los Angeles Regional Foodbank-and also get your guitar in shape. Nadine's is located at 18136 Sherman Way in Reseda. For more details, call (818) 881-1411.

COME ON-A MY HOUSE: Local singer-songwriter Michael Krieger will embark on a unique "Living Room Concert Tour." Krieger will play in people's homes and/or similar smaller settings across the country (50 performances already booked and still counting). This unique tour will kick off in Los Angeles on Wednesday, April 22nd (8:00 p.m.), at, appropriately enough, coffeehouse the Living Room (110S. La Brea). As Krieger sums up his performing work ethic, "I try to look into people's eyes when I perform. Most people come to my

AND THEN THERE WAS NUNN: Terri Nunn, former lead singer of recently Berlin, guested as a sex-pert on KROQ's Love Line. Hosted by the Poorman, the radio show helps callers with sex and romantic problems. Joining Terri, who has a new solo album, Moment Of Truth, on Geffen Records, was American Gladiator Nitro. Pictured (L-R): Nitro, Nunn and the Poorman.

shows expecting that kind of con-

tact."



STAR MATERIAL: During a 1974 radio interview with Blg Star leader Alex Chilton, DJ Jim Cameron enthuses over the critical acclaim being heaped upon Blg Star's then-current LP, Radio City. Twenty-two-year-old Chilton, already a seasoned veteran of the rock wars, replies, "Yeah, that's nice—let's hope it sells." A showcase for the formidable songwriting talents of ex-Box Tops singer Alex Chilton and Chris Bell, Memphis quartet Big Star burst upon the early Seventies scene with a wonderful Beatles/Byrds/Buffalo Springfield sound that should've made them big stars. Unfortunately, though the band's masterworks, #1 Record (1972) and Radio City (1974—recorded without Bell, who left for an unrealized solo career) received bountiful critical acclaim, their label, Ardent, a small subsidiary of Stax/Volt, lacked distribution muscle and the records sold poorly. So, when the band—basically a solo Alex Chilton—began recording their third and final LP, the mood was one of despair and disappointment. The resulting LP, Sister Lovers (also known as Third), though a somewhat disjointed effort, offered further proof of Chilton's formidable musical talents, especially on "Kizza Me," "Nightime" and "Holocaust," but remained in the can until years after the fact. Now, Rykodisc has released three essential Big Star CDs: a reassembled Third/Sister Lovers, properly

World Radio History





IN 'THE SHOW MUST GO ON' DEPT.: Seeing the Rollins
Band perform was no joke to the throngs of devoted fans
who showed up at Cal State Fullerton on April Fool's Day
for a free lunch-time show. Hundreds weathered torrential rains to see the band, fresh off a European tour
opening for the Red Hot Chili Peppers and currently
promoting their debut Victory Music release, The
End Of Silence. Pictured: one-time Black Flag
frontman Henry Rollins.

Jessica Altmar



SURF BENEFIT: Ex-Doobie Brother Michael McDonald is pictured during the blue-eyed soulster's recent performance at Santa Monica nightclub At My Place, held to benefit the Surfrider Foundation.



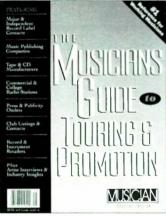
SUMMER DAY: Former disco diva Donna Summer is pictured receiving her star on the Hollywood Walk of Fame. Gathered around the veteran singer are Dick Clark and Mayor Tom Bradley.



BACKSTAGE PHOTO OPPORTUNITY: Capitol's the Cavedogs, who have just released a new album, Soul Martini, are pictured backstage during their recent performance at the Troubadour. Pictured (L-R): Cavedog Brian Stevens, manager Francine Stasium, ever-present Capitol President Hale Milgrim and Cavedogs Todd Spahr and Mark Rivers.



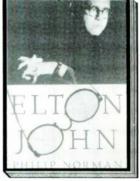
INTHE 'BETTER CAREER OPPORTUNITIES ARE BREAKING UP THAT OLD BAND OF MINE' DEPT.: Singer John Corabi, the leading candidate to take Vince Neil's recently vacated spot In Mötley Crüe, and Walt Woodward of Hollywood Records act the Scream stopped by the KNAC



AND THE LIST GOES ON: Musician magazine's special edition, The Musician's Guide To Touring & Promotion, includes valuable information for the aspiring musiclan-lists of A&R contacts, publishers, record companies, record manufacturers and a city-by-city wrap-up of regional clubs, radio, press, music and record stores. In addition to the useful lists, there is a section in which producers, players, programmers, publicists and promoters mouth off about what and what not to do to further your career. Retailing for \$5.95, this special issue is ideal for the aspiring, budget-minded musician. Available at Tower Records and some book and music stores. For more information, call (508) 281-3110.



SOULFUL RHINO: Rhino Records has released a great "best of" collection profiling the Chi-Lites. This vocal quartet, mainly a showcase for the songwriting and singing talents of Eugene Record, scored some of the best sweet soul hits of the Seventies-"Oh Girl" (recently remade by Paul Young) and their haunting masterpiece, "Have You Seen Her." But, along with their patented ballads, they could generate some thinking man's sweat on the dance floor—evidenced by their muscular 1971 R&B hit, "(For God's Sake) Give More Power To The People." Speaking of great soul packages, this month Rhino, capitalizing on their new distribution deal with Atlantic, inaugurates their Atlantic/Rhino reissue series with a virtual bonanza for soul fans—retrospectives on Wilson "The Wicked" Pickett, Solomon Burke, Clarence Carter and Percy Sledge (with an Aretha Franklin box set due later this year).



CAPTAIN FANTASTIC'S WILD RIDE: The new biography of the Liberace of rock, Elton John, is a riveting account of an insecure musical prodigy, Reginald Dwight, who left his classical training behind to become the biggest rock star of the Seventies. Philip Norman (author of the praised Beatles biography Shout!) offers new insight into the Elton John saga and balances the complex personality that is Elton-enormously generous and talented, short-tempered, abusive of alcohol and drugs and confused about his own sexuality, yet still finding the strength to emerge a survivor. With Elton himself praising this unauthorized 500-page tome, this book appears to be the best account of the Elton John saga to date, and the best we'll have until Captain Fantastic decides to write his own memoirs.

studios for an interview and a live acoustic performance of "Never Loved Her Anyway." Neither band's camp will confirm whether Corabi, who is currently writing and rehearsing with the Crüe, will permanently leave the Scream for the Crüe's greener pastures. Pictured (L-R): KNAC DJ Long Paul, KNAC Music Director Randy Maranz, Corabi and Woodward and KNAC's Stew Hererra.

MUSIC CONNECTION Ten Years Ago... Tidbits from our tattered past

STREET SERENADE: Jack Mack and the Heart Attack's last show at the Club Lingerie was halted by the Hollywood Fire Marshall, since the club was crammed to over twice its capacity. Undaunted, Jack and the boys continued playing outside on Sunset Blvd., before police halted the un-

usual encore.

STEELY SETTLEMENT: Steely Dan's Walter Becker has settled a lawsuit filed by the mother of a woman who died in January while allegedly living with Becker. An out-of-court agreement filed in Federal Court states that Becker has paid \$50,000 to the mother. The mother's lawsuit charged that Becker 'induced and persuaded' her daughter to live with him and was responsible for her addiction to "various dangerous drugs, including cocaine and heroin."

By Jonathan Widran

MR. BIG

Last year the *L.A. Times* featured a lengthy, well-researched piece on rock & roll, its legacy and its future. Its burning questions were—is it dying and can it survive in an era where every Top Ten song seems to feature either a rapper or a bunch of synthesizers? Then, at the end of '91, in their year-end "state of the major labels" survey, *Calendar* predicted a new year so bleak for Atlantic Records, that it said the company couldn't even come up with one band to keep your eye on.

Obviously, no one was paying much attention to the lovely little acoustic ballad "To Be With You," which was just about to enter the Top 100. And even though Mr. Big, the multi-faceted rock band performing the song, had done major tours with labelmates Rush and had released their second album, Lean Into It, the previous spring, there was no reason to believe it would ever be much more than a strong but under appreciated AOR radio act. But then, true to the industry adage that "no one can predict a hit," something amazing happened. Mr. Big started living up to its name and proved to a worried industry that a rootsy, non-heavy metal rock ensemble could smash through the Boyz II Men, the Shanices, the Tevin Campbells and Color Me Badds and become Number One for three consecutive weeks.



Paul Gilbert Pat Torpey Eric Martin Billy Sheehan

"When the song hit the *Billboard* chart, we thought, 'This is great, we've finally crossed over,'" recalls bass player Billy Sheehan during a recent phone interview from Detroit, a pit stop on the band's latest tour. "So, first we're at #80, then came #53—what a jump, right? When we went from #53 to #24, we were blown away. We'd been through so many ups and downs, it was amazing how fast things were changing."

Making the leap from obscurity to MTV's top-requested band is all the more amazing when you consider that "To Be With You" (jokingly referred to by Sheehan as our "sit around the campfire tune") was written by lead singer Eric Martin over five years ago (before the band formed) and that he never intended to include it on a Mr. Big album. He always loved the song, written about an experience he had when he was thirteen and had the hots for a 20-year-old girl who was always being mentally abused by her boyfriends. It's just that he didn't feel its mellow, sing-along strains fit Mr. Big's trademark harder rock edge. The liner notes on Lean Into It even

say, "Eric's still shocked that the rest of us dig this song so much."

"I had recorded it on a rehearsal tape," Martin says, "and (drummer) Pat Torpey and (guitarist) Paul Gilbert heard it and thought it would be fun to do an acoustic recording of it at the last minute. It's just a three-chord, four-chord song, but Paul came up with a brilliant acoustic solo on it. To me, it sort of soothes the savage beast on the record. Not that we're metal or anything, but the song is like fresh air."

Collectively and individually, Mr. Big's feelings at the moment range from "great relief and gratitude" (Sheehan) to the idea that "the whole thing is really like a miracle" (Martin). But don't go and get the idea that the "miracle" happened when a couple of kids out of school happened to catch the eye of someroving A&R exec looking for fresh, young blood. The powers that be at Atlantic may have gotten some hip and refreshing music out of the deal, but a lot of toil and experience went into the mix before Mr. Big found its "overnight" success.

When Sheehan remarks that "I wouldn't trade my wisdom for youth," he's remembering the more than 4,000 live shows he's done in numerous bands, both successful (David Lee Roth's tours) and "the ones in bars where I've inhaled enough secondary smoke in my time to have been a real smoker!" He also recalls a string of bass clinics, instructional videos and having been named "Number One Rock Bass Player" four times by Guitar Player magazine.

Guitarist Paul Gilbert is the baby of the bunch, but at 25 he's had his share of musical education, both formal and by trial and error. Moving from Pittsburgh to L.A. right out of high school, he studied and then taught at GIT, before establishing a name for himself on the L.A. club scene as a member of Racer X for his guitar-god-in-the-making chops and for his unique way of alleviating boredom by playing with a cordless power drill, something he still does with Mr. Big (one legendary episode found the drill getting stuck in his hair in front of 15,000 people in Atlanta!).

Sheehan knew of Gilbert through Racer X,

and after his tenure with David Lee Roth, approached the power drill king to form a band. Both knew of Eric Martin, well-known Bay Area vocalist who had recorded numerous albums as both a solo artist and as leader of the Eric Martin band, and were intrigued by the voice which Boz Scaggs once described as "a cross between Gladys Knight and Paul Rodgers." Sheehan called Martin, who liked the ideas proposed to him, and the two began writing songs immediately. The final piece in the Mr. Big puzzle was drummer extraordinaire Pat Torpey, an old friend of Sheehan's who proved his diversity to the rock world on tours with Ted Nugent, Belinda Carlisle and Robert Plant.

The ensemble was now together, founded upon the idea that "there is no Mr. Big in Mr. Big" and stylistically rooted in what Sheehan describes as "that late Sixties, early Seventies, blues-based rock & roll, with no limitations, and featuring rock, but with harmonies courtesy of Eric's soul sensibilities, a la Crosby, Stills & Nash and Three Dog Night." Among the other influences that the bassist cites as being in Mr. Big's melting pot are Zeppelin, Spooky Tooth, Humble Pie and Free. "We do all kinds of music, diverse genres, because we can. Mr. Big is four widely different individuals with distinct tastes, but those tastes all fall together," he adds.

Take four well-oiled musicians, get them on a major label, record an album with solid rock

tunes and the industry as well as the public are bound to turn their heads. Only when Mr. Big's self-titled debut came out in 1989, it didn't happen this way—more proof to the theory that getting signed is only half the battle.

"I absolutely loved the first album—still do, in fact—and when it didn't take off, yes, we were discouraged and disheartened with the industry," Sheehan says. "You grow up thinking, if you do a good record, success will follow, but it didn't happen that way."

So what did happen, then?

"I think if we had recorded the same songs after the Rush tour, it might have been a whole different ballgame," he continues. "It seemed there were millions of bands released in 1989. Just in the B section alone—Badlands, Bad English. We didn't get any Top Forty attention, and real rock fans don't always have the time to sift through the new albums, just as radio programmers and MTV get too much material and can easily overlook a newcomer. So we got lost in the cracks somewhere."

The 150 or so live shows did wonders to tighten the band's resolve to tough out the initial less-than-glowing reception. As Martin states, "After more than a year together on the road, we know all sides of each other. We learned that we all had stock in the band." And Sheehan is proud of the fact that Mr. Big

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PAUL GILBERT: GUITAR HERO

By Jonathan Widran

Anyone who's heard Mr. Big's Number One hit, "To Be With You," knows that besides that irrepressible hook, the real charm of the song lies in that stunning acoustic guitar solo, courtesy of young guitar god Paul Gilbert. Gilbert's rise from his stint as axe-man for local L.A. clubbers Racer X to the top of the charts is a dream from which all local guitarists can no doubt gain valuable inspiration. What follows is MC's pocket guide to all you ever wanted to know about one of rock guitar's top new young forces:

Age: 25

Hometown: Greensburg, PA Started playing: Nine-years-old First guitar: Gibson Les Paul

Biggest influences: Beatles, Led Zeppelin, Aerosmith, Ted Nugent, Todd Rundgren, Beach Boys, Eddie Van Halen, Rolling Stones. Cheap Trick,

First song ever played: "25 Or 6 To 4"
First live performance: "Cat Scratch Fever,"

6th Grade Talent Show Early bands: Tau Zero, Giant Moved to L.A.: 1984

Racer X formed: 1984

Musical education: Guitar Institute of Technology, Hollywood—hired as an instructor upon graduation

Guitars used: Epiphone Olympic through Marshalls (Racer X), Ibanez RG750 through Marshalls, modified by Lee Jackson (Mr. Big)

Favorite guitar: White Ibanez with black Fholes and reverser head stock.

Trademark: Playing guitar with cordless electric drills

Most awe-inspiring guitarist: Alex Lifeson (Rush)
Favorite hobby: Playing in L.A. cover band
Electric Fence

Writing solos: "I do anything I have to. The guitar melody on 'Green Tinted Sixties Mind,' for instance, just fell out of the sky and hit me on the head, and I discovered gravity. That's the best way, the Isaac Newton approach! But it's not always that easy. Nothing I tried for the solo on 'A Little Too Loose' seemed to work. I wanted to do more of a composition kind of solo, so I went back to the Beatles and looked for a similar groove. The rhythmic nuances of two notes on 'Yer Blues' inspired me to take that line and come up with a way of playing it that was real hard, using three strings. I wanted it to sound like I was struggling. I did all the downstrokes and really hit it hard."

Advice: "Learning how to play in a club is the best education anywhere. Being part of a band is so important, different from any other way to learn. Don't worry about practicing in your room. Playing in front of people, you learn priorities. If you study guitar real seriously from books or tablature, it's hard to know what's important. It's so much easier to do things than think about them. If you jump in the water, you'll learn to swim. Same thing with joining a band. Whatever you choose to do, do it with conviction. As we say, Lean into

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ASK YOUR DEALER FOR A DEMO TODAY

Record Company Promotion at Work

By Clark Benson

Promotion, in most cases, means anything organized to draw attention to a product, company or cause. Not so in the record biz. Major label promotion departments are there for one reason: airplay.

Well, maybe it's not quite that simple. They do work on non-radio promotional events and provide support for touring acts. But labels have sales, marketing and publicity departments to take care of media, retail and other such outlets, leaving promotion people responsible for the most important factor in a record's success—making sure it gets played on the radio.

Promotion is most important at CHR (Contemporary Hit Radio—Top 40), whose listeners are less inclined to become interested in acts through other means, like the music press or concert settings, and therefore will base purchasing decisions entirely on the hit songs they hear on the radio. "CHR is the mass appeal," says Elektra National Promotion Director John McHugh. McHugh estimates that CHR promotion at Elektra occupies about 35% of the label's promotion efforts, with the rest spread out among AOR, AC, Urban and Alternative departments geared to interact with each other in an attempt to break a record in a number of formats.

Alternative, metal and unknown AOR acts need to be broken without the insurance of certain airplay, but it is the promotion department's job to build some. If a band is generating a buzz through live performances and good press, the promotion department will first concentrate on the regional markets with the biggest fan bases and try to spread popularity out from there. Peter Napoliello, Senior VP/Promotion at Geffen, uses a "surround and conquer" technique when this is the case: "If the big stations aren't playing our record, we will concentrate on the little fish until the groundswell is such that the big ones cave in."



John McHugh National Promotion Director Elektra Records

"...a mutually beneficial relationship with a program director definitely helps."

This also works when trying to pick up CHR airplay for bands that don't fit the tight constrictions of the format. Napoliello cites Tesla as the best example of this. "'Signs' had three things going against it: It was acoustic, it was a song that had already been done and it was a live recording. Hell, there hasn't been a live recording that got serious CHR airplay since Frampton Comes Alive. But when its AOR base kicked down the door at Top 40 like a battering ram, program directors came back to us and said, 'You were right.' Something like that builds credibility for your next shot."

Major labels generally have three or four national promotion directors for given regions of the country, who, in turn, have local people to cover big cities and their surrounding smaller markets. While it is the job of the locals to maintain relationships with the stations in their area, national directors cover them, especially when special tracks or albums need to be pushed or a particularly powerful station convinced.

The reality is that there is a glut of product vying for limited airtime, and obviously, a label cannot promote all of its releases in the same way or with equal vigor, making any given promotional campaign subjective to the whims of the marketplace.

So, unless a record has "legs," a promotion department will drop its push for a song or album as soon as it appears to stall so that more time can be devoted to other projects. Elektra's McHugh says that, to a point, radio tells them when this happens: "Program directors let you know when there is no more reaction to a song, when the calls aren't coming in and when their research sheets indicate a cut has dried up."

In the constant flux of the music business, long-standing relationships between promo people and program directors survive numerous promotions and shifts at labels and radio stations as each watches (and possibly helps) the other's careers rise on a parallel level. Geffen's Napoliello laughs, "I can remember when a particular guy was program director at a non-reporting station and only a few record people, including myself, were paying any attention to him. Well, time goes by and we both move up in the business to the present, where it turns out that by basically doing my job ten years ago, I have total access to a friend who is now not only operations manager and program director at one of the largest CHR stations in the country but also a consultant for other stations."

Of course, record promotion has more than its share of "you-scratch-my-back-l'llscratch-yours" relationships; they are the essence of the job. McHugh sums it up best by quoting Tom Wolfe, "It's called 'loading up the favor bank' at crunch time. Ultimately, the product has to sell itself, but a mutually beneficial relationship with a program director definitely helps. If you help a station out with something they need, say a connection in sports or with a movie personality, they will remember the favor." Along the same lines, getting a label to send 50 copies of an album for a giveaway isn't usually a problem if a station is playing it in heavy rotation, and it is certainly not unheard of for a label to buy advertising time on a station that is playing their artists

"If you have a relationship, you can at least get a program director on the phone," agrees Terry Anzaldo, RCA's Director of National Promotion, West Coast. "If you have a really good relationship, it may mean that extra edge when a program director has one slot left to choose between two records he likes equally." At the same time, though, Anzaldo feels that buddying up to program directors can only get you so far. "The great station programmers are more concerned with their audience than any record company influence, and a good promo person has to respect that. A hit song still has to have it in the grooves."

What kind of personality does it take to do promotion? Geffen's Napoliello stresses likability, enthusiasm, honesty and serviceability as the most important factors. "A weak promo person is an egomaniac looking to get laid, pick up free T-shirts and all that extra crap."

Persistence is the other important factor. Radio program directors only have so much time to listen to the 20 to 100 new releases they receive each week. Even worse, in this age of safe, advertiser-driven programming, some weeks a station may only add two or three songs. It's easy to imagine the frustrations promo reps face trying to get a hot, unknown band added the same week new singles arrive from Michael Jackson, Bruce Springsteen and Mariah Carey. But it's their job to try and make enough of an impression anyway, hoping a slot may open up the next week.

At any rate, record promotion isn't shuffling paperwork all day. A local promo rep, for example, has to keep in contact with each station in his or her region on a weekly and, at times, daily basis, in addition to working with artists and management on tour dates



Peter
Napoliello
Senior VP/Promotion
Geffen Records

"...we will concentrate on the little fish until the groundswell is such that the big ones cave in."



Terry Anzaldo National Promotion Director RCA Records

"The great station programmers are more concerned with their audience than any record company influence."

and other promotional appearances or events. Promo people also travel regularly to radio stations and industry conventions to meet with program directors in person to play them new tracks. Then, of course, the promotion person has to *entertain* all these radio people, artists and managers. To some it may seem like a dream job, which it is, if you've got the 24-hour-a-day personality to handle it.

"Sure there's pressure. It's not all glamour and glory," says Anzaldo, "It's a multi-million-dollar business...in the long run, promotion departments can make or break a career, and there is obviously going to be pressure from the powers-that-be. But you just gotta take it in stride. At this point in my life, I can't think of anything I would rather be doing."

The best promotion people also know their music, and more importantly, know how that music may fit into a station's format. A strange paradox exists in radio programming today: While stations don't like to be the first to take a chance on a song, neither do they want to be the last to pick it up. This means a well-informed promo rep can sell a program director on a song by mentioning similarly formatted stations across the country who have picked it up, or showing how the song is gaining momentum at smaller stations in his region.

Sometimes specific promo reps or station programmers can almost singlehandedly make a song take off. Anzaldo cites Stevie B as an example, "The label had chosen another single, but one or two stations were playing 'Because I Love You,' which they liked better. I happened to agree with them and fought for a change. When the people upstairs saw the response 'Because I Love You' was getting from these stations, they switched it and rush-printed new copies the day before the other track was supposed to go out to radio. It ended up going Number One."

Obviously, instinct can play a powerful role in the success or failure of a given promotional campaign. Even in this heyday of corporate radio, nothing is cut-and-dried, as success stories like Nirvana and Ugly Kid Joe make us constantly aware. The relationships between record labels and the public are far from predictable, and a promo person who can consistently navigate a paththrough these intangibles is one of a label's most valuable assets.





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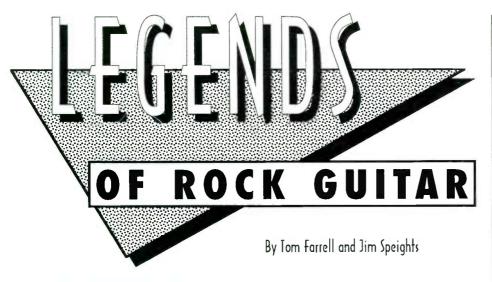
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Ever since the Muse gave birth to the loud, wailing brat called rock & roll, the responsibility for carrying its message from generation to generation has fallen squarely on the shoulders of the guitarist.

Music Connection has compiled a listing of ten virtuoso guitarists and has elicited from them some very important career stats that make for enjoyable reading.



Bands played in: Neil Christian, Yardbirds, Led Zeppelin, the Firm, solo artist

Years playing guitar: About 35 years

Influences: Too many to mention

Formal training: Basically self-taught

Favorite guitars: '59 Gibson Les Paul, Fender Strat, Gibson SG Doubleneck

First live appearance: On a skiffle show when he was 12-years-old

Honors: Numerous awards from international fan and music magazines including Best Rock Guitar Player-- '77 & '78 from Guitar Player magazine; Member — Hall of Fame for Guitar For The Practicing Musician; Inductee into the Rock & Roll Hall of Fame



Bands played in: Smile, Queen, Starfleet Project, solo work

Years playing guitar: About 30 years

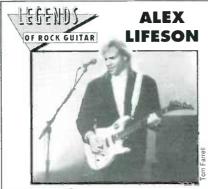
Influences: Lonnie Donnegan, Buddy Holly, Jimmy Page, Jeff

Formal training: Basically self-taught

Favorite guitars: His own self-built, one-of-a-kind guitar

First live appearance: With the Others in 1964

Honors: Some awards from various international fan and music



Bands played in: Rush

Years playing guitar: About 30 years

Influences: Eric Clapton, Jeff Beck, Jimi Hendrix, Jimmy Page

Formal training: Studied some classical guitar, but basically self-

Favorite guitars: Gibson 335, Gibson Les Paul, Fender Strat. Currently using a Paul Reid Smith

First live appearance: With Rush in '68, in the basement of a Toronto church

Honors: Numerous acolades, including the Musicians Institute Lifetime Acheivement Award, Best Rock Guitar Player—'84 from Guitar Player magazine; Hall of Fame from Guitar For The Prac-



Bands played in: Steeler, Rising Force, Alcatrazz, solo projects.

Years playing guitar: 22 years

Influences: Jimi Hendrix

Formal training: Self-taught

Favorite guitars: '56 Fender Strat

First live appearance: When he was 9 years old, in Sweden.

Favorite guitarist today: Allan Holdsworth

Honors: Best Rock Guitarist—'85, Best Guitarist—'85 from Guitar Player magazine; Hall of Fame for Guitar For The Practicing Musician; Best Guitar Album-'85, Best Instrumentalist-'85 from Guitar For The Practicing Musician

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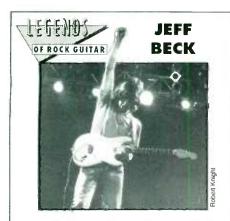
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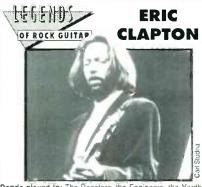
Bands played in: Yardbirds, Beck, Bogert & Appice, Jeff Beck Group Years playing guitar: About 32 years

Formal training: Some plano instruction, but essentially self-

Favorite guitars: Gibson Les Paul, 53 Fender Telecaster, Fender Strat

First live appearance: With the Del-Tones (his garage band) in

Honors: Best Overall Guitarist-76, Best Rock Guitarist-75 & '76 from Guitar Player magazine; Hall of Fame for Guitar For The Practicing Musician; Inductee, Rock & Roll Hall of Fame



Bands played in: The Roosters, the Engineers, the Yardbirds, John Mayall and the Blues Breakers, Cream, Blind Faith, Derek and the Dominoes, solo

Years playing guitar: 31 years

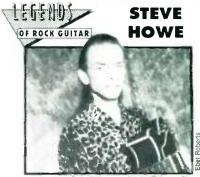
Influences: Robert Johnson, Muddy Waters

Formal training: Self-taught

Favorite quitars: Fender Strat, Gibson ES 135

First live appearance: With the Roosters in Richmond, U.K., 1963

Honors: Best Vocalist Grammy-91, Best Rock Guitarist-71, 72, 73 & '74; Best Overall Guitarist-'73; Best Electric Blues Player-80. '81 & '82 from Guitar Player, Hall of Fame for Guitar For The Practicing Musician, Best Blues Guitarist—'87, '91 from Guitar For The Practicing Musician, Rock & Roll Hall of Fame inductee



Bands played in: The Syndicats, the In Crowd, Tomorrow, Bodast, Yes, Asia, GTR, ABW&H, various solo projects

Years playing guitar: About 30 years

Influences: Clapton, Beck, Vivaldi, Bach

Formal training: Self-taught

Favorite guitars: Gibson ES 175 hollow body electric

First live appearance: With the Syndicats, in the mid-Sixties

Favorite guitarist today: Steve Morse & Eric Johnson, among others

Honors: First guitarist to win the Overall Best Player category in Guitar Player's reader's poll for five consecutive years; Overall Best Guitarist in Melody Maker, for two years straight; '72 Songwriter's Guild Golden Merit Award for "Roundabout"; Best Guitar Album award (reader's poll)—'86 from Guitar Player





Bands played in: Enervantes, Cry, Copernicus, Scorpions, UFO,

Years playing guitar: 27 years

Influences: Leslie West, Jimmy Page, Jeff Beck, Rory Gallagher

Formal training: Basically self-taught

Favorite guitars: Gibson Flying V, Performance V

First live appearance: With Enervantes (featuring Kluas Meine) when he was eleven-years-old in Sarstedt, Germany

Favorite quitarist today: Eric Johnson, Vinnie Moore

Honors: Some awards from various fan and music magazines.





Bands played in: Carole King, Cat Stevens, Christopher Cross, solo

Years playing gultar: 27 years

Influences: Wes Montgomery, Hendrix, Clapton, Beck, Chet Akins

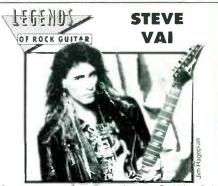
Formal training: Some piano and a lot of guitar

Favorite guitars: The Virginian (his '54 Fender Strat)

First live appearance: At the 13th Door in Austin, Texas, when he was 13-"I felt like I would pass out!" he says.

Favorite guitarist today: Pat Metheny and a host of others

Honors: Grammy for Best Rock Instrumental-'92; Best Overall Guitarist - 92 from Guitar Playermagazine Reader's Poll; Reader's Choce Instrumental Guitarist of the Year—'92 from Guitar For The Practicing Musician; Austin Music Awards for Best Acoustic Guitarist. Electric Guitarist and Musician of the Year-92



Bands played in: Frank Zappa, Alcatrazz, David Lee Roth,

Years playing guitar: 18 years

Influences: Jimmy Page, Jimi Hendrix, Jimmy Page

Formal training: From Joe Satriani, who was also a big influence

Favorite guitars: Ibanez Jem and Universe

First live appearance: At a high school dance when he was 14

Favorite guitarist today: Joe Satriani and Jimmy Page

Honors: Quadruple Crown Winner — '90 from Guitar Player, Best Guitarist, MVP, Best Solo-'90 from Guitar World, MVP-'89, Best Rock Guitarist-'87, '89, '90, Best Instrumentalist- 90, Best Solo-'90, Best Album-'90 and member Hall of Fame for Guitar For The Practicing Musician

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Comments/Specialty: 1984GIT grodu-ote. Potient instructor, 20 years playing experience in clubs, studio, jingles, etc.

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BILL WHITE ACRE

(818) 500-7464 Basic Rate: Call for rates Housecolls: No Clients: All levels

Comments/Specialty: Bammagazine/ KLSX Guitarist of the Year, 1989. Best Electric Guitarist in 1990, guitarist and vocalist for Big Planet. Customized in struction for your skills and interests. All levels, all styles, acoustic and electric. Study, soloing, songwriting, theary, ear training, finger picking, flot picking, bottleneck slide and alternate tunings.

CURT ANDERSON

Garden Grove, CA (714) 537-5870 (Moody Music) Bosic Rate: \$11 per 1/2 hour Housecalls: No Clients: All levels Comments/Specialty: Specializing in advanced rock lead guitar.

□ DAVE ASKREN

Marino del Rey, CA (310) 398-9689 Basic Rate: Coll for specifics Housecalls: Yes Clients: Beginners through advanced Comments/Specialty: Former Berklee School of Music faculty. 15 years pro-fessional experience. All styles. Songs, theory, technique, to suit the individual

■ BAKER'S MUSIC LESSONS 6226 Santa Monica Blvd

Hollywood, CA 90038 (213) 469-7753 Basic Rate: \$20/hour Housecalls: Yes Clients: Beginners to advanced, omo-teur and professional Comments/Specialty: Stressing music fundamentals in all styles.

☐ JEAN-MARC BELKADI

(213) 871-1892 Basic Rate: \$25 for 1-1/2 hours Housecalls: Yes, for additional charge Clients: All levels

Comments/Specialty: Have worked with Joe Pass, Robin Ford, Frank Gambale, Scott Anderson, Al DiMeola, John Scolield, Tal Farlow, Paul Gilbert, Lorry Coyle. 10 years teaching experience Harmony, improvisation and technical aspect of the instrument.

☐ STEVE BLOM

Glendole, CA (818) 246-3593 Basic Rate: \$25/hour Housecalls: Yes Clients: Open to students of all levels Camments/Specialty: I find out what each student wants to do and try ta ge him/her there. I do preparations fai work as a studia musicion and as a live performer in Los Angeles. I use my experience as a perfarmer and sessian player in all styles of music to judge what they need. Mare information is available fram my Pro Players ad.

☐ ALEX BOGARTZ

N. Hollywood, CA (818) 994-0456 Basic Rate: Call for fees Housecalls: Yes Clients: Beginners to professional musi-

cions Camments/Specialty: All styles

☐ CHRIS CHAPMAN

Seal Beach/Long Beach orea (310) 493-1545 Basic Rate: \$7 per 1/2 hour; \$11/

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Comments/Specialty: Graduated from

Cal State Long Beach with degree in music. Emphasis on clossical but also rock and blues. Music theary, etc

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3131 S. Figueroa Los Angeles, CA 90007 (213) 743-5252 Basic Rate: Call for information Housecalls: No Comments/Specialty: Instructor is Kenton Youngstrom

□ JIMMY CRESPO

Los Angeles, CA (310) 837-8920 Basic Rate: \$30/hour Housecalls: No Clients: Any level Comments/Specialty: Various styles

□ ANTHONY CUTUGNO

N. Hollywaod, CA (818) 766-2195 Basic Rate: \$15/hour Housecalls: Yes Clients: All levels; beginner, intermediote or professional Comments/Specialty: Specialize in blues and rock. An organized program to moximize your dollar and unlack your potential

□ SAM DRUCKER

W. Los Angeles, CA (310) 826-9117 Basic Rate: Coll for rates Housecolls: No. Clients: Any level welcome Comments/Specialty: Specialize in composition skills. Organized and po-

☐ FAUNT SCHOOL OF CREATIVE

MUSIC (GUITAR PROGRAM) 12725 Ventura Blvd., #G Studio City, CA 91604 (818) 506-6873 Basic Rate: Full rate, \$75; Accelerated Music Mastery Association membership role, \$52 Housecalls: No

Clients: Students have played with Paul McCartney, Ice House, Jomes Brown, Michael Jackson, Cher, Rod Stewart, Jeff Lorber, Diana Ross, Little Feat, Richard Marx, Roxy Music, George Horrison, The N.Y. and L.A. Philhormonics, Billy Idol, Natalie Cole, Johnny Mathis, Eric Burdon, Ronnie Laws, Jockson Brown, Linda Ronstadt, Jady Watley, Roy Charles, the Beach Boys, Dovid Byrne and many others. Comments/Specialty: For professionals and aspiring musicians, aur unique, flexible schedule, one-on-ane programs have been producing rove results far 17 years. Students really learn to play the music they hear in their head.

") MARC FERRARI

Van Nuys, CA (818) 377-5293 Basic Rate: Call for rotes Housecalls: No Clients: Beginner to advanced Comments/Specialty: Credits include the movie Woyne's World and 5 album credits. Theory and sangwriting.

☐ KEITH FOELSCH

Anaheim, CA (714) 630-2635 Basic Rate: \$10 per 1/2 hour Housecalls: No

Clients: From beginner to advanced Comments/Specialty: GIT graduate, Los Angeles professional for 12 years.

□ PETE FOXX 3509 Venice Blvd.

Los Angeles, CA (213) 734-3342 Basic Rate: Coll for rates Housecalls: No Clients: Taking beginners to professionals; adults ad children Camments/Specialty: Electric and ocoustic guitar, electric bass. Pop, rock, jazz, classical and gospel.

⇒ BRETT GARSED

Los Angeles, CA (310) 207-5836 Basic Rate: \$25/hou Housecalls: Yes, \$35/hour Comments/Specialty: Specialize in rock/fusion. Album credits include Cen-trifugal Funk and others.

I MIKE GRANAT

Long Beach, CA (310) 434-4987 Basic Rate: \$20/haur Housecalls: No Clients: All oges, all styles
Comments/Specialty: Berklee College of Music graduate. Specializing in heavy metal. Currently teaching over 50 stu-dents per week. No B.S. method to help you play the way you wont to ploy.

□ IGOR GRIGORIEV

Los Angeles, CA (213) 482-8658 Basic Rate: \$25/hou Housecalls: No Clients: All different levels Comments/Specialty: Mojored in guitar. Teaching at McCobe's Guitar Store. Hos 4 CD credits. Profiled in Guitar Player and Acoustic Guitar magazines. Teaching classical, rock and jazz gui-

☐ GROVE SCHOOL OF MUSIC

14539 Sylvan St. Van Nuys, CA 91411 (818) 904-9400 Basic Rate: \$265 per 10-week course (20 hours, no private instruction) Housecalls: No

Clients: Students ore screened by counselors

Comments/Specialty: Extensive variety of classes for both part-time and fulltime students. All instructors have extensive professional experience.

□ HASON MUSIC CENTER 1949 W. 73rd St. Los Angeles, CA 90047 (213) 753-3362 Basic Rate: \$10 per 1/2 hour Housecalls: No Clients: Accepting beginners to advonced players

Comments/Specialty: We produce professionals. Specializing in improvisa-

TUAN DIVAD

(818) 345-2822 Basic Rate: Call for rates Housecalls: Yes Clients: Intermediate to advanced Comments/Specialty: Specializing in blues, jazz and music theory.

DARREN HOUSHOLDER Sherman Oaks, CA

(818) 905-8480 Basic Rate: \$30/hour Housecalls: No Clients: Beginner to very advanced Comments/Specialty: Berklee College of Music graduote and former faculty. GIT instructor. Shrapnel recording artist. College music theory meets modern

JASON JAMES

W. Hollywood, CA (213) 913-3832; (213) 303-8565 (pager) Basic Rate: \$20/hour

Housecalls: Yes, additional charge depending on distance Clients: I accept any kind of student who

is open-minded and willing to stort from the basics

Comments/Specialty: I begin with the basics of music theory to teach how to read in order to provide a steady foundation to develop on.

🗅 ED KRZYZANIAK Hollywood, CA (213) 466-1163

Basic Rate: \$20/hour Housecalls: Yes Clients: I've taught people from all ages, all styles and all levels of experience Comments/Specialty: Degree in Music Education from Michigan's Delta College, MIT Guitar Program groduate. Signed recording artist. Experienced session player. I customize the lessons to suit each individuals needs.

→ ADAM LEVINE

Studio City/N. Hollywood (818) 761-9177 Basic Rote: \$30/hour Housecalls: No Clients: No beginners, only serious students need apply

Comments/Specialty: Teoch theory,
jazz, fusion and rock. Guitar Program
director/instructor at Grove School of

→ LOS ANGELES MUSIC & ART SCHOOL

3630 E. 3rd St

Los Angeles, CA 90063 (213) 262-7734 Basic Rate: Private instruction, \$8 per 1/2 hour for children; \$11 per 1/2

hour for adults Housecalls: No

Clients: Beginners to odvanced Comments/Specialty: Community mu-sic school with three guitor instructors.

D KEITH LYNCH (818) 405-8933

Basic Rate: \$25/hour Housecalls: Yes, for additional charge Clients: Beginning through advanced Comments/Specialty: 18 years teach ing experience. I teach you what you want to learn. Presently working with Bill Ward (drummer of Block Sobbath).

CEAN MANNING

(818) 761-2688 Basic Rate: \$22/hour Housecolls: Yes, for additional charge Clients: Accepts beginners to complete professionals. Former students include tap professionals Camments/Specialty: Tuition fram rock, folk, jazz and blues including all theory, harmany and reading, in addition to

SERGEL MARKIN

songwriting.

11707 Montana Ave. Brentwood, CA 90049 (310) 471-5636 Basic Rate: \$15-20/hour Housecalls: Yes Clients: Students ronge from beginners to advanced, omateurs to professionals Comments/Specialty: Fourteen years of teaching experience. Specialize in

☐ MICHAEL McBROOM

Whittier, CA (310) 945-5961

Basic Rate: \$50/month, 1 lesson per week

Housecalls: No

Clients: Beginners through advanced Comments/Specialty: My specialities are classical guitar and the application of classical technique and theory to a variety of playing styles. I have over 25 years of experience on bath electric and ocoustic guitar and over 10 years teaching experience.

TISEAN MAGRAW

1341 Stanford St. Santa Monica, CA 90404 (310) 453-7736 Basic Rate: \$20/hour Housecalls: Yes Clients: Prefer serious, classical quitar

Comments/Specialty: 10 years teaching experience. B.A. in classical guitar. Prefer classical but can teach in all

TONN MIZENKO Sherman Oaks, CA

(818) 783-1405 Basic Rate: Call for rates Housecalls: No

Clients: From beginning to advanced. All age groups welcome
Comments/Specialty: Bachelors of

Music, Berklee College of Music. Featured spotlight ortist in *Guitar Ployer* magozine. 10 years teaching experience. Professional, working musicion. All styles, rock & roll, blues, jozz, country, tolk. Music theory, sight reading,

□ PAUL MURPHY Santa Monico, CA

(310) 396-2123 Basic Rate: \$25/hour Housecalls: Yes Clients: Any kind of student, beginners

Cinems: Any kind of student, beginners are welcome
Comments/Specialty: Berklee College of Music groduote. Over 10 years teaching experience. Very versatile in oll styles.

🗅 MUSICIANS INSTITUTE (GIT)

1655 McCodden Pl. Hollywood, CA 90028 (213) 462-1384; (213) 462-6978 (FAX) Basic Rate: Call for information Housecalls: Call for information Clients: Graduates include Paul Gilbert, Frank Gambale, Jennifer Batten, Scott Henderson, Norman Brown, Mike Word, Johnny Colt, Tommy Coradonna, Oscor Cartaya, Laurence Cottle. Comments/Specialty: Private guitar in-structor referrals in all styles and levels. 3 month, 6 month and full year pra-

grams avoilable. Specialize in contem-

porary styles. Guest ortist concerts and

MUSIC GUITAR INSTRUCTORS

Los Angeles, CA (213) 382-5831 Basic Rate: Call for rates

Housecalls: Yes Clients: All levels, all styles, for guitar

and bass instruction
Comments/Specialty: Former member of number one rock act in Europe. 18 years teaching experience. Children

HAL OPPENHEIM

Sherman Oaks, CA (818) 784-2307 Basic Rate: \$20/hour

Housecalls: Yes, for additional charge Clients: All ages and all levels welcome

Client list includes many professional performers in the entertainment indus-

Comments/Specialty: I offer a money-back guorentee. I have many major label credits that have appeared on the chorts. Studied and played with many major top level players.

DANNY PARKER

Tarzana, CA (818) 344-8658

Basic Rate: \$20 per 45 minutes

Housecalls: Yes

Clients: Accepts beginners to odvanced, all ages

ments/Specialty: Specialize in rock and blues. Heavy on technique, speed and theory for electric guitar.

⊒ JON PILEGGI

Santa Clarita/Saugus (805) 251-1287 Basic Rate: \$10 per 1/2 hour Housecalls: No

Clients: Intermediate to advanced only Comments/Specialty: Jazz, rock and blues. 10 years teaching expereience, 20 years playing experience.

□ STEPHEN PRESLEY

5191 Strotford Ave. Westminster, CA 92683 (714) 894-1942 Basic Rate: \$25/hour Housecalls: No.

Clients: Works well with beginning to

intermediate students.

Comments/Specialty: 24 years playing experience. Specialize in rock music. Unique teaching technique. Includes use of drum machine and four track recorder to develop timing and dynamics. Focus is on expanding playing obilities and technique, lead and rhythm, performance tips.

JUAN CARLOS QUINTERO

South Boy (310) 318-0541 Basic Rate: \$35/hour Housecalls: No

Clients: Clients ronge from actors to singers, from professional and amoteur

Comments/Specialty: Bachelors of Music from Berklee College of Music. Specialize in jazz, rock, Latin and funk.

WILL RAY

Rurhank, CA (818) 848-2576 Basic Rate: \$40/hour Housecalls: No.

Clients: Intermediate through odvanced Comments/Specialty: Specialize in country/blues. I like to teach guitar from the right side of the brain. I promise not to beat the students. Established ond experienced session player and pro-

△ JEFF RICHMAN

(213) 464-4492 Basic Rate: Call for rotes Housecalls: No Clients: All types of students Comments/Specialty: Four solo albums, toured and recorded with major acts On faculty at Grove School Of Music

Electric guitar, jazz fusion, rock and

☐ JONATHAN SACHS

Santa Monica, CA (310) 392-2154 Basic Rate: Call for fees Housecalls: No Clients: Coll for references Comments/Specialty: Patient, skilled instruction at all levels. Blues, jozz, rock ond clossical.

☐ RON SACHS

11961 Gary St. Garden Grove, CA 92640 (714) 636-0528 Basic Rate: \$20 per 1/2 hour Housecalls: Yes

Clients: Beginners to advanced Comments/Specialty: Specialize in advanced lead guitar techniques with 12 years teaching experience.

□ ARNOLD SCHMIDT

N. Hollywood, CA (818) 753-9512 Basic Rate: \$20/hour Housecalls: No Clients: All levels

Comments/Specialty: I teach rock, metal and blues, all levels. Private lessons. GIT graduate. 14 years playing and recard-

□ DAMIR SIMIC/SHIME

1147 E. Broadway, #181 Glendale, CA 91205 (818) 543-1640 Basic Rate: \$15/hour Housecalls: No.

Clients: From beginners to advanced

Comments/Specialty: Warner Bros. recording artist, endorsed by Robin Guitars, S.I.T. Strings and ADA. I'll teach you everything you need to know to become the next guitar hero.

□ KAY SMITH

Woodland Hills, CA (818) 347-8443 Basic Rate: \$25/hour Housecalls: No Clients: Beginner ond intermediate
Camments/Specialty: Specialize in pop

□ SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC

Sun Volley, CA (818) 767-6554

Basic Rote: Fees per quorter, 12 weeks in 1 quarter. 1 45-minute lesson per week, \$315/quarter. 1 60-minute les-son per week, \$420/quarter. Lab fees \$55/quarter.

Clients: Preparatory in jazz and classic guitar all the way through full Bochelor

of Music degree program.

Comments/Specialty: Choirman Richard Taesch. Special Braille music program for blind students with computer ranscribing services. Special jazz improvisation labs are available on the intermediate and advanced level.

」JOHN TAPELLA

(818) 506-6412 Basic Rate: Call for rates Housecalls: No Clients: All levels Comments/Specialty: Rock, metal and classical. Transcriber for Vinnie Moore. Author of Challenge The Masters

TI PHILIP TRAMMELL

Cerritos, CA (310) 866-6845 Basic Rate: \$20/hour Housecalls: Yes Clients: All students, all ages Comments/Specialty: Degree in classical guitar. All variations of guitar, rock

COTT VAN ZEN Hollywood, CA

(213) 654-2610 Basic Rate: \$35/hour Housecalls: Yes, for 3 hour minimum plus expenses Clients: Accepts all students that are willing to learn

Comments/Specialty: Mental attitude focus and concentration, harmony and theory, odvonced techniques, 2 hand tapping, finger style, strong blues base, songwriting, solo structures, etc.

☐ GAYLON WALKER

Toluca Lake/N. Hollywood (818) 843-2727 Basic Rate: Call for fees Housecalls: Yes Clients: Beginners to professionals. Coll for references Comments/Specialty: Chord theory, single note technique, rock & roll guitar. I will help achieve your sound.

□ MIKE WALSH

Santa Monica, CA (310) 314-7700 Basic Rate: \$20/hour Clients: All levels Comments/Specialty: Playing for 10 years. Experienced in all styles.

🗅 ROBERT AUGUST WILLIAMS

(714) 650-1889 Basic Rate: \$30 /hour Housecalls: No

Clients: I only accept intermediate and advanced students

Comments/Specialty: I specialize in jazz, chord melody, improvisation and finger style technique. You con see him performing his jazz solo works at 21 Ocean Front (formerly The Rex) in Newport Beach.

Studio 5109

Los Angeles, CA (213) 254-9938 Basic Rate: Call for rates Housecalls: No Clients: Beginners to professionals Comments/Specialty: All styles, rock a specialty. 12 years experience. GIT graduate. Featured on Star Lix videos. Any song, any sola transcribed.

□ STEVE ZOOK

(714) 890-0377 Basic Rate: Coll for discount rates Housecolls: No Clients: I toke oil levels Comments/Specialty: Proven system.
Published author, book reviewed by Guitar Player magozine. All styles. Spe ciolize in developing improvisational skills. If you want to take a quantum leap on guitar, give me a call.

BASS SPECIALISTS

JEFF AGNEW

W. Los Angeles, CA (310) 445-0933 Basic Rate: \$20 per 1/2 hour; \$35/

Housecalls: Yes Clients: Beginning to intermediate
Camments/Specialty: Develop confidence, consistancy and total musical
concept from this UCLA graduate. Styles include pap, rock, blues and some jazz.

I ploy fretted and fretless bass. 1 stress the fundamentals

BUNNY BRUNEL

Hollywood, CA (818) 346-6933 Basic Rate: \$50/hour Housecalls: No Clients: Intermediate to advanced only Camments/Specialty: Have played with Chick Corea, Herbie Hancock and many others. I teach any style. Bass technique, harmony, improvisation, etc.

CARL CEDAR

Orange County (714) 774-1347 Basic Rate: \$30/hour Housecalls: Na Clients: All levels Comments/Specialty: Current BIT staff instructor, degree in music educat

→ FAUNT SCHOOL OF CREATIVE

MUSIC (BASS PROGRAM) 12725 Ventura Blvd., #G Studio City, CA 91604 (818) 506-6873

Basic Rate: Full rate, \$75; Accelerated Music Mastery Association membership rate, \$52

Housecalls: No

Clients: Students have played with Poul McCormey, Ice House, James Brown, Michael Jackson, Cher, Rod Stewart, Jeff Lorber, Diana Ross, Little Feat, Richard Marx, Roxy Music, George Harrison, The N.Y. and L.A. Philharmonics, Billy Idol, Notalie Cole, Johnny Mathis, Eric Burdon, Ronnie Laws, Jackson Brown, Linda Ronstadt, Jody Watley, Ray Charles, the Beach Boys, David Byrne and many others.
Comments/Specialty: For profession-

Comments/Specialty: For profession-als and aspiring musicians, our unique, flexible schedule, one-on-one programs have been producing rave results for 17 years. Students really learn to play the music they hear in their head.

□ PETE FOXX 3509 Venice Blvd.

Los Angeles, CA (213) 734-3342 Basic Rate: Call for rates Housecalls: No Clients: Taking beginners to professionals: adults and children Comments/Specialty: Electric bass, electric and acoustic guitar. Pop, rock, jazz, classical and gospel.

CHRIS HALLER

Santa Monica, CA (310) 393-3722 Basic Rate: \$30 per 1-1/2 hour lesson Housecalls: No Clients: All levels accepted

Comments/Specialty: Focuses on creating o solid, musical foundation, utilizing practice techniques, setting short and long term goals and presenting information concisely. If you have a half hour or more every day to practice, you will be amazed at your progress in two months or less. All styles, one-on-one. Also available for soxophone instruc-

JOHN HUMPHREY

Los Angeles, CA (213) 662-3510 Basic Rate: First lesson, \$10/hour; additional lessons, \$25/hour Housecalls: No Clients: Student references on request.

All levels accepted
Comments/Specialty: Feed your brain. Learn cool, new sounds. We'll hong. It's

"I JIM KLEINMAN

(818) 956-5236 Basic Rate: \$15 per 1/2 hour Housecalls: Yes Clients: Beginners to intermediate Camments/Specialty: Associates Degree in music from Westchester University. I teach fundomentals olong with advanced techniques. I specialize in the Suzuki Method of ear training.

→ EDWIN LUCIE

Shermon Oaks, CA (818) 981-8344 Basic Rate: Call for rates Housecalls: No Clients: Accept all ranges, beginners to professionals

Comments/Specialty: Masters Degree in music fram New England Conserva-tory. Former professor at Berklee College of Music. Working professional. All styles.

□ HERB MICKMAN

Van Nuys, CA (818) 990-2328 Basic Rate: Call for specifics

Clients: Accept oll levels fram beginners to advanced. I've had over 40 major recording artists hire my students, i.e. Freddie Hubbard, Doc Severinsen, Carmen McRae, Roy Charles.

Comments/Specialty: Reading, technique, ear training, chord practice, improvisation techniques. Headed department of Grove School of Music for 4 years. Played with over 50 recording artists, written over 100 articles for Guitar Player magazine.

⊇ MUSICIANS INSTITUTE (GIT)

1655 McCodden Pl. Hollywood, CA 90028 (213)462-1384;(213)462-6978(FAX) Basic Rate: Call for information Housecalls: Call for information Clients: Groduates include Paul Gilbert. Frank Gambale, Jennifer Batten, Scott Henderson, Norman Brown, Mike Ward, Johnny Colt, Tommy Caradonna,

Oscor Cartaya, Laurence Cottle.
Comments/Specialty: Private bass instructor referrals in all styles and levels. 3 month, 6 month and full year programs available. Specialize in contemparary styles. Guest artist concerts and

MARK HINE

Los Angeles, CA (213) 382-5831 Basic Rate: Call far rates Housecalls: Yes Clients: All levels, all styles, for quitar

and bass instruction Comments/Specialty: Former member

of number one rock act in Europe, 18 years teaching experience. Children welcome

⇒ SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC

8711 Sunland Blvd. Sun Valley, CA (818) 767-6554

Basic Rate: Fees per quorter, 12 weeks in 1 quarter. 1 45-minute lesson per week, \$315/quarter. 1 60-minute lesson per week, \$420/quarter. Lab fees \$55/quorter.

Clients: Preparatory jozz and rock/ fusion styles all the way through full Bachelor of Music degree program. Comments/Specialty: Chairman Tom Clark. Electric and upright bass instruc-tion. Jozz and rock/fusion styles. Special Braille music program olso availoble for blind students. Participation in jozz improvisation labs welcome.

DAVE (THE BEAST) SPITZ

(818) 980-9539 Basic Rate: Call for current rates Housecalls: No Clients: All levels, from beginner to advonced levels

Comments/Specialty: The Beast has recorded and toured with White Lion, Black Sabbath, Impelliteri and Great White. Develop chops and style from an experienced professional

D TUAN VU (714) 870-0794

Basic Rate: \$25/hour Housecalls: Yes Clients: Beginning to advanced Comments/Specialty: Working professional, hours applied towards Masters Program. Specialize in jazz improvisation and funk bass. Also teach saxophone and piano.





adrian belew

By Oskar Scotti

ake Geneva is a sleepy outback resort in the heartland of Wisconsin where sailors, fishermen and hikers are likely to congregate during the summer months for the usual pastimes. It is not, however, a likely habitat for pop celebrities, especially those of the stature of Atlantic recording artist Adrian Belew. Most people would expect to find this pony-tailed eccentric cavorting in the Polo Lounge on Sunset Strip or sipping Mai Tai's in Manhattan.

But Lake Geneva, remote lair that it is, happens to double as home and work station for the versatile Belew. His recording studio is there, and most of Adrian's solo projects, including his latest and most fully realized, Inner Revolution, have taken shape in the shadow of God's Country, light years away from the urban and inner city excess that have choked his creative gland in times past. "I had a lot more time to work on this disc," he says, "than I did on most of my previous albums. I think it should pave the way for me to at least break out of the 'cult' artist status a little bit. At least that's what I'm hoping."

Such a humble admission from a man who provided ballast on David Bowie's Sound & Vision tour and was an intregal part of the early Eighties incarnation of King Crimson. Yet, Adrian said ten years elapsed from the time Bowie first contacted him until the two were actually tuning guitars together. "David's

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an amazing guy—very creative and quite manic even at times," he admits. "He called me up after hearing some of my earlier stuff with [Frank] Zappa and suggested we get together. But," he concedes somewhat wistfully, "he had a lot of irons in the fire at the time, and it was almost a decade before the two of us got together." Fortunately for rock posterity, they did tie the knot, and the results of their fiery union were *Lodger* and *Stage*, two of Bowie's most visceral efforts.

Most casual music aficionados wrongly assume that Belew is first and foremost a guitarist who merely dabbles in the producing and singing arenas. Blame that misconception on a bestial ditty called "Elephant Talk" that featured Belew's guitar mimicking the howls of an enraged woolly mammoth. "It was like everywhere I went all people wanted me to do was make animal noises on the guitar," he lamented. "At times, I felt like a freak in a sideshow. It was unfortunate, because that was only one side of my personality, and novel as it sounded, it distracted both fans and people in the industry from my writing and producing, which had begun to be the focus of my energies."

Listen to *Inner Revolution*, and you'll rapidly discover how truthful Belew's observation is. He is, after all, a one-man tour deforce on the disc, handling everything from drums to production to lead vocals. "The recording

studio is my favorite domain," he reckons, "and I played most of the instruments on the new record myself. I'm better on some instruments than on others obviously, but with this record I had the luxury of time. I was able to do it right."

There is little that this assertive Kentuckian cannot master when it comes to extracting sounds from instruments. Back in Ohio, he started out on drums at the tender age of ten, playing in his junior high school marching band. In keeping with his mildly anal character, he eventually took on the vocal duties as well. By the time he was in his late teens, Adrian Belew was a ubiquitous creative force in the Southeast region of America.

But, with such uncommon gifts at his disposal, it was inevitable that uncommonly gifted mentors would soon begin calling, and the first to recognize those gifts was another rock iconoclast, Frank Zappa. "He fished me out of a band called Sweetheart, who were quite popular in Nashville in the mid-Seventies. Zappa liked the fact that I approached guitar in an unorthodox manner and didn't have any preconceived ideas of the right and wrong way to play the instrument."

I asked the toothy plucker about another avant-garde innovator he had worked with in the past who had a similar distaste for conventional recording practices—Brian Eno. "Yeah, Eno really forced me to stretch out and get into some sticky areas as well," he conceded. "He would have me record my overdubs only if I wasn't that familiar with the piece. He liked the queasy feeling that unfamiliarity triggers in certain recording situations. If it sounded like I was getting the feel of where a track was going, he'd cry out over the monitors, 'Okay, that's enough of this, let's go on to a new track,' and I'd have to face the unknown again."

Belew obviously enjoys stir-frying wild ideas with fellow eccentrics like Bowie, Eno and Fripp, but there is more to the man than bucking tradition. Indeed, Adrian admits a strong need for starting a few long-standing traditions of his own, and he recently ventured to Mexico City to see what the waters south of the border offered. "In Mexico, I discovered some amazing stuff, some of it really left field by American standards. Groups down there are caught in a time capsule in a way; they don't apply formulas to what they are doing the way a lot of American bands do. I'm going to start producing one of the most popular acts down there. It really excites me to know that they're really into what I'm doing now and have done in my career."

On a personal level, Belew feels there is a lot more to accomplish. The determined multi-instrumentalist segued into a charming anecdote regarding his daughter and closest brush with the big time: "I once wrote a joke song called 'Oh Daddy' that totally spoofed the rock star thing. It was a way of coming to terms with my daughter's displeasure that I wasn't as sexy as Jon Bon Jovi. Believe it or not, that was my biggest commercial success to this point, and it was really a joke. I can't figure out what makes people buy what they buy. I can only do what I feel is right. That's how I face my demon."

✓ 21 Mr. Big

stuck to their guns when it came time to record Lean Into It. "We decided to stick to Plan A, while many of the other bands who didn't make it with their first album broke up or switched styles. We didn't do anything different the second time, although our chemistry was tiahter.'

Nonetheless, disappointment was beginning to perpetuate itself when Lean Into It hit the racks in the Spring of 1991 and got off to a slow start. Gilbert says he was not so much afraid of "going back to the drawing board" had the album never gotten its due, but that "we'd go back and not find any chalk there." Then in the summer, the recognition Mr. Big was praying for finally struck, in the person of KFMQ (Lincoln, Nebraska) program director Randy Raley. He reached track eleven on the disc, loved what he heard and started to play it. The station's request lines rang off the hook, and Raley put "To Be With You" in heavy rotation. It was only a matter of time before more stations caught on and Atlantic radio execs took advantage of the notoriety by releasing and promoting the song as a sinale.

"We were getting big in Japan, got great reviews in England, then out of nowhere, we become famous here because of Lincoln. Nebraska," Sheehan muses. "KFMQ will go down in Mr. Big history as one of the key elements of our career. They really did us right, and it's nice to see that the power to get something going can be in the hands of one station, rather than part of a calculated corporate mess.

Now that Mr. Big is surely hearing the "we knew you'd be huge, we never doubted you" line from all corners of an industry so proliferated by everything but good of fashioned rock & roll, is there hope for the genre? Is Mr. Big's success a harbinger of good tidings for real musicians in the face of endless samples? Or is the success of "To Be With You"

"We decided to stick to Plan A, while many of the other bands who didn't make it with their first album broke up or switched styles." -Billy Sheehan

just a fluke, a catchy tune that was in the right place at the right time?

Sheehan responds with cautious optimism, pleased at Mr. Big's long-overdue breakthrough but still uncertain that rock will once again dominate the charts as it did during the formative years of each member of the band. "Just as we had a hard time getting anywhere, it's still very difficult for a regular old rock band to break the barriers down. We found a way to fit in, but for so long, there was no spot for us on the charts. And it's sad. I'm so tired of samples and particularly synthesized bass sounds, when I've worked so hard to become a good player.

"People only know about a few dance groups like Milli Vanilli, but as insiders in the business, we know about other fakers, artificial singers even in the metal genre. It's happening more and more. We're real musicians, and it's not fair that the road is so hard for those like us and so much easier for less dedicated people. I think rap is a good way for inner city kids to gain success and expression, but it's a shame when you see cultural expansion going on with such limited musical talent. I grew up with jazz-Count Basie, Oscar Peterson. They were great black artists, but didn't have to copycat old songs to make their points."

Besides their musical integrity, Mr. Big's other refreshing aspect is the band's clean-living nature and honest approach to stardom. "We're all pretty normal, boring in some ways," Sheehan laughs before turning more serious. "Recently, we were exchanging road stories with another band, and while they spoke of burning hotel rooms, mistreating groupies and throwing TV sets, our stuff was very PG. We can have a blast with each other without drugs. Nor do we rehearse interviews or present false images to the press. We're all good friends who know what's right for ourselves, and we stick to it. Honesty is more important than image as far as we're con-MC

SEEKING LABEL/MANAGEMENT



Artist Name: Mark Pont

Type Of Music: Rock, R&B, Funk

Years Together: Since Birth

Instruments: Vocals, Guitar, Bass, Drums, Keyboards

Influences: All the greats

Members: Mark Pont

Recent Gigs: Madame Wong's, Music Machine, FM Station

(805) 944-0108

Contact: Mark Pont:

Demo Available

✓ Showcase on — (call)

SEEKING ANAGEMENT



Band Name: Driven Steel

Type Of Music: Progressive, Melodic, "Fe-Metal"

Years Together: 3

Instruments: Vocals, Guitar, Bass,

Influences: Van Halen,

Queensrÿche, Metallica

Members: Kim, Julia, Kelley, Rick (not pictured)

Recent Gigs: Gazzarri's, Goodies,

(714) 998-4856

Contact: Driven Steel Hotline:

Demo Available

Press Kit Available



SEEKING

Artist Name: Mary Schindler

Type Of Music: Soulful, Melodic Pop Instruments: Vocals, Acoustic Guitar, Sax

Influences: Beatles, Smokey Robinson, Laura Nyro

Members: Mary Schindler

Recent Gigs: Highland Grounds, South By Southwest

Contact: Hot Shot Management: (818) 981-1796

Demo Available

Showcase On: April 14, Cafe Largo, 9:30



SEEKING LABEL/MANAGEMENT

Artist Name: Eric Jiddu

Type Of Music: Rockjazzclassicalflamenconewagefunkyworldmusic (Fusion w/Vocals)

Instruments: 5 octave 10 string classical with independent capos on every string. Various 6 string electrics and acoustics-also with chromatic capoing. Keyboards, bass, drums, congas. All guitars built by artist.

Current Gig: Every Sunday (except Easter) at Common Grounds 4-6 pm 9250 Reseda Bl., Northridge

Contact: (818) 993-6754

Tape Available



Label: LaFace/Arista

Manager/contact: Perri Reid, PT Entertainment

Address: 3340 Peachtree Road, NE, Suite 420, Atlanta, Georgia 30326

Phone: (404) 266-9307

Booking: N/A

Legal Rep: Marsha Sutherland Band members: Tionne Watkins, Lisa

Band members: Tionne Watkins, Lisa Lopes, Rozonda Thomas

Type of music: R&B/Rap/Funk Date signed: February, 1991 A&R Rep: L.A. Reid & Babytace

By Pascale Lanfranchi

o most, TLC is an acronym for "Tender Loving Care." That association is about to change as TLC, a trio of young female singers and rappers, brashly explode upon the music world. With their first LaFace/Arista Records release, Ooooooohhh...On The TLC Tip, T-Boz, Left Eye and Chilli are determined to redefine the meaning of being female artists in the Nineties. Wearing baggy street clothes, TLC hits the hip-hop scene with unparalled exuberance, humor and energy. Says Left Eye, "We're coming out with a casual, comfortable style. The concept behind our way of dressing is that you don't have to wear tight clothes to get your point across.

TLC comes down hard on the issue of a woman's right to do her own thing and is not afraid of being labeled as a feminist hip-hop act. "I don't feel we will be labeled as feminists because the issues we touch upon are very real in today's society.

We're not feminists, just realists," asserts T-Boz.

The first single, "Ain't 2 Proud 2 Beg," demonstrates that these young ladies aren't ashamed to voice any of their feelings. "We're not afraid to ask for what we want, when we want it. All we're saying is know what you want and never refrain from expressing your feelings," says Chilli. Their message is loud and clear in other songs like "Bad By Myself" and "Depend On Myself," targetting the problem of abusive relationships.

As a sign of the times, safe sex is a recurrent topic on TLC's album. "We chose to talk about safe sex because it's a serious issue that has to constantly be reminded to the public. We don't feel it is our responsibility to discuss safe sex, but we believe in using our talent to make people aware of such a crucial issue." says Left Eye.

Numerous artists have voiced their concern about the importance of safe sex, but TLC's approach to the problem is original and brings a new twist to AIDS prevention: The girls are wearing condoms on their clothes. Left Eye, who came up with the concept, explains, "One day I had to run back in the house to pick up something, and I picked up a condom by mistake. I thought it would be neat to pin it on my clothes, so I did. In fact, we are making a fashion statement. Lots of young people are having sex, and it's easier for them to go to the store saying they are going to buy condoms because they're about to wear them on their clothes, than it is to say they're buying condoms because they're about to have sex."

Is hip-hop the voice of young America today, like rock & roll was in the Fifties? Shaking her head, T-Boz acknowledges, "Yes, definitively. Hip-hop is the voice of young America because it is the best way for the youth to get their message across. Hip-hop means more than dance music and a funky look—rappers actually throw important messages in their songs. That's the Nineties' way to express one's opinion and make people aware of relevant issues".

Thirteen years have gone by since the Sugar Hill Gang invaded the airwaves with their infectious "Rapper's Delight," so what makes these newcomers so unique that guru producer L.A. Reid describes them as trendsetters? With natural ease, Chilli grabs the microphone to make the statement: "First of all, we're a singing group with rap, and that's different from all the other groups who are mostly rap acts that throw in some vocals. That, in itself, is different. Also the way Left Eye raps is not comparable to any other rapper on the market today. T-Boz is very funky, and with my voice, I think we offer a perfect package that fits the music of the Nineties.

The girls, whose album is an open challenge to the limiting stereotypes of women, are proud to be a message-oriented group. Left Eye explains: "We don't want to have just dance music, we don't want people to take us for a joke, like cute girls running around with songs that somebody gave them. We want to come across with a message so that the people that are not into the dance part can relate to us. But we make sure that our grooves are funky enough to be played in clubs. This way we please different types of audiences."

Pleasing various crowds should be a cinch, considering the young ladies have been helped by top-charting producers L.A. & Babyface, Dallas Austin of Boyz II Men and ABC fame and hip-hop impressario Marley Marl, to name but a few. Happy to belong to the LaFace family, TLC has been described as a crossover between Salt-N-Pepa and BBD.

Already focusing on their next album, TLC is busy lining up new ideas and concepts. "On our next album, we're still going to talk about our life experiences, but it will be different from this album because now that we have become part of the music industry, we are going through a lot of interesting and unsual experiences. We're going to do comedies and commercial endorsements are in the making. We are also going to have our own television cartoon, faceless cartoon characters, a fly cartoon on the TLC tip," declares Left Eye proudly, showing me her denim jacket covered with the faceless characters. Left Eye is quick to add: "We're new on the scene and we intend to venture into a lot of things."



TLC

Ooooooohhh...On The TLC Tip LaFace/Arista

1 2 3 4 5 6 6 8 9 10

☐ **Producer:** Various

☑ **Top Cuts:** "Ain't 2 Proud 2 Beg," "Das Da Way We Like 'Em," "Shot Dat Monkey."

☐ Material: An impressive debut album for this Atlanta-based trio whose musical genre tastefully blends the best of rap, funk and R&B music. Backed by funky street-level beats, this album offers radio friendly tracks that will get both your feet and your mind in motion. There are several first-rate throwdown uptempos and spacey jeep-beats that college kids and club-goers alike will enjoy and some interesting vocal performances.

Musicianship: The trio rocks the microphone like seasoned hiphoppers on Marley Marl's "Das Da Way We Like 'Em," and the group's tight harmony is noticeable on several cuts, especially on the rap ballad "'You Wanna Know." A rapper with a distinctive style, Left Eye demonstrates her fluid flow and quick-paced rap style. Blessed with a strong voice, T-Boz is in charge of keeping the funk alive, while Chilli's smooth vocals add the R&B touch that is the earmark of L.A. and Babyface's style.

☐ Production: This album brings together a talented core of producers and songwriters. L.A. and Babyface strike gold again with their mechanical yet successful hitmaking formula. On this album, they have joined forces with other established producers such as Dallas Austin and Marley Marl, in order to add the hip-hop influence to their well-known R&B style. L.A. & Babyface's signature hooks are a sure sign the color of this album will match your auntie's gold ring. ☐ Summary: No need to look in a crystal ball to see that this trio has a brilliant future ahead of them. These young ladies are bonded to each other by the common goal of making funky music from a woman's point of view. The marquee production team and the trio's singing and rapping talents insure that this album will reach the top region of the charts.

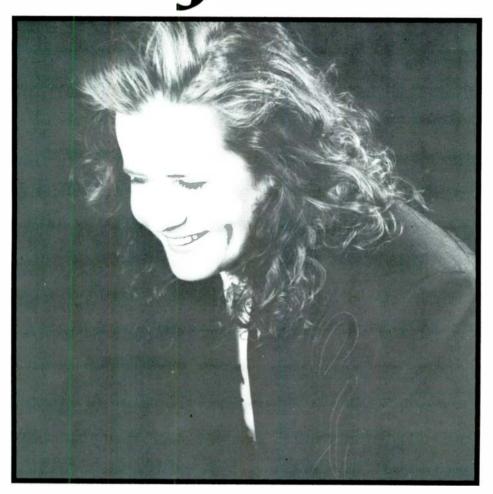
—Pascale Lanfranc**hi**

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NIGHT LIFE PARTIES

ROCK

By Tom Farrell



Sykotik Sinfoney

To promote Revenge (their forthcoming album, due out May 19th), Kiss will be doing a select number of club dates designed to return the band to their earlier days. Look for Kiss to hit the Troubadour on April 25th and 26th. Look for a near riot to follow. It's going to be interesting to see how a band that has sold 70 million albums is going to distribute tickets for a nightclub whose legal capacity can't be anything higher than 450. How about the first 450 people in line with a piece of Kiss merchandise (lunchboxes, beltbuckles, colorforms, jigsaw puzzles, etc.) get a crack at the tickets? How about the first 450 people in Kiss makeup? That would be a memorable picture!

Radio Free Europe's farewell to L.A. performance will take place on May 2nd at the Roxy. Shortly after, the band will be departing for a tour of Eastern Europe, making them one of the few local bands to ever do so.

Apparently, a European promoter was attracted to the band's name and was bowled over by the band's live performance.

Alot of club-goers were surprised to see Mick Jagger in town checking out some of our local talent. Jagger took time to pose for photos with Lixx Array and B.B. Chung King and the Screaming Buddaheads. Both bands are riding high on the local circuit, the former has been picking up radio airplay and endorsements in preparation of Reality Playground, their soon to be independently released LP. B.B. and his Budddaheads have just finished recording a new demo with Michael J. Jackson (L.A. Guns, Armored Saint) handling the production.

Shame on you if you haven't seen Sykotik Sinfoney yet! There's quite a buzz on the band's memorable live show, which combines the musical irreverance of the Red Hot Chili Peppers and Frank Zappa with the cabaret vibe of Celebrity Skin and the Tubes. These guys really take the piss out of several stuffy aspects of the industry. You can catch the band on their "Paper or Plastic?" tour—April 15th at FM Station; April 30th at Club Lingerie; May 7th at Nightrock in Tujunga and May 15th at Goodies in Fullerton. You won't regret if!

Exene Cervenka and Nicole Panter have announced an April 17th date for their benefit for Democratic Senatorial candidate Barbara Boxer. Exene and her band, X, will take the stage along with Mary's Danish, Concrete Blonde and a host of other bands to be announced in the future. Personally, I think it's great to see local bands participating in political stances and attempting to get the youth involved in shaping the future of the nation, rather than maintaining the deadly position of political apathy. Remember when the Sunset Strip was the hotbed of sociopolitical activity, instead of the wandering meat market it's become? Take a clue, guys.

WESTERN **BEAT**

By Billy Block



Harry Dean Stanton

Well, the big news is that Town South Of Bakersfield Vol. 3 is out, and Ronnie Mack hosted one helluva Barndance party for its re-lease. Produced by Dan Fredman for Relativity Records, TSOB 3 contains sixteen cuts Fredman feels best represent the state of the L.A. "alternative" country scene. At the release party, all of the sixteen bands were well-represented, with the exception of Sid Griffins' Coal Porters as Sid is now residing in the U.K. Among this year's participants were Dale Watson and the Lone Stars, Patty Booker, Wylie and the Wild West Show, Calvin Davidson, Pam Dwinell, the Hellecasters, Rick Shea, Mary Lyn Dias, Florida Slim & the Hurricanes, Ronnie Mack, the Plowboys, the Neon Angels, the Ruby Trees, Harry Dean Stanton, Ronnie Mack and Steve Kolander. Each group played two songs, including their cut on the record, and Ronnie Mack was at his best using his now famous catch phrases to introduce each act. One hopes that artists appearing on TSOB 3 will enjoy the much-needed exposure and prestige that comes from

being involved in a project such as this. Congrats to all who participated.

Singer-songwriter Jan Buckingham has been recording a new batch of tunes to shop herself as an artist. Jan was recently seen hobknobbing at the Pal with Curb's Dick Whitehouse and Carol Lee Hoffman, who is Atlantic/Nashville's hot West Coast A&R ears. The tracks were cut at Dave Pearlman's Rotund Rascal and mixed at Class Act Studios by Michael Johnstone. Guest musicians include Taras Prodaniuk and Skip Edwards of Dwight Yoakam's band with Scotty Holmstrom and Harry Orlove on guitars.

Eddie Dunbar, the fine singing bassist formerly of the Doo Wah Riders, is out shopping a new demo that is a killer. Eddie, we hear, has a new fan in the aforementioned Ms. Hoffman of Atlantic/Nashville. It will be interesting to see who lands this talented guy.

The long-awaited **Boy Howdy** single is scheduled for release sometime this month. The band has been very busy putting finishing touches on their Curb debut. These boys are gonna be big.

gonna be big.

The Blue Saloon in No. Hollywood is one of the best hangs in L.A.
On Sunday nights, check out Dee Lannon and the Rhythm Rustlers.
Dee, who is a Northern California transplant, has some great pickers in Russell Scott, Chas Smith, Nick Kane and Dave Stuckey playing with her. For some high faluttin' hill-billy fun, don't miss 'em.

Blues fans should check out Molly Malones on Monday, Tuesday and Thursday nights. Stormy Mondays it's Muddy Wolf and Howlin' Waters sangin' da blooz, Tuesdays Steve Hunter, Jimmy Powell, Barry Biehoff and Becky Barksdale as Blue Money be doin' it, and Thursdays hear still more great blues by Robt. Mearns.'

Just a friendly reminder to listen to Rene Engel on Citybilly every Monday night at 8 p.m. on KPCC 89.3 FM an NPR affiliate. Rene continues to present the best national and local artists in country music.



Radio Free Europe



Carol Lee Hoffman, Dick Whitehouse & Jan Buckingham at TSOB party



JAZZ

By Scott Yanow



Susannah McCorkle

If I were a lyricist, the first singer that I would send my songs to would be Susannah McCorkle. The New York-based singer, who recently appeared at Catalina's, manages to find beauty in the most unlikely material (a few years ago she slowed down "There's No Business Like Show Business" and revealed some unexpected sentiment). By singing lyrics somewhat straight and not altering the melody much, McCorkle straddles the line between jazz and popular music ("What I'm really about is song lyrics") and is a lyricist's dream. Backed by a fine trio (pianist Allan Farnham, bassist Bob Maize and drummer Harold Mason), she interpreted such standards as "A Fine Romance," a tender "I Thought About You," Bessie Smith's "I Ain't Gonna Play No Second Fiddle" and two songs that she coupled in a tribute to Nat King Cole ("Just You, Just Me" and "Straighten Up And Fly Right"). McCorkle also showed that she is not just an historian by singing some newer tunes (such as the humorous "Real Men Don't Eat Quiche," a somewhat dramatic "The People That You Never Get To Love," the sad "Where Do You Start" (which dealt with dividing possessions after the breakup of a relationship) and a few Brazilian songs, one of which she sang in English, Portuguese and Italian!

Pianists Marcus Roberts and Ellis Marsalis performed both solo and in duets at the Wadsworth Theatre recently. While Marsalis is a good pianist (his sons ain't bad either!), the brilliant Roberts (who continues to improve each year) clearly stole the show with lightning-fast runs and occasional striding; he even played James P. Johnson's 1917 vintage "Carolina Shout." Marsalis, who sounds best in trios, was clearly inspired by the presence of the younger master and together they both excelled in the fascinating and frequently adventurous duets.

Le Cafe (818-986-2662) has initiated a Monday Night All-Star Jam to benefit the L.A. Jazz Society. The 8 and 10 p.m. sets will feature a surprising array of local jazz artists, with a different musical director each

Upcoming: Catalina's (213-466-2210) hosts altoist Kenny Garrett (through Apr. 12), the Bill Holman Orchestra (Apr. 13) and trumpeter Roy Hargrove's Quartet (Apr. 14-19), the Jazz Bakery (310-271-9039) has the B Sharp Jazz Quartet (Apr. 12), Mike Melvoin's trio (Apr. 17) and James Newton's Quartet (Apr. 18), Lunaria's (310-282-8870) features the frequently hilarious trumpeter Jack Sheldon (Apr. 10), the Pedrini Music Street Faire (213-283-1932) on Apr. 11 will hosts Yve Evans, and the Lee Ritenour/Bob James group Fourplay will be appearing at both the Coach House (Apr. 12) and the Ventura Theatre (Apr. 13)

URBANCONTEMPORARY

By Wayne Edwards



Billy Bass

The Greek Theatre, L.A.'s premier outdoor concert venue, has announced its 1992 summer schedule. Among others, the Greek will play host to the Stylistics/Dramatics/Chi-Lites (May 15), Reggae Sunsplash World Tour 1992 featuring Aswad and Lucky Dube (May 23 & 24), James Brown (June 5), Smokey Robinson (June 19 & 20) and the K-Earth Latino Soul All-Stars (July 18).

The second half of the schedule is not nearly as soulful, but does offer some points of interest. Among them, Jazz Explosion featuring Billy Eckstine (Aug. 2), Larry Carlton/Stanley Jordan/George Howard (Aug. 8), Santana (Aug. 13 & 14), Johnny Mathis (Aug. 28 & 29), Al Green/Marilyn McCoo (Oct. 8) and Hiroshima (Oct. 28). Also on schedule, with dates to be announced, are Tracy Chapman and Natalie Cole.

Surprisingly, the Greek is not offering any youth-oriented shows this concert season. Along with every other major venue in the southland. there's no rap music. The past few seasons, at least, the venue has offered some of the newer R&B acts—Guy and Levert, for example—but this year the theatre has apparently made the decision to go mainstream and more upscale.

Speaking of rap, one of the strangest bookings of all time has rapper Ice-T appearing at, of all places, the very upscale—and rather expensive—Strand. It'll be very interesting to see what kind of crowd Ice-T (who performs with his group Bodycount on April 21) will pull at

the generally classy supper nitery.
Also set to appear at the Strand are Keith Washington (April 17), Bobby Caldwell (April 18), Della Reese (April 23), Regina Belle (April 24 & 25) and newcomer Helen Mullen (April 30). Looking ahead to May, the club offers Zapp/Roger (May 2), Al DiMeola Electric Band (May 3), Yellowman (May 4), Glenn Jones (May 9) and Bobby Womack (May 16). Dates occasionally change, so call (310) 316-1700 for up-to-the-minute ticket and scheduling information.

R&B/jazz pianist Alex Bugnon recently performed for a full house at the Strand. The music was good, if not particularly innovative or unique, but it was Bugnon's charmingly animated personality that really carried the set. Vocalist Eric Gable opened the show. He gave it a game try, but there's a lot of work needed in terms of style, pacing and general presentation.

L.A.'s hot radio station, KKBT-The Beat, threw a party recently at El Paso Cantina on La Cienega to show off its new television commercial featuring Luther Vandross, Hammerand some very hi-tech computer graphics, a la Michael Jackson's "Black Or White" short film. Getting a special mention from the House Party staff was Billy Bass of Alive Enterprises, Vandross' loostime management firm

longtime management firm.
MellowNotes: Catch guitarist Doc
Powell's "Birthday Bash" set at Le
Cafe, April 17 & 18.



Marcus Roberts



KKBT's Shirley Clark with A.T. Dykes

CONCERT REVIEWS

Robyn Hitchcock Matthew Sweet

The Palace Hollywood

As bracing as a saltwater enema...as invigorating as a stiff slap in the face on a cold December morning...Robyn Hitchcock's recorded works enliven both the psyche and pineal gland without the unpleasant side effects associated with brine in the lower intestine.

Yet, because of a plethora of musical and lyrical idiosyncracies, he remains, even after a decade of bubbling just under the surface of stardom, something of a cult figure. There's a "what's wrong with this picture" twist to this scenario, for Hitch is most definitely an artist who should be brushing elbows with the R.E.M.'s of the world

One glaring oversight of his Palace performance was the grim decision to chuck the drums for the final half hour of the concert: for Hitchcock the frontman leans toward lethargy even during the most ideal situations, and the absence of a dynamic rhythm section really castrated many of his most classic cuts. Alas, even the always bubbly centerpiece "Balloon Man" sprang a leak and the hissing of escaping helium was heard all through the rafters of the Palace. When Robyn last visited these shores, he wisely brought along a musical sidekick and comic foil, R.E.M.'s Peter Buck, who, during the John Anson Ford gig I witnessed, seemed to really crank up the former Soft Boy's intensity level. Perhaps it was the display of mutual admiration the two shared for each other, or simply the fact that, in Buck, Hitchcock had a viable balancing partner on the rock & roll tight rope.

Matthew Sweet, while he is a new kid on the block in the Michael Penn, Hitchcock, Bruce Hornsby neighborhood, has found his footing on the tracks of his new Zoo LP, Girlfriend. But, while Sweet displays abundant energy, he needs to learn a lesson or two from the economy primer. The lad's sound, so understated and airy on his new LP, drowned in the echo-laden expanse of this marginally adequate venue. Had it been the Wiltern, the recipe of two electric guitars, pedal steel and keyboards might have worked, but not in this disco bar masquerading as a concert hall.

Speaking of bars, the fact that Sweet's people provided a catered banquet and complimentary booze tab almost deadened the reality that the evening—so potentially great on paper—had been for the most part a bust. Thank goodness, the pineapple was fresh.

—Oskar Scotti



Robyn Hitchcock

Bruce Cockburn Sam Phillips

The Variety Arts Los Angeles

The most outstanding factor about Bruce Cockburn's concert at the Variety Arts was the fact that there were few outstanding factors. Not that it was a bad show, because it wasn't; it was even "enjoyable." But there was just a lack of connection between Cockburn and his audience that made for some distance.

And that's the surprising and disappointing part, because the show had all the ingredients of a tremendously moving performance; the intimate Variety Arts was perfectly suited for Cockburn's Van Morrison-style mixture of folk, jazz and bluesy-



Bruce Cockburn



Matthew Sweet

rock and sincere, topical lyrics.

Supported by a tight and talented band, Cockburn breezed through a mix of old songs and new ones from his recently released Nothing But A Burning Light album. The musicianship was top-notch, with Colin Linden contributing not only phenomenal guitar work but also providing superb backing vocals that added a spiritual tone to the songs. Contributing heavily to the blues and jazz elements of the music were the Hammond organ-style sounds of keyboardist Richard Bell.

Although he lacked a commanding stage presence, Cockburn was impassioned during songs that were the most political, like "If I Had A Rocket Launcher" and "If A Tree Falls," with an extremely intense version of the former due to its sparse arrangement. Ironically, he



Sam Phillips

seemed comfortable responding to requests and praises shouted at him from the audience, yet kept his distance when it came to introducing or explaining his songs, which tend to be intimate and personal. It was that aloofness that detracted from the show. As a matter of fact, warm-up act Sam Phillips, who also sang backup for one of Cockburn's encores, gave a more inspiring performance.

—Michael Kramer

Fear

The Palladium Hollywood

Absence really does make the heart grow fonder. When we last heard from Fear in the mid-Eighties, the band was playing mostly clubs and small halls. It seemed only the diehards noticed when the blustery punk brigade quietly checked out of the rock scene.

However, at its Palladium comeback show, Fear was greeted like conquering heroes returning after a six-year war. The sold-out concert hall was packed to the gills with both old and new fans—and some audacious scalpers were even charging \$75 a ticket.

Hard-core punk reunion shows generally have a way of disappointing; so great was the sociological dimension of the late Seventies/early Eighties hard-core scene that such revival concerts often seem dated or out of context. But, amazingly, the Fear show managed to rekindle a sizable chunk of that old spirit of '82. All the old favorites, and even some new songs, managed to burn with a fiery intensity; tellingly, the band produced one of the largest and most volatile slam pits in recent Palladium memory.

The L.A.-based quartet, still a master of bad taste and political incorrectness, really hasn't changed that much. But, like before, it was hard not to laugh when the group launched into absurdly extremist songs like "Let's Have A War" and "We Destroy The Family." The adrenalin-pumped fans seemed to take subversive glee in singing along to the obscenity laced chorus of the still-brilliant salvo "I Don't Care About You."

Fear can sometimes sound like a jackhammer hitting a slab of cement. But, by punk standards, it's also a highly musical outfit, and at the Palladium, the group displayed some marvelous instrumental chops. Lee Ving's scabrous vocals, Philo Cramer's buzzsaw guitar riffs and the band's lickety split rhythms resonated with an impressive tautness and authority. A dexterous and hard-hitting player, Spit Stix again proved a master on drums.

Punk lives. —Jon Matsumoto



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SEEKING LABEL DEAL

Band Name: Von West

Type Of Music: Melodic Metal

Years Together: 4

Instruments: Lead Vocals, Guitar, Bass, Drums, Keyboards

Influences: Rock: Queen, Ozzy

Members: Peter, G.H., Kevin, Carl, Zach

Recent Gigs: Roxy, The Stone (San Francisco), One Step (San Jose)

Contact: Chuck Maltzahn: (415) 927-2305

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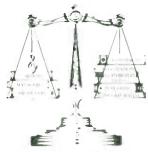
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CLUB REVIEWS

Willow Wisp

Gazzarri's

West Hollywood

1 2 3 5 6 7 8 9 10

☐ Contact: Willow Wisp: (213) 467-

☐ The Players: Toe-Knee, drums; Air-lck, guitar and vocals; and Mark,

Material: Perhaps it's easiest to explain Willow Wisp by saying what they are not—namely original, musical or interesting. There are no lyrics and no form to speak of, which in itself is not necessarily a problem, but there doesn't seem to be a point either. Who they would like to be, it seems, is Alien Sex Fiend, but they can't quite get that mixture of humor, pluck, and grotesque sonic excess that makes that group so compelling. Fifteen years after the heyday of L.A.'s punk scene, it's difficult for any band to make this singular material novel or dangerous. With offerings like "The Whole Object Of Two Genders" and "Envisioning Cat Copulation," Willow Wisp just doesn't

Musicianship: "Musicianship" as such is a useless topic for this trio; that's not their aspiration anyway. Still, you get the feeling that Air-Ick really could play the guitar-there



Greta: They need time to develop.

kick up some decent rhythms. There are fleeting moments, too, when the three actually get some kind of groove going, but ultimately that, like everything else about their performance,

goes nowhere. Performance: Dressed uniformly in black with death-white pancake makeup and AquaNet hair, they started off the gig with underwear on their heads—a self-mocking maneuver and one thing, at least, that seemed to work. Then came Airlck's "daring" chest shaving scene with a Bic shaver, in which he didn't even nick himself (a little blood would have helped salvage the show at this point). During one song, a member of the thin audience leaped on stage and started singing his own song, and, sadly, it was an improvement. The finale was Toe-Knee's dive off the stage to beat a metal trash can to bits with his bare hands. Can you stand all this excitement? ☐ Summary: The disturbing thing about Willow Wisp is that they purport to be original and alternative. What they're doing at this point, though, has been done much better by, oh, let's say the Plasmatics. Today, onstage gore and shock has been taken to the edge by groups like Skinny Puppy and the Severed Heads; Willow Wisp's efforts seem juvenile. To their credit, it must be said that Gazzarri's wasn't the ideal venue for their act. And their efforts did seem genuine. With enough time they could turn into an act curious enough to be engaging, but they've

Greta

The Shamrock East Hollywood

1) 2 3 4 5 6 6 8 9 10

got a long way to go. -Sam Dunn

Contact: Mike Crowley: (818)

The Players: Josh Gordon, bass; Kyle Bear, guitar; Paul Blagens, vocals, guitar; Brad Wilke, drums.

☐ Material: Opening its set with "Phantom," Greta immediately established itself as a hard-driving, underground/alternative band with plenty of originality and spunk. For the most part, the tunes were poppy and melodic while simultaneously maintaining a distorted and raw feel. (Yep, the A&R dudes and dudettes will probably be flocking to see this band soon because it had that Nirvana vibe.) There are lots of time changes and interesting chordal progressions here as well (especially noticeable in "Sleepy Head" and "Love Is Dead"), which should appeal to those music lovers with more adventurous taste buds. There's also lots of cross-over potential here. Of course, I'm speaking of crossingover from the alternative market to the metal market—a la Pearl Jam or Soundgarden. Lyrically, Greta touches upon a variety of unusual subject matters, like burning down the school in "School's On Fire" and



Willow Wisp: A cut below.

death on the high seas in "Love Is

Musicianship: The members of Greta may be young and seem to play with reckless abandon, however, they are actually quite proficient and tasty players. Guitarist Kyle Bear was an expressive player, who used some interesting effects and textures to really beef up the sound. Drummer Brad Wilke was a powerhouse and at times, somewhat overshadowed the other members. Bassist Josh Gordon was aggressive and passionate, and was certainly put through his paces holding down the fort with wildman Wilke! Vocalist/ guitarist Paul Blagens was quite the eccentric character, with a pleasant voice and compelling stage pres-

C Performance: Even though the hour was early, the Shamrock was packed to the rafters with patrons, most of whom seemed thoroughly entertained by this troupe. Sure, vocalist Blagens did turn a few heads with his black lace dress complimented by over-sized army boots, however, in Hollywood we're all well aware of the fact that anything goes (Didn't Bowie already do this years ago?).

Summary: A little rough around the edges, Greta probably could use a few more months of playing the circuit. However, once a tad more seasoned, this band should definitely be ready to compete in the big "alternative" leagues. -Pat Lewis

CLUB REVIEWS



Graffiti: Bubblegum meets hard rock.

Graffiti

The Roxy West Hollywood

1 3 4 5 6 7 8 9 10

Contact: Maurine O'Connor, Solters/Roskin/Friedman: (310) 936-7900

The Players: Frank Simes, lead vocals, guitar; Jamie Hunting, bass, backing vocals; Joey Hunting, lead guitar, backing vocals; Jim Volpe, drums, backing vocals.

Material: Ever wonder why some bands choose names that don't fit their music? Unlike real graffiti, this musical Graffiti is not unsightly, aggressive or threatening. In trying to appeal to the masses, Graffiti has taken the path of least resistance, perfecting a slick, bubblegum-meetshard rock type of sound. All of the songs are built around layers of vocal harmonies, and all are similar in cheery melodies and upbeat tempos. The one tune that was different. a slower ballad, was inexplicably saved for the encore, as it would have worked better in the middle of the set to change the mood a little. Musicianship: As noted before, vocal harmonies are crucial to Graffiti's sound. The four part harmonies were excellent. As a matter of fact, they were more than excellent, they were perfect-a little too perfect. It's always touchy to bring

up the subject of sampling. After all, do they or don't they? Only their soundmanknows for sure. However, if they were singing live, then they definitely had some electronic help to sweeten the vocals, which were especially noticeable on Simes' lead vocals. As for the instrumentals, how about a drum solo during the second song of the night? Coming so early in the set, it added little and came across as being unnecessarily flamboyant.
• Performance: Aside from being good looking guys and having great hair, Messrs. Simes, Hunting and Hunting were not particularly energetic performers. They pretty much stuck to the party line as far as stage presence, using such tried and true techniques as standing on top of the stage monitors (Simes) and wedging a lit cigarette between the tuning pegs on the guitar (Hunting). Despite that, or maybe because of it, Graffiti seemed to bond with the audience well, as the packed house was very vocal in showing their sup-

Summary: Did everyone in the Roxy see a different Graffiti than I did? People were going nuts over this band, which comes straight from the Poison/Bon Jovi/Warrant college of melodic hard rock. In addition to bringing nothing new to the genre, the idea of performing live using artificially enhanced vocals bothers me. On the other hand, one of the most important purposes of music is to make people happy, and Graffiti certainly did that. There has always been two schools of thought regarding these type of bands: the fans love 'em and the critics hate 'em. It's an ongoing battle that neither side is going to win, so let's just say that we'll agree to disagree.

—Richard Rosenthal

Black Cactus Stampede

Coconut Teaszer West Hollywood

1 2 3 4 5 7 8 9 10

☐ Contact: Jim Cardillo, Warner Chappell: (213) 288-3300

→ The Players: Isaac Baruch, vocals and guitar; Jimmy Gambone, vocals and guitar; Rob Clonel, drums; and Phillip Myers, bass.

■ Material: Black Cactus Stampede is like speedballing Lynyrd Skynyrd, or maybe listening to ZZ Top while driving 100 mph down the freeway. This Southern-fried rock ensemble offers contagious, hook-laden numbers driven by heavy guitars and dense drums. "Back On The Jesus" and "California Train" are sublime examples. At their weakest moments, however, they can be hackneyed and predictable in their melodies and lyrics-"Black Jack Blues" and "Mother Maggie" fall into this

Musicianship: Baruch and Gambone are the Tweedle-Dee and

Tweedle-Dum of the band, alternating electric quitar leads and vocals superbly. Clonel doesn't play the role of deferential blues drummer well; he's a metal basher of the first order. The downside is that he often overpowered the vocals-a bit more restraint would improve the band's overall performance. Both Myerswho's a competent if not scintillating bassist-and Clonel are the two additions since the band reformed recently in Memphis; a little time will no doubt help polish their performance in this quartet.

Performance: Baruch and Gambone's high-voltage guitar work by itself creates a kind of festival for the crowd, seeming sometimes like a county fair dance after the rodeo. They kick from one number to the next, keeping the momentum taunt in their performance. But a couple of their mid-song jams became a tad too long and a bit too self-indulgent; they'd be better off if they just kept plowing through the material.

Summary: This band treads on familiar turf, but the power in their performance and the solidness of most of their material makes them an entertaining package. They use no gimmicks or frills; they just play from the gut. A better mix of their elements and a reworking of a few of the numbers would put them in high —Sam Dunn





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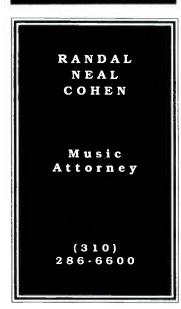
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CLUB REVIEWS



City of Faith: Take more chances, fellas.

City of Faith

FM Station North Hollywood

1 2 3 4 5 6 6 8 9 10

☐ Contact: Paul Shenker: (213) 553-0990

☐ The Players: John Michael Knowles, lead vocals, guitar, harmonica; Joey Palmeri, lead guitar, vocals; Tony Radford, drums, vocals; and Mason Wright, bass, keyboards, vocals.

☐ Material: Like Tesla, City of Faith combines ripping metal guitar moves with strong, bluesy hooks and solid harmonies for some explosive songs. "Ten Long Years," "Money (Makes The Word Go Round" and "Anytime, Anywhere" are three of the band's most powerful numbers, representing on all fronts everything they do best. And, like Tesla, they have a front man in Knowles who never disappoints with stirring vocals that are always right on pitch. In fact, there's only one song in their reper-

toire that doesn't work either artisti-

cally or commercially: "Home" is too self-righteous, serious, and lethargic as it is currently arranged to add anything of note to their solid library of material.

Musicianship: Rarely do I have the pleasure of hearing a group that is so accomplished musically. Knowles has terrific range and equally stellar projection, and plays a mean harmonica. Palmeri is not only a fast player but fills his performance withintricacies that are accurately executed. Radford is comfortable driving the numbers with relentless tempos, and hangs well with Wright, who is also fills in on keyboards.

☐ Performance: The atmosphere on stage was relaxed and jovial, and translated well to the audience, who responded to them strongly. Knowles even managed to get decent participation when he asked for help from the crowd to sing "All The Right Motions." Sure, it's been done before, but it was still a lot of fun.

☐ Summary: City of Faith has all the right elements to do something interesting with this ensemble. Now that they have mastered the "classics" so well, they could probably stretch their musical wings further, maybe take more chances. That's a small criticism, though, for a group that's definitely done its homework.

—Sam Dunn

The Great Unwashed

Club Lingerie Hollywood

1 2 3 4 5 6 7 2 9 10

☐ Contact: E.S.P. Management (213) 653-2324

☐ The Players: Matt Caisley, vocals; Jeff Peters, bass; Paul Crowder, drums; Ted Hutt, guitar. ☐ Material: The Great Unwashed,

☐ Material: The Great Unwashed, a British foursome who are no strangers to the benefits that a record contract can bring (as well as the disap-

pointments), came together as a band alittle over a year ago. Since then, they have built a healthy following here in Los Angeles, written some strong and catchy straight ahead rock tunes that showcase each individual musician's chops and recorded an excellent demo. I'm particularily impressed with "Kathy's Daughter" and "Hole In My Soul," both of which seem to have permanently lodged themselves in my brain! If you're at all a fan of Free, then feast your ears on this band's tunes. ☐ Musicianship: During their recent Lingerie show, this well-seasoned group of comrades, who now call Los Angeles "home," seemed to get quite a kick out of performing with one another. While guitarist Ted Hutt was the featured soloist, he was never over-powering nor self-indulgent. (Although, his grin from ear-toear after several solos did suggest he was mighty proud of his work. And well he should be!) Bass player Jeff Peters and drummer Paul Crowder held down the fort with their driving rhythms, which had the packed dance floor dancing and acting, well, acting like they had a little more on their minds than just dancing! Vocalist Matt Caisley, a bluesy singer with a relatively distinctive set of pipes, was charismatic and invit-

ing.

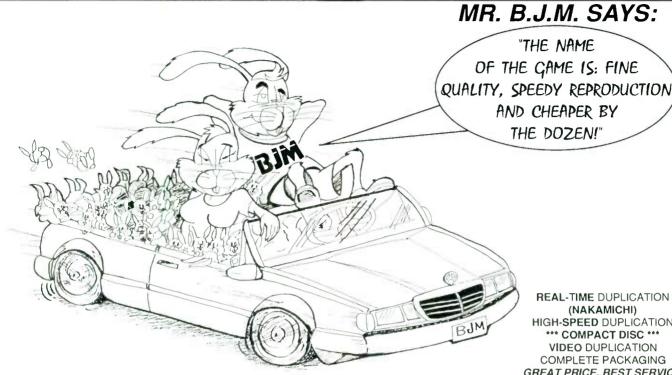
Performance: During this particular show, Caisley seemed to be having trouble hearing himself (so what else is new in most of the clubs in L.A.), which resulted in a slightly more reserved performance than usual. Overall, however, the band put on a rousing show. Yet, they still need a few more performances under their collective belt to really jell as a unit.

D Summary: While the Great Unwashed may not be blazing a particularly new trail with their semiretro hard rock sound, they certainly deserve credit for doing something so well that it rejuvenates the desire to listen, once again, to good, old, fun-time rock & roll. And preferably theirs.

—Pat Lewis



The Great Unwashed: R&R!



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6821 TUJUNGA Ave. NORTH HOLLYWOOD, CA 91605

Type Of Music: Dynamic Roots Rock

Years Together: 1 1/2 Instruments: Drums, Lead &

Rhythm Guitar, Bass

Influences: Rolling Stones

Zeppelin, Allman Bros., Bad Co. Members: Donna, Cyndy, Amy, Patti

Recent Gigs: Lingerie, Coconut Teaszer, Goodies, Palomino,

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Contact: Donna Owen: (310) 657-9238

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Band Name: The Devout

Type Of Music: Dance/Techno Pop

Years Together: 1

Instruments: All Keyboards

Influences: New Order, Pet Shop Boys

Members: Jason, Ray, Eric, Amy, Jon, Sean

Recent Gigs: Whisky, Fame Cafe, etc.

Contact: Devout Productions: (805) 296-7101

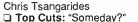
✓ Demo Available

✓ Showcase On: May 17th (call)

DISC REVIEWS



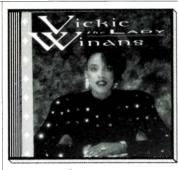
Concrete Blonde Walking In London I.R.S.



☐ Producer: Concrete Blonde with

☐ Top Cuts: "Someday?"

□ Summary: On her latest I.R.S. outing, Concrete Blonde's Johnette Napolitano sounds like she's seen one too many horror movies. On the title track and the album's opening cut, "Ghost Of A Texas Ladies' Man," Napolitano and company scare up an appropriate moody musical atmosphere but the lyrics are strictly grade-B/schlock horror variety. Luckily, Napolitano (whose voice shines throughout) salvages this middling disc with a couple of worthy tracks, including the Pretenders-like lullaby "Someday?" and a song decrying urban madness, "City Screaming." --Keith Bearen



Vickie Winans

The Lady MCA

1) 2 3 4 5 6 7 2 9 10

☐ Producer: Various ☐ Top Cuts: "The Way That You Love Me," "The Right Place," "I'm Yours.'

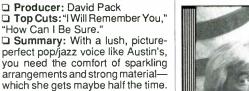
□ Summary: Related by marriage to her famous, gospel-toting in-laws, this lady proves that a church-nurtured voice can adapt to dance rhythms and soulful R&B ballads as easily as anyone. With a style and sound that will happily remind listeners of Patti Austin and a bevy of wellproduced and catchy material, she makes her major label debut a memorable and exciting one. If Amy Grant could so successfully overcome her label as a strictly Christian siner, so too could Winans emerge as a preeminent pop songstress of our time.

---Chas Whackington



Patti Austin Carry On GŔP

(1) (2) (3) (4) (5) (5) (7) (8) (9) (10)



perfect pop/jazz voice like Austin's, you need the comfort of sparkling arrangements and strong material which she gets maybe half the time. She's just dreamy on the straightforward ballads (clearly her strength), but gets that vocal magic lost in the haze on the dance attempts, overwrought voice arrangements (a cover of "Monday Monday" is particularly nervewracking) and embarrassing attempts to be cute and clever. More focus, less harmonizing and the elimination of the Arsenio-laced turkey would've turned inconsistency into vintage Austin. —Nicole DeYoung



Marty Balin Better Generation

GWE 1 3 4 5 6 7 8 9 10 ☐ Producer: Marty Balin Top Cuts: Noné

□ Summary: When ex-Jefferson Airplane/Starship guitarist Marty Balin named this disc Better Generation, I can only assume he was referring to a time (the Sixties?) when ideals, life and music were better. Specifically, his music, as evidenced by this 16-song musical journey into mediocrity. Everything about this disc reeks of complacency, boredom and a complete lack of adventurism, brought to you by a performer who is capable of much better. Being "laid back" is one thing, but it sounds like Balin laid back and went to sleep! Hmmmm. Maybe Trixter wasn't such a bad idea after all....

-Tom Farrell



Carla Olson and Mick Taylor

Too Hot For Snakes Razor Edge

1 2 3 5 6 7 8 9 10

☐ Producer: George Callins and Saul Davis

☐ Top Cuts: "Sway"

Summary: Ex-Rolling Stone guitarist Mick Taylor's liaison with Carla Olson has produced a disc which stretches the use of the word "live."
I found the word "comatose" to be more appropriate to describe the hour-long plus musical drive through the well-populated fields of Southern influenced blues-rock. And we drove 35 mph all the way! Too Hot For Snakes is about as lively as a hound dog on a hillbilly's porch. Olson's voice takes a back seat to Taylor's guitar playing, but neither is enough to make this album as good as it could have been.



Various Artists

West Coast Rap: The First Dynasty Vol. 1-3 Rhino/Excello

1 2 3 4 5 7 8 9 10

Producer: Lee Johnson ☐ Top Cuts: "The Coldest Rap," "Rumors.

☐ Summary: Thanks to the creative efforts of Lee Johnson who compiled and produced these three CDs, the West Coast now can document its own brand of street rap. Concentrating on local acts—including those with national hits (Ice-T and Timex Social Club), the producer provides us with a potpourri of rap, both serious and comical. Kid Frost, the L.A. Dream Team, Future MC's and 2 Live Crew all make memorable contributions. This is a must-have collection for record buffs wanting to trace the evolution of West Coast rap. Future volumes are expected to ---William Handler be released.



Jim Lauderdale Planet Of Love

Warner/Reprise 1 2 3 4 5 6 7 2 9 10 ☐ Producer: Rodney Crowell and John Leventhal

☐ Top Cuts: "King Of Broken Hearts," "Where The Sidewalk Ends,"

I Wasn't Fooling Around."

Summary: Juxtaposing country, blues, folk and rockabilly, cuts like the hillbilly shuffle of "Where The Sidewalk Ends" or "I Wasn't Fooling Around" surround such down-tempo gems as the tender ballad "Bless Her Heart." On "My Last Request" Lauderdale and co-producer Rodney Crowell sing Everly-esque harmonies backed by Larry Knechtel's Floyd Cramer piano stylings that just work brilliantly. Get in on the ground floor folks. This is the real thing and it's just the beginning.

Billy Block

-Tom Farrell



Chi

1 2 3 4 5 6 7 2 9 10



Sun Lake

Sonic Atmospheres

☐ Producer: Thomas Chase and Steve Rucker

Top Cuts: "Lift It Up," "Sun Lake," "Letter From Home."

□ Summary: While this swift kick in the electronic instrumental genre is rapidly (and deservedly) climbing the New Age chart, even the simplest tune here is more energetic, exciting and intriguing than the mellow fare the genre is accused of generating. Guitarist Chase and synth whiz Rucker are amazing with both melody and improvisation, combining the best of acoustic and electric pop/jazz with stylistic sojourns which take Chi into both African and Latin cultures. John Yoakum's smart sax is underused but effective.

–Jonathan Widran

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LOS ANGELES COUNTY

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

90803
Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send promo package.
Pay: Negotiable.

CINEGRILL (HOLLYWOOD ROOSEVELT

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler (213) 466-7000
Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
PA: Yes
Lighting: Yes

Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable.

CLUB WITH NO NAME CLUB WITH NO NAME
836 N. Highland, Hollywood, CA 90028
Contact: Dayle Gloria, (213) 461-3221
Type Of Music: Alternative/Rock & Roll.
Club Capacity: 500
Stage Capacity: 15
P.A.: Yes

Lighting: Yes

Audition: Send tape to above address.

COFFEE EMPORIUM
4125 Glencoe Ave, Marina Del Rey, Ca 90292.
Contact: Eric Hunt, (213) 391-2594.
Type Of Music: 2 & 3 piece jazz bands & solo/
combo acoustic guitar.
Stage Capcity: 3 or 4.
Club Capcity: 50
PA: No
Lighting: Yes
Piano: No
Audition: Send tape & bio.
Pay: Negotiable.

DISCAFE BOHEM

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

FAME OF HOLLYWOOD

FAME OF HOLLTWOOD
6633 Hollywood Blvd, Hollywood, Ca 90028
Contact: Steve Gamer (213) 877-1937 X 444
Type of Music: Original rock,pop & classic rock.
Club Capacity: 150
Stage Capacity: 6
PA: No
Individual You

Lighting: Yes
Piano: No
Audition: Call for information or send tape to
Steve Gamer, 13900 Panay Way, R-217, Marina
Del Rey, CA 90292.
Pay: Negotiable

FOUR STAR THEATRE

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

16714 Hawthorne Blvd., Lawndale, CA 90504 Contact: Eddie or Bobby Joe (310) 371-2257 Type Of Music: Original rock, metal, pop. top 40

and alternative
Club Capacity: 280
Stage Capacity: 6-8
PA: Yes
Lighting: Yes
Plano: No
Audition: Send promo pack and call for booking

Pay: Negotiable.

Audition: Send promo package to P.O. Box 7581, Torrance, CA, 90504.

LA VE LEE RESTAURANT

LA VELEE HESTAURANI 12514 Ventura Blvd., Studio City, Ca 91604. Contact: Susan, (213) 652-6821. Type Of Music: Jazz & blues. Tuesday night

jam sessions.
Club Capacity: 90
Stage Capcity: 7 piece
PA: Yes, full

Plano: No Pay: Negotiable. Audition: Just come down on Tuesdays & see Billy Mitchell.

NATURAL FUDGE CAFE 5224 Fountain, Hollywood, CA 90029 Contact: John Roberts (818) 765-3219 Contact: John Hoberts (818) 765-3219
Type of Music: All original/except punk & HM.
Also known for successful showcasing.
Club Capacity: 60
Stage Capacity: 5

Lighting: Yes
Plano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable.

NOMADS
11784 W. Pico Blvd., Los Angeles, Ca. 90064
Type of Muslc: Original, all styles
Club Capacity: 245
Stage Capacity: 10-15
P.A. Yes
Lighting: Yes
Additions: Send demo to: Nomads, 520 Washi
gton, Ste #348, M.D.R. Ca. 90292.
No calls Please.
Pay: Negotiable

PORK CHOP BROWNS

3600 Highland Ave., Manhattan Beach, CA 90266 Contact: Debbie Type Of Music: Rock dance, alternative, origi-

nal- no heavy metal. Club Capacity: 200 Stage Capacity: 8 PA: Yes

Lighting: Yes
Plano: No
Audition: Send tape & photo to above address. Pay: Negotiable.

SAUSALITO SOUTH

3280 Sepulveda, Manhattan Beach, CA. 90266 Contact: Call the club (213) 546-4507 Type of Music: R&B, Contemporary and Pop

Jazz and Blues. Club Capacity: 100 Stage Capacity: 6 PA: Yes

PA: Yes Lighting: Yes Piano: Yes - acoustic Audition: Send tape and bio to the club. Pay: Negotiable.

SPEAK NO EVIL
5610 W. Sunset Bivd., Hollywood, CA 90028
Contact: Dayle or Billy, (213) 859-5800.
Type Of Musle: Best of alternative rock & roll.
Club Capacity: 1000
Stage Capacity: 15
PA: Yes
Lightler: Yes

Lighting: Yes Piano: No Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028. Pay: Negotiable

SPICE RUBY TUESDAY

SPICE HUBY TUESDAY 7070 Hollywood Blvd., Hollywood, Ca. 90028 Contact: Rick or Keith, (213) 460-7070 Type of Music: Original, acoustic, all types, Also: Comics, performance artists, artistic vid-

Club Capacity: 200 Stage Capacity: 8-10 PA: Yes Piano: Yes

Lighting: Yes
Audition: Send promo pack to club c/o Keith or
Rick and or call.

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069 Contact; Lance, John or Gina, (213) 276-1158,

Contact: Lance, John or Gin Tues.-Fri. 2-6 pm Type of Music: All types Club Capacity: 300 Stage Capacity: 8 PA: Yes. Lighting: Yes Piano: No Audition: Tape, bio, picture Pay: Negotijable.

Pay: Negotiable. VENICE BISTRO ON THE BOARDWALK 323 Ocean Front Walk, Venice, Ca. 90291

Contact: RBK Productions, (310) 399-8650 Type of Music: All. Club Capacity: 150 Stage: 3-6
PA: Yes
Audition: Call for information. Pay: Negotiable.

THE WATERS CLUB
1331 S. Padilic Avenue, San Pedro, CA 90731
Contact: Joe Gallagher, (213) 547-4423.
Type of Music: Rock & roll and all other types.
Club Capacity: 1200
Stage Capacity: 35
P.A. Yes
Biance No.

Piano: No

Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable.

ORANGE COUNTY

BEGINNINGS AT CAN RESTAURANT AND

BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB
14241 Euclid Street #C 101
Garden Grove, CA 90264
Contact: Dorian Cummings (310) 598-7844
Music Type: All styles, mostly original material
CLUB CAPACITY: 575
Stage Capacity: 6-10
PA: Yes

PA: Yes Lighting: Yes Plano: No AUDITION: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, Ca 90808

Pay: Negotiable

SUNSET BEACH CLUB

SUNDEL BEACH CLUB 777 S. Main St. Orange County, CA 92668 Contact: Ma'Lady Entertainment, Heidi Murphy (714)750-8358 or Cory (714) 835-7922. Club Capacity: 350-400

Stage Capacity: 350-40
Stage Capacity: 5-10
P.A. Yes
Lighting: Yes
Piano: No
Audition: Call for info. Pay: Yes, percentage of door.

MISCELLANY

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

HEAVY METAL entertainment company seeks reception intern for non-paying position to start. Lots of fun and great experience. (213) 465-

INTERN WANTED: TIPS, National service pro-

INTERN WANTED: TIPS, National service providing producer, label, & publisher's project needs songwriters & artists. Upcoming writers/producers ok. No pay, (310) 452-3957.

SOBER SINGERS who love kids! Join a creative prevention team in New Mexico. Pay! Photo/tape to: Creative Director, 3232 San Mateo, Suite #102. Albuquerque, NM 87110.

MAILROOM CLERK for independent record label, Paid position. Shipping, receiving, ordering and stocking supplies, doing errands. Contact Tom at (213) 658-6796.

PART-TIME interns needed for artist development/touring dept. at EMI Records Group. Must be in school and taking for credit. Non-paying. Call Jody (310) 659-1700 ext. 323.

INTERNS TO learn retail & radio promotion. Expenence helpful. Love of music mandatory. Work with established and developing superstars. Ilene, SRO Marketing and Promotion. (310) 652-9002.

INTERNS NEEDED for promotion department amajor interlable. Call Word Thur, or Fri. affor.

(310) 652-9002.

INTERNS NEEDED for promotion department at major indie label. Call Wed. Thur, or Fri. after 11am. (213) 962-0620

MUSIC MANAGEMENT/publishing company is seeking intern 5 days a week to answer phones and general office work, typing required, \$100.00/ week. Call (310) 399-7744.
MUSIC EDUCATIONAL publishing and MIDI

software company needs experienced salesper-son preferably with music background. Commis-sion sales. Room to grow. Call (310) 675-0925. P.R./MGMT./TV production co. Learn all facets of business. Some experience preferred but not

of business. Some experience preferred but not nec. No pay. Work your own hours for college credit or experience. (818) 905-5511.

INTERN WANTED for record label, must love music and have car for running errands. General office duties, good phone skills and light typing required. Kellie (213) 655-6844 between 4-6pm. INTERNS NEEDED immediatedly for an established management company. Training in all aspects of the music business. Call Jane or Kerri (310) 278-8877.

COCONUTTEASZER seeks booking intern and doorgirl. Over 21 w/car and music biz

doorgirl. Over 21 w/car and music biz experience.Quick advancement for career-minded self starter. Len (213)654-4887, Mon-Fri

WANTED: INTERN for established music video marketing company. Part-time with some pay, WordPerfect experience a plus/enthusiasm a

must! Call (213) 658-8766.

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 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.

ket and 24 track studie ain 5 companies of the get. (310) 456-5864.

ESTABLISHED MANAGEMENT co. needs responsible, dependable and trustworthy interns. Positions available in management, radio promotion, publicity and publishing. (213) 656-7212.

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

INDEPENDENT ALTERNATIVE record label seeking interns for radio promotion. Knowledge

mission. (310) 456-5964.

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

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.

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

BRANDON ENTERPRISES is seeking an assistant to do part-time work in phone publicity

sistant to do part-time work in phone publicity and office duties. Need services during weekday hours. More information given at interview. (818)

843-3154. INTERN NEEDED for fast-paced music adveritsing/P.R. company. Research, graphic arts, writing, local errands, 5-7 hours per week. Call James (818) 772-2050.

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-

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

(818) 504-0625. INTERN REQUIRED. Artist management cur-rently shopping artist to record companies. Great opportunity to assist all aspects of artist develop-ment and promotion. TCOB Management, N. Hollywood, (818) 884-6118.

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 SP1200, Emax sampler, Proteus, Roland D70, D50, Super Jupiter, R-8M drum module, Korg DW8000, Atari & Macintosh computers with sequencers, sound library, Sony DAT.
Read Music: All clefts.

Styles: Dance, Rock, Industrial, Jazz.
Technical Skills: Killer grooves a specialty.
Keyboard/Drum programming, arranging, engi-

neering and mixing.

Qualifications: Music production for independent /major record labels, Universal, NBC, Circuit City, Mattel, Camel, Hewlett-Packard, Nabisco. Bachelor of Music/Music Industry Production. Several years of professional experi-

ence.
Available For: Unique demo and master pro-ductions to start and finish in my 16 & 24 track studio.

ACE BAKER

Phone: (818) 893-3959 Instruments: Keyboards, complete MIDI stu-dio, drum machines and 1/2" 8 track for great demos and pre-production. Read Music: Yes.

demos and pre-production.

Read Musle: Yes.

Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).

Styles: Like the stuff on your favorite radio station. Rock energy, blues feeling, classical chops, jazz knowledge and slamming beats.

Technical Skills: Producer, keyboardist, songwnter, singer, arranger, recording engineer, programmer, insbee.

Qualifications: Veteran of sessions, national and world tours, TV shows. Credits include: Supremes. Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Gary Richrath of REO Speedwagon. Production and writing with Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner and Ross Vaneili.

Available For: Producing, arranging, writing, and/or recording of special music projects. I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series.

PRO PLAYERS

BILAL
Phone: (310) 398-6150
Instruments: Akai/Linn MPC-60 sampling drum machine w/midi-sequencing and over-sampling capacity, Roland D-50, Korg M-1 (1/4 tone capability): Fostex R-8 digital Yamaha SPX 9 II, Boss digital delay, Yamaha comp limiter, DAT, AKG microphone, percussion instruments.

Styles: Pop. r&b, rock, ballads, dance, hip-hop.

reggae, rap, jazz, new age, country, world-beat.

reggae, fap, jazz, new age, country, world-beat, etc.
Read Music: Sight read.
Technical Skills: Producer/arranger, keyboardist, percussionist, programmer, sampling, sequencing, engineer, composer; also play bass, drums, rhythmn guitar. Extensive stage & studio experience. Perfectionist, fast, creative, reliable and reasonable. Firm belief that "Talent, not just equipment, makes great music."
Qualifications: Performed professionally overseas since age 11, six yeas in U.S.A., production for: Joey Boy Records, Bass Station Records, Never Stop Records; various indie artists, including Gwen Dickey, (former Rose Royce), Bonnie Pointer: technical assistance- Miami Sound Machine, James Ingram; studio nickname-human sequencer, called Little Q by Rick James, referred to by Nile Rodgers as one of Los Angeles' best new young producers/musician. Eclectic musical background provides uniqueness.

Available For: Professional music situations, studio, stage, pre-production, dem soundtracks, (Hi-energy live performances).

STEVE BLOM
Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat,
modified Ibanez Allan Holdsworth with EMG's.
Howard Roberts fusion guitar for jazz. Roland
GM-70 MIDI converter for synth parts. State of the art effects rack.

the art effects rack.
Read Music: Yes.
Styles: R&B, jazz fusion, rock.
Technical Skillis: Great look, sound and stage presence. Dynamic soloist.
Quallfications: 3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"). John Novello, Jamie 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.

FUNKY JIMMY BLUE

Prone: (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 sampler, Proteus 1, Yamaha SY-22, Yamaha SY-99, Roland JD-800, E-mu Procussion, Fender bass and guitar.
Technical Skills: Musician, producer, arranger,

rechnical 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 album, B.E.T., Soul Train, VH-1, Club MTV, #1 htt potential.

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

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

JOHN BOKOWSKI, JR.-KING'S COURT PRO-DUCTIONS, INC.
Phone: (818) 377-4039
Instruments: Everything, massive MIDI key-board selupincluding IBM computer, LINN 9000, AKAI MPC-60, AKAI S-1000, Roland S550, JD-8000, D-70, 2 Korg MIR-EX's, Wavestalion, Proteus, Roland 808 and 909, Juno 106, Super Korg EX-8000, turntables. More upon

Read Music: Yes.

Technical Skills: Production, keyboards,

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 ers, 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: Tracle Spencer, Kool & The Gang, Latoya Jackson, Madame X, Temptations and Nancy Wilson. Have written with Karyn White, Freddie Perron and Skin Scarboroush.

Wilson. Have written with Karyn White, Freddie Perren and Skip Scarborough.
Available For: Production/remixes, pre-production/demos, keyboardistyprogrammer, sessions, song placement and is currently looking for possible acts for the production company to work

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 TXS1Z, Alesis D4 drum machine with TR-808 sounds, many outboard EFX.
Attricemounter with cubase. Atari computer with cubase.

Read music: Yes.

Styles: All. Technical Skills: Woodwinds, keyboards, arranging, composing. Complete demo and mas-ter production. (MIDI and/or written music for live

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

member. Lots of live and recording expenence. 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

Phone: (818) 891-2645
Instruments: Saxophones tenor, alto, soprano and flute. Electric effects. Yamaha REX 50. Read Music: Yes.

Read Music: Yes.
Styles: All.
Technical Skills: Songwriter.
Vocal Range: Tenor.
Qualifications: 25 years experience, hot soloist, lead vocals. 3 years of college, music major.
One year at Dick Grove School of Music. One
year at L.A. Jazz Workshops. Have played with
many pro players around lown, concerts, casuals,
clubs and sessions. Have recorded my own solo
album. No drug hang-ups. Good attitude, dependable.

Available For: Recording sessions.

PAUL GOLDBERG

PAUL GOLDBERG Phone: (818) 902-0998 Instruments: Recording quality Gretsch drums, "studio ready" w.R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available). Technical Skills: "Versatile Drummer," vocals,

writer, arranger, drum tuning, programming, percussionist.

Read Music: Yes.

Styles: All.

Qualifications: New Gretsch artist, Philadel-phia Music Academy graduate w/BM in Percus-sion, transcribes 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, Biff Hannon,Brian Bromberg, Blackstone, Lee Jack-

son, Darlene Koldenhoven, 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.

Shakers, John Sand Whisties.
Read Music: Yes.
Styles: Pop. rock, funk, latin, jazz.
Qualifications: Original music projects in the
pop & dance field. National & international tourpop & darice lied. National & International Touring, Television performance credits. Soundtrack percussion. Music production. Languages: English & Spanish. Highfights: "The Grammy's Around The World". Entertainment Tonight, MTV, Artist Of The Year award winner on ABC Television series Brayisimo. Drummer on The Paul

Rodriguez Show.

Available For: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

JIM KLEINMAN

DIM NLEINMAN
Phone: (818) 956-5236
Instruments: Warwick
basses. Guild acoustic guitar. AMPEG S.V.T.
400 T amplifier S.W.H., Edan and Mesa boogie cabinetry. Roland signal processors. Nady wire-less system.

Read Music: Yes

Read Music: Yes Vocal Range: Baritone/tenor.
Technical Skills: Two years college intensive...theory, contemporary techniques, jazz improvisation. Sang with Madrigal choir, classical, folk acoustic guitar studies, studied privately under top jazz player. Exceptional rock player with explosive slap and tapping style.
Qualifications: Recorded and/or toured with Ras Midas The Believers on the movie soundtrack for Terminal Bilss. Pat McCormack of Montrose's and Worked with Patil i a Balle Carl Frick from

for terminatalists. Patific. Cornack of montrose s band. Worked with Patti LaBelle, Carl Frick from Tod Rundgren. Demos, albums, full package available; 28 years old, 64* excellent image. Avallable For: Touring, sessions, club work, parts writing and private lessons.

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 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.

versatite 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

KEN LARISH -- GUITARS Phone: (818) 753-9782

Instruments: Les Paul, Strat, Kramer electric/ Instruments: Les Paul, Strat, Kramer electror acoustic, midi guitar synth, all new boogle tri-axis loaded stereo FX rack, Korg O1W/FD + sound library, Alesis SR-16 drums. Read Music: Yes, full notation and charts, also

Read Music: Yes, full notation and charts, also good ear.
Technical Skills: Always, always play for the song solid, creative guitar riffs & solos (in vein of Neal Schon, M. Landau).
Styles: Pop. rock, hard rock (radio music).
Qualifications: Numerous singles, albums, television, tours, songs published-listen to the tape!
Avallable For: Studio sessions, demos, jingles, club gigs. Call for tape package via next day couner.

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. 15 years professional experience including 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 Wide, Marina Abraham, The Fables, Sleve Lapoe and Lyra. Live TV including: Evening Shade, Designing Women, Seinfeld tapes available upon request. request.

Available For: Sessions, club work, originals,

DAVE MORSE

DAVE MORSE
Phone (818) 893-0258
Instruments: Full 24 trk studio, specializing in HR/IM drums, guitar, keyboard layering and vocal sounds. Drum friggers with Roland PM-16, full computer control. Akai S-1000, various sound

full computer control. Akāi S-1000, various sound sources. Gibson Flying V, Roland D-50. Read Music: Yes. Styles: Heavy metal, hard rock. Qualifications: Engineering and production, studio and live, playing rock for over 16 years. Worked with many of today's hottest rock stars. Available For: Full heavy metal production, special unsigned band rates, your studio or mine. If you want it hard and heavy give me a call. Also a consultant on how to shop the record labels.

WILLIAM M. NATHAN

Phone: (818) 763-2028 ext. # 469 Instruments: Alembic bass and acoustic basses, various types of amplifiers. Read Music: Yes

Styles: All

Technical Skills: Basses (Acoustic and elecrich arranging, composing, songwriting, com-plete demo, producing, videotape production, excellent sound/feel, improvisation, tenor/back-

ing vocals.

Qualifications: College preparation in Music with an emphasis on classical training on upright, veteran of sessions on radio and television dates on west coast, cable station programming 28 track demo tapes as musician and producer,

have done touring.

Available For: Any professional sessions, in-cluding records, demos, soundtracks, jingles, clubs, casuals, substitute musician, and private instruction. Professional and affordable, discuss your project when you call.

RUSS RAGSDALE

NUSS RAGSDALE
Phone: (818) 441-4095
Instruments: Recording engineer.
Read Music: You bring it, I'll read it.
Technical Skills: 8, 16, 24, 32 & 48 track recording and mixing, producer & arranger.
Styles: All Styles All

Gualifications: Full time recording engineer in Los Angeles for over 5 years. Many album credits include: Michael Jackson, Ernie Isley, Barbra its include: Michael Jackson, Emie Isley, Baroria Streisand, Desert Rose Band & Quincy Jones. I'm a great production coordinator helping you ind the right studio for your project and help you organize your time wisely. Fast, easy to work with, without an attitude, very pro. Available For: Albumi/demos, remote recording, dance remixes, 2 track editing, audio to picture.

Many studios available to you at big discounts to fit any projects budget and needs.

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.

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

Nate: Please use this listing only if you are qualified

Name:	Phone:
Instruments:	
Read Music: 🗀 Yes 🗀 Na	
Technical Skill:	
Vacal Range:	
Qualifications:	

Available Far:



- Sequencing
- Sound Tools w/Optical
- 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

家 PRO PLAYERS

WILL RAY—COUNTRY PRODUCER & COUNTRY PICKER

Phone: (818) 848-2576

Instruments: Electric & acoustic guitars, man-

Instruments: Electric & acoustic guitars, mandolin, lap steel, vocals. Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie 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.

the best curry mescales & gigs. Available for: Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordablef Call me & let's discuss your project.

TOM REGIS - KEYBOARDS-PRODUCTION-

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 mode. Pead Music: Yes
Styles: Extremely flexible, strong grooves and

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 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 mcre. Composer of numerous on air national and international commercials. Staff writer and producer -4 years, Elias Assoc., N.Y. staff producer, composer-3 years, Rhythm Safari Records, L.A... Producer-LAtino LAtino..more.

Available For: All the above

NED SELFE

Phone: (415) 641-6207

Phone: (415) 641-6207
Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steelrider MIDI converter, Mirage sampler, DX-7, dobro, tap steel, acoustic & electric guitar (rhythm, lead, slide), Read Mustc: 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."

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

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 tape & resume available on request.

Available For: Studio & stage

CLARK LEE SOUTER

CLARK LEE SOUTER
Phone: (818) 788-4884
Instruments: 5-string Modulus graphilte bass with SWR amplification.
Read Muslc: Yes.
Technical Skill: Contemporary electric base styles including slapping, soloing, walking, Latin, funk and reggae.
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 Hewiett. the bands of Barry Manilow, Howard Hewiett, Maynard Fergusson and Marilyn McCoo. AA in commercial music, graduate of the Grove School

Available for: Tours, recording, club work.

TSUYOSHI "TAKA" TAKAYANAGI Phone: (818) 906-1538 Instruments: AKAI S-900, MIR, Proteus, D-70,

8+K, MC-500 II. Styles:R&B. pop, jazz, rock.

8+K, MC-500 II.
Styles:R&B, pop. jazz, rock.
Technical Skills: Keyboards, producing, composing, 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.
Available For: Recording, producing, live performance and instructions. Any pro situation.

VOCALISTS

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 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

Qualifications: Five years experience-local and Qualifications: Five years experience-local and abroad. Grove, GIT graduate. Daily vocal practice. Image: baby-laced, 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-situations only.

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2. PA'S AND AMPS



•100 wtt Randall 1/2 stack w/chnl swichng, push/pul knobs for extra gain, ft pedls, fx send, lks immac. \$650 Sam, 818-457-8447

732 cabs, modified, \$700 obo. Mike or Mark, 310

*BBE 422A Sonic maximizer. New in box wmnii s warranty. \$220 Gilber. 123-952-6223 *Carvin cab. V212, 200 wtl, brid new, \$135. Must sell. Marty. 213-465-7058 *Carvin pro bs amp. 300 wtls. graphic paramitic EQ. compriser. harmonics sustain, xint buy, \$250 obo. Reese, 818-894-5244

818-894-5244 -Carvin RX3000 head. 300 wtts, \$200. Trainer 412 cab, \$150. Kelly, 818-559-2464 -Cerwin Vega 4x12 cab, 250 wtl, \$500. Fender Bandmaster head, 100 wtts. new tubes, \$250. Tom, 818-548-7239





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-Fender 4x 10 Concert, brown, pre CBS, allorig, no mods, \$775, Will consider vintage swap, 818-902-1084
-Fender Bandmaster, circa '66, black face, head & matching 2x 12 cab, xinl onig cond, very sweet, cool tone, \$350, 818-783-6782
-Fender spkrs, 12* size, 4 avail, Black frame, 70*s vintage Eminence brand \$25/ea, Gar, 310-396-1428
-Full stereo PA, 12 chnt Sun board w2; 15* EV spkrs w Peavey Deca 700 stereo amp, \$1200 obo, 213-850-5143
-Gult cab, Fender 4x12 cab wCelestion spkrs, \$350.
Chris or Dan, 818-769-9516
-VCM900 Marshall 100 will lead master head. Xint cond, right out of box, \$550. Pat, 818-996-2263
-Mackle 1604 mixer, inbox wiclean warramty in your name & mnt too. \$785, Doug, 310-306-4898
-Marshall '69 Plexi 200 will Major. Gri cond, xtremly loud, \$875 firm. 213-469-4545
-Marshall 14x10 straight cab, \$250, 818-769-9516
-Marshall 14x10 straight cab, \$250, 818-769-9516
-Marshall 14x10 straight cab, \$250, 818-769-9516
-Marshall 100 head & stant cab, like new cond, not a scratch, includes metal cases for each, \$1400, 310-397-7111

Marshall 100 wtl JCM800 head, grt shape, \$450, 213

010-001-2/30
-Sunn 600RMS stereo pwr amp, \$400. JBL custom 12" spkrs, \$350 pair. Andy, 818-986-9478
-SWR baby blue w/xtension cab. \$800. Darren, 310-451450
-450

8450
- Tangent 12 chnl mixing brd, xint sound qual, \$450 obo.
310-970-1952
- Tassam M30 mixer, 8 chnls w3 band EQ, studio use
only, Stunds rt. \$450 obo. 213-461-8211
obj. Stu

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3. TAPE RECORDERS

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7110 •Tascam 424 multi trk recrdr, \$485. Nagila, 310-474-7774

4. MUSIC ACCESSORIES

•Hohner Chromonica 260 chromatic harmonica, 10 hole, C scale. Virtually unused, like new, immaculate, in orig box, \$20 bot, \times 20, \$21-365-7505.
*7 spc anvil rck for \$75. Mart, 818-596-2956.
•Alesis Quadraverb mutil fx unil, incredbl sounds, 4 fx possible at one time, mint cond, \$300, 310-841-6914.
•Alesis SR16 drm mach, mint cond, \$300, 213-850-5811.
x 713.

•Ampex 456 2" tape, brind new, neverused, \$90. Jeft, 310-598-1944

too Complisarimmenrouse gate. Airt Cord, \$450 obo. 714-689-9276 -DBX 363X stereo noise gate. brind new, \$175. Must sell. Marty, 213-465-7058 -Delta Lab Effectron ADM256. grt cond, \$100 obo. 818-

782-5096
- Diglitech IPS 33B Smart Shift harmonizer, orig price \$700, asking \$450 Sleve, 619-279-1480
- Ununiop HT1 talk box, mint cond, rarely used. \$110 limm. Bob. 310-657-4458

Bob. 310-657-4458 •EV BK832 8 chnl stereo mixer, like new, \$525. Brian, 310-

390-4348

EV ND757A mic. like new. still in box w/clip & cable, \$325.

-EV ND/57A mic, like new. still in box wichp & cable, \$325. 21.3962-3265. Ibanez Tube Screamer for sale, \$45 obo. Xint cond, sounds gri wiMarshalls. Walt, 714-985-2203. Platform on wheels, 5 ft x 6 ft. Holds drms, keybrds, etc. Sturdy wood wing covering, \$195. Phil Springer, 310-459-7035. A Sound Screen Scre

459-7035

-Randall RBA 500ES Marshall style bs head, 300 wfts, 7 band EQ, Ix loop, etc. Mint cond, sell for \$799, sacrifice for \$300. Hurry. Rick, 213-461-8455

-Rocktron Basics bs pre amp, compressn, distortion, exciter, EQ, level loop. Grt unit, \$100 obo. Reese, 818-844-5944

894-5244
-Rocktron Hush IICX noise reduction systm, new in box wwarranty, \$275. Nagila, 310-474-7774
-Rocktron Intellifs digital signal process, in box w/clean warranty in your name & mnl too. \$730. Doug. 310-306-4988

4898

Roland 707 drm mach, Midi, separate out for each drm, like new, wmnl & AC adaptor. Sacrifice, \$130. 818-780-4347

4947

Roland RE301 chorus/echo w/reverb. Gri cond, classic sound, just rebuilt by Roland, \$250. 213-469-4545

Roland RSP550 digital signal procssr. New in box w/mil 8 warnarily, \$840. Gilbert, 213-962-6223

Roland TR505 drm mach, perf cond, like new w/mil, \$100, Mark, 805-286-9129; 213-956-2743

Roland TR909 drm mach, wrks gri, sound like Mars 103.1, Midi + separate drm outputs, \$200. J.R., 714-545-

2011
Superate drm outputs, \$200, J.R., 714-545-5lngle spc rck mnt equip drawer. Hvy dufy, black metal construction, brnd new cond, \$75, 213-381-757-5lraight mic stand, \$156-8, 310-970-1952
Symetrix stereo paramitrc EQ, gd cond, \$80 obo. Nd cash, 310-852-1526
-Ultimate keybrid support stnd 2 learning stands and stands are stands and stands are stands and stands and stands and stands and stands are stands and stands and stands and stands are stands and stands and stands are stands and stands and stands are stands and stands are stands and stands and stands are stands are stands and stands are stands are stands are stands

Casil, 310-032-1526
-Ultimate keybrd support sind, 2 lier, xint cond, \$75 obo. John, 818-752-2733
-Whirhwind AB box, best you can buy, does both chnis together, LED, AC adaptor, very hvy duty, mint cond, \$50, 7,14-642-8248

•Yamaha RX21 drm mach, grt cond, \$175 obo. Kelly, 818-559-2464

559-2464 •Yamaha SPX90 multi fx unit, incredbl sounds, mint cond, \$300 obo, 213-667-0798

5. GUITARS

4347

'67 Fender P-Bs, all orig w/HSC, \$850. '67 Gretsch Choper, single pu, single cutaway, orig, w/HSC, \$450. 818-902-108

*19-905 Fender Precision bs, blues w/white pick guard, mint cond, orig pu & pick guard, \$1500. 213-960-7604

*1963 White Strat, all stock, no mods, \$1200 obo, 213-

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*Ibanez AXB 1000 bs w/Steinberger bridge, neck thru', black, w/cs, xint cond, \$395, 818-780-7869 *Kono classici guit, Brazilian rosewood, sides & back, cedar top, \$750, Seth, 310-436-7427 *Les Paul gold top 1990 model, mint cond, list for \$1800, sell for \$900. Frank, 818-338-3106 *Rickenbacker 12 string w/6 string converter, 1967 model 365-12/6. Perl orig cond w/cs, \$1300 obo. Gar, 310-396-1428

1428
Tom Anderson classic, powder blue, chrome hrdwr, xini cond, \$1200 w/cs. Jeff, 310-598-1944
Westone bs w/EMG plu \$& killer finish. Lks & sounds gri. \$220. Kevin, 310-823-2588
- Yamaha Electrc bs. black lightweight body, plys gri. \$350. String bs. modera, all wood, handmade, roundback, big, deep, clear lone, \$2900. 818-990-2328

6. KEYBOARDS

·Emulator II plus hrd disk, Irg sound library, \$1250, 818-

954-0707
-Ensoniq EPS16+ module, sampler, sequer. SCSI drive, Flashbank 2, sound library, must sell for school tuition. \$1300, 310-410-9207
-Kawai KTM multi timbral synth module, like new, \$280 obo. Gary, 818-986-1208
-Korg DSS1 12 bit digital sampling synth w/lrg disk library including custom sounds. 100's of sounds. XInt cond, \$600 or trade for Roland U220. 818-77-30-551
-Korg M1 for sale for \$1100. 310-289-1079, 310-470-1889

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-Roland Dru waria awara obo 213-461-8211
- Wid, Korg Wavestaton keybrd. Can pay \$1200 cash. 310-515-200 dash. 310-515-200 obo, Diane, 310-578-1466
- Vamaha PSS680 stereo keybrd, xint cond, \$150. Tom, 264-720.

Zeimer Mark 6 alto sax, \$2500 obo. Morley Echo pedi, gd cond, \$115, Stephen, 818-904-9063

8. PERCUSSION

-Alesis SRI6 digital stereo drms. New in box w/mnl & warraniy, \$320 Glibert, 213-962-6223
-Brand new 1 po snake skin elec drm set w/hrdwr, lt 12- 14 point of congas, sit cond. (ed-wine finish w/stnd & css. \$250 obo. 1 racy, 714-963-911-5
-Pearl cymbal slands for sale 2 straight, 1 boom stand. \$120 obo. Rick, 213-388-5285
-Tama drm set, jet black, dbl bs drms, 7 pc, Zildijan platinum cymbals, Tama & Yamaha hrdwr, all in grt cond. \$1500. Steve, 818-609-9039
-Tama Arockstar 24" bs drm, 18" floor tom. black. XInt cond, \$1500. Obo Chris, 818-769-1671
-Tama Superstar super mahogany drm set, 6 pc, xint cond, \$1500. Aval 5/7/192. Tim Lutte, 310-546-5592
-Yamaha dbl pedl, like new, \$200 obo. Scott, 818-784-7875

9. GUITARISTS AVAILABLE

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*Black gult plyr into R&R lkg for something real. No contrivances, pls Lkgto do something org yetreminiscent, something of me. Chisel, 818-578-0073

*Blue, bluesy, blues, Ld gult, Chicago, Texas styles, 818-

-Blue, bluesy, blues, Ld guir, Chicago, Lexas styles, and 780-1949 -Bluesy, HR guir/singwrir sks band. Xini acous wir, man-yeng avair. Intil Zep, Beatles, GNR, 213-462-2691, -BMI recording artist/singwrir avail for pro-sit. Have album credifs, top endorsemits, xlensv four exp, image, chops, feel: Only pros apply Edward, 213-656-2245 -Christlan metal guit a vali for ministry minided band. Ed,

278-3686
-Attrniv pop/rock edged guit sks forming or estab sit. Dbl on keys, have sngs. Image, energy a must. Red Kross, Cure, Pistois, Randy, 714-551-4864
-Avall now, Xtremly motivid guit W/matrl. Rush, Q'Ryche. 213-465-948.

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& réliable. 818-705-4728
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-Feroclousty southl guitsingwirt lig for frend setters, not trend followers. Rock, blues, groove orientd. 818-986-1208

1208

*Gult & bs/voc team avail to J/F band in LA, Burbank, Glendale, BH & all Hillywd area. Lv msg. 310-842-6225

*Gult avail for hrd grooving band. I'm 29 y/o, have grt sound & chops. Pal. 818-996-2263

*Gult avail for session & stand in wrk. Ultimate gear, live sits specialty. Anlhony, 818-782-9205

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Guit plyr for your demo. Gd gear, solid chops, cools sounds & engineering exp. Joe. 213-655-2969

Gulf plyr, L/R, skg 4 pc band, Infl Beck, Moore, VH. Prosonly, No flakes, no buil 818-345-1966

Gulf skg to J/F band. Metal energy, allrnly smart. Sngs st. No copycals. San Gab Val, pls. Jymm, 714-592-1173

Gulf sks band wircok, jazz, lunk & blues Infl. Covers or origs. Must be wirng or ready to wrk. Gary, 310-452-7265

Gulf sks band. Orig matri prefd. Clapton, Gilmore, Santana, Hendrix, Orig & mussality a must. Srs inquiries only Lyle. 818-763-7427

Gulf sks estab, metdc metal, band. Xceptnl plyr, writr, shownmin w vocs, exp. very ling hr image, killer gear & pro attitude of the strong below of the strong of the strong

9683 Gult, 21, sks 4 pc band. Intl Mary My Hope, King Diamond. Exp. srs. 714-670-1740 Gult, 22, J*F cmric rock band. Also ply keybrds, bckup vocs. Intl Journey, Extreme, Boston, Have equip, trnspo & demo Pat. 213-876-7703

vocs Intl Journey, Extreme, Boston, Haive equip, trnspo & demo Pat, 213-876-7703

-Gult, 24, avail for hvy rock band Warrant, XYZ, Dokken, Only 200% dedctid Funpeoplewisns of humor. No flakes, 818-888-2745

-Gult, 26, 8ks stable, hvy rock band. Exp & pro gear, Intl VH. George Lynch, Pls, no posers, no flakes, no bull, Willie, 816-982-8213

-Gult, Keith, Izzy intl, has lk, equip, grt all & dedictin, Sks 2 guis sit wi-HR groove band 310-305-9774

-Gult, rhythm, some Id, vocs, lkg for soon to be wrkg oldes band. KEarth style, Steve, 213-489-9645

-Guit, seasoned pro wiouring & studio exp sks ong hrd blues based rock band. I have xint equip, att & chops. Jeff. 818-98-9307

181-980-8307. HR. rhythm tock, funk rock, riff rock, groove stages and stages. Jeff. 818-980-8639 (May 181-763-8639) (May 181-763-9639) (May 181-7

Killer guit/sngwrtr w/image, gear, dedictn & trnspo sks sng orientd, estab HR band. Pref SFV or Hilywd area.

Promo avail. Peter, 213-878-6070

-Ld gult avail for critici HR, pro estab band. Intl Sean Schenker, VH. I've got the riffs, lks & hooks. Darren, 818-

Ld guit gun for hire. Recrdng or perfirming. Darryl, 310-692-4384

692-4384
-td gulf into recrding sits & showcsing, Infl are Jeff Beck, Cary Moore, S.Lukaiher, Mark, 213-553-8157
-td gulf sits orig HR or metal band. Infl are R. Rhoads, V. Vincent & Carlos Cavazo. Brad, 310-672-4544
-td gulf wown studio & PA fix gfor HB band that wriss hrd & sticks together. 818-288-4206
-td gulf wompwirt sits to Juff verstil band that boogies & rocks but isn't afraid of a danceable beat. Jeff, 818-348-6671

Live & studio seasoned guit kg for wrkg rock & soul band. Covers prel'd. Also avail for demos. Equip & trnspo. Kenny, 213-665-3044 *Live & studio seasoned guit lkg for wrkg rock & soul band. Covers prel d. Also avail for demos. Equip, tmspo. Kenny, 213-665-3049

•Metal funk to new age. I can make your demo smoke. 818-834-1871

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Old gult gult w/vocs sks band &/or musicns to form one.
Marshalleguip d, hr & trnspo. Our music or theirs. P. Stone,
818-240-0274

Orlg gult, 25. Crunchy, clean, slide, ld Pro gear, sngs,
att Lkg for pro sits only. No sell out posers. Tom, 213-655-6536

bodo Pro gull avail. Gd image, pro gear, trnspo, grt alt, very seasoned, 26 y/o. Larry, 714-985-3004

-Pro gult avail. Gd image, pro gear, Imspo, grl alt, very seasoned, 26 y/o. Larry, 714-985-3004.
-Pro gult wbckup vocs sks wrkg sits. Covers, studios. 740, etc. Exp. versti, have pro equip & wrk orientid att. Wrkg sits only! Scott, 818-993-4791.
-Pro gult, blah, blah, blah, Jahar S, Peppers, Primus, blah, blah, blah blah, blah, blah, blah, blah, blah, blah, blah, Wrkg written with the work of the wo

-Prögult, blah, blah, Jane's, Peppers, Primus, blah, blah, blah, bulah, blah, blah,

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*Young, aggrsv, xplosv, bullet proof guit/sngwrtr avail to form or collab, Have #1 sngs in LA, Chris, 818-782-9019

9. GUITARISTS WANTED

-#1 exp ld singr sks xplosv guil to J/F meldc, mainstream, cmrci HR. Brother signed maj labl. Have lks, big hooks, industry showcs's, Tommy, 310-836-3713

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Monday, April 13, 1992

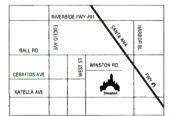
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- 2nd guit to write, 50/50 dst. bckup vocs, for estab band.
Greg, 818-344-3553.
- 2nd guit wid for CHAINED ANGEL. Must be strong
rhythm plyr wx/mt ling hr image. We have gigs booked &
labi intrist. Burny, 818-99-3-001: Craig, 818-353-5145.
- 2nd guit wid for CHAINED ANGEL. Must be strong
rhythm plyr wx/mt ling hr image. We have gigs booked &
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- 2nd guit wid for hvy edged HR band w/ren singr. Bckup
vocs a must. 213-851-4316
- 2nd R/L guit ndd for meldc HR band w/ren singr. Bckup
vocs a must. 213-851-4316
- 2nd R/L guit ndd for meldc HR band w/ren singr. Bckup
vocs a must. Dave, 818-881-2748
- 90's rock band sks guit for 2 guit bluesy rock. Bckng vocs
dd. Rhythm is as import as lead, groove is the key. J.D.,
818-503-5750
- Agult singr/writr, publishd, sks same to form band w/lots
of harmonies. Cars. FYZ. REM. Police. Highly pro. Jeff,
310-312-187
- Acous guit/singwritr writby lem voc lyricst for collab & writa
sd uou Must have got att & equip. 310-455-1953
- Acous-elec guit wid for folkadelic. altriniv exp. Srs only.
Voc a a - We fee exploring & ready to go where it takes us.
John. 310-397-3178
- Altoris, infilb by GNR to Dag Nasty w/rgigs & tabl intrist sks
dedicted guit. Peter 619-446-7718
- Altriniv guit, 25-30, widby voc singwri to start band. Lots
of ector, revero, pwr chords. Moodly, meldc will of sound.
Altriniv guit, 25-30, widby voc singwri to start band. Lots
of ector, revero, pwr chords. Moodly, meldc will of sound.
Altriniv guit, 25-30, widby voc singwri to start band. Lots
of ector, revero, pwr chords. Moodly, meldc will of sound.
Altriniv guit, 25-30, widby voc singwri to start band. Lot

818-981-2171

CARBON 14 sks dark, post punk guit, Infl Ministry, Killing Joke, Sisters, Pro atl & equip. We have studio, press kil, etc. Rick, 213-461-9592: Todd 818-249-3928

Christian Id guit wid, vocs a must Terry, 310-697-1970

Dark, hvy, nimmdating Totally org sound. Sickness of Cult, Tango w/pure aggrsn of Metallica. Sean E., 213-969-4856.

Christlan id guit wid, vocs a must Tern, 310-697-1970
Dark, hvy, nimmdaling Totally ong sound. Sickness of Cult, Tango wipure aggrsn of Metallica, Sean E., 213-969-4856
Dedicid guif/sngwrir wid to complbluesy HR band w/fem singr. Infl Aero. 213-275-8007. 213-871-2722
Exp keybdst, voc. saxophonist, sngwrir sks guit of similar style to collab, form band. No rap, metal, atl, no films, or amateurs, pls. Mike, 310-477-9078
Fem guit wid by fem voc fyricst. Demo avail Infl M Ethridge, Joni Mitchell, k d lang 310-826-8017
Fem theatrict voc Id guit to nelp w demo. Must be able to write music & lyrics. Melde speed. Carrie. 213-413-3092
Fem voc regniquit sks keybdstrplanis lâr or acous guit to start core of band ap ly smaller cubs. Melde pop. R&B originus. 213-88-9452
Orlos 1 per band. Lato Hendrix, Cure to Motown Majiabl myst beginne proder. Pro ika must Bobby, 213-466-177.
Glam guit wid. Straight dyed black hr. cool gear, Ihin, haispray, makeup, hvy sound. Don't waste our time. Stevie. 213-874-8719
Guit & percussnst skg melody orientd guit to write sings & form band. Inil Crowded House, XTC, Monsoon, Andy, 213-466-7433
Guit ndd by grind core band w 2 recros. Must have dedictin, pro equip, Irrispo, Eric. 213-389-8403
Guit ndd for altrint vock band forming. Creat w & srs only. Intl Genesis. Kate Bush 310-494-0231
Guit plyr ndd. Broadly inil by Rollins, Damned, Iggy, Red Kross. Sleve, 818-796-8855
Guit plyr wid for blues-rock band. Intl B.-Rait, E Clapton, Allman Bros. All orig matri. Maissa. 213-848-9029

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Guit plyr wtd. Infl Motown, James Honeyman Scott, Roben Cray, Andy Sumers, for band wt24 rtk studio & Jones, Jm 18-76-6105; Chris 805-25-3640.
Guit woring style, ages 18-25, infl LA Guns, Cult. No Strats or Git boys, Gus, 81-965-1824.
Guit wtd ata Gilmore, Schon, DeGarmo, Dedictd, exp. creatv wpro at, ages 21-27 pref'd, vocs pref'd, Dani, 310-652-8320.
Guit wtd by fem voc whit matri & legal rep to showes & recrd with. Call for info. 818-781-2747.
Guit wtd by VANITY KILLS, Album credits & maj contacts. Infl Seal, George Michaels, INXS, Simply Red, Must have pro att, image & gear. Chris, 714-899-3738.
Guit wtd by voc in Downey area. Lkg for the Misfits, Fistofs & James Brown rolled up info one. Must be young. 310-861-3142.
Guit wtd ot vall or in ging, cmrcl HR, band. No drugs or flakes.

310-861-3142
-Gult wid for all orig, cmrcl HR band. No drugs or flakes.
-Peace, 816-344-7484; Janel, 818-766-9573
-Gult wid for allimity band soon to be recring & gigging. Infl
Cure, Smiths, Nick Cave, Image, att & dedicin, pls. 213-652-9673

663-6634 Gulf wid for altrinty rock band, Inft P.Murphy, Chameleons, Smiths, Dedictin & trinsported (1 Torin, 818-866-6042 Gulf wid for Itale 70's, early 80's punk inft band, Gear & trinspola must. No metal or straight edge, Mitch, 310-920-

0996
Gult wtd for pwrll emotional band. Must have grt feel, strong image, dedicth. Inll Cure, Dramarama, Lords & Joy Div. 818-981-8801

strong image, dedictri. Intl Cure, Dramarama, Lords & Joy Div. 818-981-8801

Gutt wid for slightly funky rock band. Intl Sting, Seal, others. Rob, 310-837-3768

-Gutt wid for whis blues R&B band. Pros only. Helptil is sings. Johnny, 818-753-1623

-Gutt wid for xperimntl, Ind edged, altirntv band wilablurist. 213-669-1420

-Gutt wid to form band alla all Henley, J.Cougar, J.Hiatt. Seal Bch. Huntingion Bch area. Michael, noon-7, 310-592-3831

-Gutt wid to form xperimntl, futuristic, wildy theatricl HR/HM band in Atlanta GA. Glam for PhD's? Intl VH, Val. CPtyche, ELP, Jett, 404-564-9614

-Gutt wid. Euro tour, Cntry, bluesy, funky, reggae. Bckup vocs not necssy. 213-389-8560

-Guttlysngwrt ndd to collab wigit singr, 213-275-8007

-Guttlysngwrt wid by singr & drmr, somewhere between

vocs not necssry. 213-389-8560

-Gult/sngwrtr ndd to collab wignt singr. 213-275-8007

-Gult/sngwrtr wid by singr & drmr, somewhere between
Golden Palomino. Cocteau & Talk Talk. 213-655-8747

-Gult voc L R wid for psychdic rocktopp. English infl
band Infl Echo. Church. U2, Floyd. Phil. 818-769-4059

-Highly motivid 2nd gult 21-25, widby voc to form xplosy

-Ha act Xint vocs. iks, chops & gear req d. Have catchy

lunes. many mil. Paul. 818-982-7218

-Image conscious id guit ndd to compl. K/A band w/grt

-sng & image. Infl Love Bone. Pistols. Tall black hr pref d.

-818-774-3704

-Innovaty, Inventive quit wid for melder metal band. Jest

-Innovaty, Inventive quit wid for melder metal band. Jest

sings, image, intit overbone, Pristols, Tall black, in prefid.

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1.Innovatv, Inventive guit wid for melde, metal band, Intil Scorps, Dio, Schenker, C Ryche, 818-781-0548

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•Name projstilisks gri lkg, open minded, hungry, mid-70's style (d'stide guit. Starz. Aero, Mountain Must co-write. Tape & pic. 213-959-9820: 213-461-4455 •Page style guit plyr only. Gibson low dbl neck a +. Open every day. no bad habits. We'll get signed Srs only. 818-501-4757

501-4757 -Pro gult wid by bst. drmr team. Infl by Overkill, Pantera, Sepullura, Sabbath. Keith, 818-905-7238 -Pro HM band lkg for guit plyr. Chops & lks a must. 213-582-0240

652-0240
- Pro, reliable, attractv. blues, rock, slide guit als S.R.Vaughn wid by dyname, attrctv. with tem voc/fyricst for writing, perirming, recrding, 310-247-3313
- Pvrtl fem soullt voc forming on g R8. Jazz band. Must be pro & creatv. harmonizing a +. No drugs. Janet, 818-440-1841

1841
- Rhythm gult plyr to compt straight forward, all orig R&R band. 213:255-3185
- Rhythm gult wid by dark, moody, altrntv band ala Floyd. We have intrst & upcrnng gigs. Bckng vocs & writing abil a must. 818-966-9311
- Semt progrev L/R guit plyr wlown style wid to rock. Must have sng writing abil w/riffs that stick. No GiT's. Bonnie. 818-507-6532
- Shoned hand sks. J/R guit Plyr dednerd altrnty rock. Laura.

o to 507 / 5532 •Signed band sks L/R guit. Hrd edged altrntv rock. Laura, 818-562-3092

818-562-3092
-Sng orientd altrntv rock band whem front still lkg for pro guit. Srs only. Charlie: 213-957-2457
-Strong, dyname rhythm guit plyrndd to help create blend of acous & elec sounds. Something like Johnny Mar & Toad Sprocket Upland, Claremont area. Scott, 714-989-6993, x 583

6993. 2 353
THE DRUGS sk financily secure. M/F, creaty genius guit for X type band Lym. 213-851-4492
The Peps Guhreation sks guit nill by Brady Bunch, Martin Luther King, Peter. 818-345-1751
Verstl guit wid. M/F, by uniq rock act wifem id voc. Gri sngs Bckup vocs & acous abil a must. Dan, 310-288-3562
Westside Rhythm Section, guit, 22-27, new altmit and forming. Pwr. punch. passion. U2, Roxy, Floyd. Tears. Clift, 310-473-4227
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wrk primarily in Palmdale/Lancaster area. Must sing some lds. 805-723-5734

Young aggrey guit to compl5 pc band. Lks. orig, creativty.
 must love to tour. Dibone, 818-508-7883

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- Bist avall. Linli Soc Distortion, Replacemnis, Jason & Scorchers. Clem. before 9:30 pm, 714-626-5834

- Bist plys all styles, prel jazz or Rab. Read notes & chord symbols, have recrding & live exp. Pros only. 619-286-5918

symbols, have recrding & Iwe exp. Pros only, 619-286-5918

-Bst, drimr team w/mega exp avail for just forming or estab. Intl Overkill, Pantera. Sepultura, Sabbath. Keith, 818-905-7238
-Bst, tem, srchngfor band for writing, shows, etc. Intl Sonic Youth, Chameleons, Swerve Driver, 213-467-1848
-Bst/guit, contrapuntai, melder, multi cultural music. Ry Cooder, Crusaders, African, Neville Bros, sks similar skilled musicns, Bernie, 818-761-8633
-Bst/voc for recrding, live dates. Simple, pwrfl style & cool lk, Rock, & English style tike Cure, Echo to Who & Zep. Curis, 213-464-0761
-Bst/voc who also plys guit & piano sks recrding sit. Intl include folk, cntry, pop & rock, B.T., 818-247-2767
-Exp bst ske, estab & exp attirnt style band, Hillywd area. Kent, 213-953-1798

-Exp Dst ske estab & exp allimit style band, Hillywd area. Kent, 21.3953.1798
-Fem bs plyfild voc/sngwrit now avail. P.S., I like Scorpios. Lymg, 31.6842-6225
- Lk gi for band with itechnical prowess, Intl Dream Theater, Rush, Paul Gibben, Va. 213-876-4070
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- Pro bst & guil kig to put the next grit cmrcl metal band together Have atty & labil hirtst, Image import, Intl a must. J.R., 213-864-7567
- Pro Dst avail for all kinds of cool rock sits. Lks, equip & chops. 310-479-3818
- Rhythm section from hell w/recrding & tourng credits to JF maj att, by groove unit. Pros only, Rob, 213-463-5920
- Slingr, acous elec bst, ape 24, sks versti guil & dirmt for Graham. 310-399-5 104
- Solid, ang onemid ptyr sks musicine of similar intist. Intil.

•Solid, sng orientd plyr sks musicns of similar Intrst. Infl. Duft, Gene Simmons, Beatles, Stones, Brad, 818-768-

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*90°s rock band six bist. Must have strong boking vocs, abit to ply hvy funk to straight out rock. Must bring something to the party, 818-593-5750

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A #1 grooving, rocking, bluesy, tat sounding bs plyr for R&R blues band wfunk edge. Labi intrst. Must ik for commitmit. Jonathan, 818-609-0867
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-Blues/rock band wiggs, grl tunes, 2 fems up front, sks tasty, solid, reliable bs plyr, 213-855-7959
-Bottomy, minimall st bst wid to form R&R blues band w/balls. No drugs, funk or metal. 818-899-5237
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-Bs person wid for live LA/Orange Co shows. Fun, orig sngs. Lush, Curve, Simple Minds. Will pay. J.R., lv msg. 714-545:2011
-Bs plyr ndd for orig proj. Blues/rock format. 310:374-3526

3526

Bs plyr ndd. Broadly infl by Rollins, Damned, Iggy, No Means No. Steve, 818-796-8855

Bs plyr reqd to compt orig, attrntv rock band & who is willing to wrk towards labi mirst. Chnstine, 213-934-3762

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-Bs plyr wid into rock, jazz, blues & funk, to form wrkg si. Gary, 310-452-7265

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-Bs plyr wid to torm R8R, meldic. HR band Vocs, keys a + For gigs, recrding. Bant. 818-709-5046

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-Bs plyr wid. Vocs a + Pro art for altmity cntry/rock proj currently recrding & preparing to showes. Randy, 818-788-8109: Danny. 818-890-7644

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•Bs wtd by band w/legal rep & maj lab! intrst. HR. 818-991-

- Bs wtd by band wlegal rep & maj labl intrst. HR. 818-991-7363
- Bst & drmr wtd lor pwr trio. Hendrix, Top styles, origs. Roy, 213-876-6347
- Bst Into Gene/Jezebel, C. Trick, wtd by solo arist. Young wdg lk & gn plyng, 213-651-3789
- Bst ndd by grind core band wt2 recrds. Must have dedictin, pro equip, trnsps, Eric, 213-389-8403
- Bst ndd immed for tolally dedictd rock band. Age under 24, vocs a +. Ung hr image, gd bs plyr 1st. Upcmng shows, mgmt & atty. 818-752-09-49
- Bst ndd now. Wer da straight ahead writvy low end bs plyr ala Cult, Skkd, Alice/Chains, Gigs, mgmt pending, a lot of connex, Derrick, 310-328-7011
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Bet wid by drimt & Zguit learn for K/A HR proj. Tint, image, trispo & eguip a must. Infl Skid, old VH, early Bullet Boys.
Kevin, 818-781-1844.

Bst wtd by drmr to form progray rhythm section, 805-296

8384

Bst Wfd by exp guit for jamming & recrding Creatv, solid, gd.chops, positive, intliCream, Hendrix, Springstein, blues, classic rock, attrint, Dean, 310-823-6784

Bst Wfd for 2 guit HR band, Intl VH, Badlands, Dokker, Kiss, Dedicid leam plyr wigd liks, equip & feel. No drugs.

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Bist wid for blues, classic rock, rockabilly band. Gd musicnship & pro att a must. John, 310-473-6042
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Holdsworth & Tribal Tech. Must have exp wlodd meter, polyrhythm & modern harmony, 818-705-4729 - Glogling band sks pro bis to replace present bst. We are diverse, altrniv, grunge band wxtreme image. No girifriends, no BS. 918-916-7666 - Guitt & drmr sk bst for HR band, Image, trnspo, voc., equip amust. Have xit raps, Imanci bökng, mgml. Bob, 818-445-2129: Mike, 818-358-5244

2129: Mike, 818-358-5244

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Tom, Vonnegut & tri-tones in general, Mike, 810-247-7134

Hot finger style bs plyr ndd for meldc HR band w/grt sngs.

5 string & bckup vocs a + Tom, 310-285-9636 +HR bst wid. Billy, 213-874-3215; John, 310-388-7050 -Infl J.P.Jones mts Flea mts you. Band currently wrkg on demo & video wrk. Willing to travel & wrk hrd. Giovanni, 213-464-340

demo & video wrk. Willing to travel & wrk hrd. Giovanni, 213-464-34499

-LA's 1op drawing orig R&B act w/grt following sks super lunky bs plyr who can dbl on key bs. Babylace, Luther direction. Stevie, 818-344-3816

-Lkg for bst to do shows & dvideo tape w/drmr. Must ply all styles including be bop & flusion. 800-695-7716

-LOCAL HERDES is now holding auditins for bsts w/lks & team plyr att. Gri sti. 213-960-1070

-MF bs plyr wdfor alfmtry. 70's, blues, groove band, Must have gd chops & gd presnc. Blues, Steppenwoft, Doors, 3 Dog Nite, Johnny, 213-463-7119

-MF bst wdf or estab HR showcs band w/maj publishing & tabi intrs. 181-870-8959; 818-789-1829

-Meldc bst ndd to join eclectic, sing orientid, orig rock proj crigis & recrudy. Tom. 310-823-8425

-ONE BAD F1SH nds bs plyr w/personality & sns of humor or groovy, Linky, altimir tock. Bcking vocs as +. Kenny, 818-710-8975

818-710-8875

-Pro band wistrong sings & gri image nd aggrsv bst for immed replacemnt, 213-962-8675

-Pro bs plyr wid wivocs to showes for maj labi. The style isHR. 818-288-4206

-Pro rock act sks immed replacemnt, 213-850-1552

-Pwril fem soull voc forming onig R&B, Jazz band, Must be pro & creaty, harmonizing a+, No drugs, Janet, 818-440-1841

1841
-Rocking, bluesability bst ndd. Little Walter, SRV, Stray Cats, Hendrix, Upright prefd, vocs a +. Cashfor covers bar band. 818-902-1084

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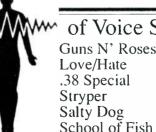
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Bis wind for signify funky rock band. Intl Sting, Seal, others. Rob. out II R&R band. Intl Zep, Stones, Faces, Beatles, classic rock, etc. No metal. Music more important land image. Kurl. 213-876-2979. Jeff, 818-764-6554
Bis wind for vintage R&R sound, Someone who really knows the rhythm section. No prefty Strip boys. Gd, dirly, organic R&R it & att. Scotty, 213-851-5083
Bist wild for wind public R&B band. Prosonly. Christopher, 818-753-1623
Bist wild for wind public R&B band. Prosonly. Christopher, 818-753-1623
Bist wild for wing blues. R&B band. Prosonly. Christopher, 818-753-1628

818-753-1623
-Bst wtd immed to compl HR band w/fem singr. Have gigs booked. Vocs a + Tommy, 818-992-0403
-Bst wtd to compl pwrll bluesy rock trio. Intl S.R. Vaughn, Crowes, Skynyrd. Cool stuff. John, 818-893-2781
-Bst wd to join guit & drmr for orig rock/R&B matrl. David, 818-285-6580

BSI wid to join quit & drmv for originoclv R&B maint. David, 818-285-590.

BSI wid. Groove orientd, socially conscious mellow rock band wirehst spc. Intl. Journey, Boston, REO. Dediction only, Bokgmd vocs helptil. Srs only, Brian, 310-397-9594.

BSI wid. Into Paries. Dinosaur Jr., Lush, Neil Young, Must be gd. 213-461-5135.

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BSI vivoe nod for band proj. Intl are REM. Tears, Echo, Church, Band recrding new demo, Phill, 818-769-4059.

Christlam metal band waibum sks bom again bst. Must have lks, chops & vocs. No exceptions. Gigs, recrding, Intl. Lynch Mob., Yngwie. Phil. 818-458-1332.

Cmrct HR proj wriem voc nds bst wistrong vocs. We have sngs, demo & shows booked. Sam, 213-969-0175.

-Creatv bst ndd by voc. 23. & guit, 26. team, Intl Motown, Seal, INXS, Pwr Station, etc. Fain, 714-964-5026.

-Creatv bst w/gd stage appearnc. Intl Deep Purple, Hendrix, VH. Possible bilingual but not necssry. Dave, 818-907-4912.

-DARK BLACK sks pro bst W/att, ort image. enuin & enu

Hendrik, VH. Possure biningual out in the Miles Port 4912.

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DEALER sks dedictd, verstl bst to compl srs, tintd HR band in vein of O'Ryche & Crimson Glory. We are for real. Chris, 213-876-0656. Gavin, 818-244-6737.

Estab HM band sks hi energy bst. Killer chops, writing abil. We are currently plying all may venues. Private studio, recent demo. Pete, 213-281-9995.

Fem tribal industrial bs plyr wtd w/aggrsv style. Gina, 213-913-2020.

Fem tribal industrial bs plyr wid w/aggrsv style. Gina, 213-913-2034
FLYBOYS sks immed replacemnt, pro only w/vocs, lks, etc. Recrding & gigs pending. Strong sings. Call for auditn, 213-464-7579
Fusion bst wid for orig grp. Must be willing to w/k hrd. Ply simple lines as well as demanding lines & rehrs a lot, Mike, 213-876-9884

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-Wid, funkly bst W/hd core groove for orig rock, funk, altimus band. Ready to gig, lintl Peppers, Primus, S'Garden, Jane's. Brian, 213-745-528
-You are you, we are we. It's hid oply bs & sing at the same time. Have brain, not lint, but still worship yourself, you pagan. Lois Lane, 818-361-5227

11. KEYBOARDISTS AVAILABLE

A keybrd/arrangr avail for demos & studio wrk. The sing is import, not me. Jeff, 310-312-1874
-Creatv band wid by keybdst. Into 4 AD, Eno, Slow Dive. Il Shadows Srs only, Read ad lirst. Ken. 818-352-9728
-Exp keybdst, voc., Saxophonist, sngwrif sks band lihat did direction but has tint. No rap, metal, att, no tints, or amateurs, pts. Mike, 310-477-9078
-Fem keybdst & male bist team sk intellignt, business -Fem keybdst & male bist team sk intellignt, business -Fem keybdst & male best team sk intellignt, business -Fem shippropet sks creatv. Plantage, gear, studio. Intl Rush, ELP, Yes. 818-785-8099
-Fem shippropet sks creatv, mature keybd for orig music that has a noire feeling, Metaphysici, sensual, new age w/edge. Vance, 310-392-5765
-Keybdst winew pro gear sks pro proj. Midi, any styles, multi sampling capabilities. Lkg lor overseas sits, 1 niters. 13-662-6380

213-662-6380

*Keybdst/voc w/D50, D110, drm mach, avail for pald lours, nitectubs, studio wrk, all occasions. Voc styles, Marvin Gaye, Isley Bros, Pros only, 213-871-8055 x 505

*Keybrd plyr wilmage, credits, gri lour exp & full equip'd & Midi studio avail for any pro projs. I have 5 solo albums in Europe, 818-377-9683

*Midi sequeng, Mac, synths, avail. Much studio exp, last a reasonable. Jeffrey, 818-781-1825

*Mutit keybdst, Bernie Worrell type but all styles Top gear, chops, strong vocs, for paying, pro, live/studio sits only. Dan, 818-398-4531

*Pro mutit keybdst wour, album TV& video credits. XInt.

Pro multi keybdst witour, album, TV & video credits. XInt equip, grt chops & vocs. Compl!lve Midi systm. Jim, 818-781-8236

781-8236
-Shy keybdst/sngwrf sks shy fem guit/voc to collab on altmit yeasant music. Intli include 10,000 Maniacs, Opal & Engish pubs. Carl. 310-453-2190
-Singr/sngwrft/keybds tsk left hand man keybdst to join with into jazz & R&B. Must be very lintd, equip d& fantastic plano plyr & arranger. Roland. 818-886-987
-Strong keybdst/d/voc. Grt equip & appearnc. Super (asl ear. Avail for paid gigs only. Club wrk fine. Dean, 310-823-3763

11. KEYBOARDISTS WANTED

•90's rock band sks keybdst w/grt boking vocs, team plyr w/grt sound. You must bring something to the party. J.D.,

818-503-5750

*A textural kepbdst wid for showcs's. Must have sampler for bcking vocs. Infl Idol/Stevens, Cult, Floyd. 818-994-9486

*Alltmtv HR act, LIFE & TIMES, lkg for keybrd plyr infl by Tony Kaye & Steve Vocaro. We have mgint & upcmng releases. Anthony. 818-782-9205

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British keybrd piyr wid to form grp or helpw/recrdng proj. 310-693-4940

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-Creatv keybrd pyr wid, M/F, by estab band wimgmt, Infl
Concrete Blonde, X, Pretenders, Blondie, spagetiwestern
soundriks, David, 818-505-1523
-Estab band sks Jonathan Caine keybdst, 20-25, for
progres Journey band wigigs, intrst. Alex, 818-994-0456
-Ferm keybdsts wid by lem altintiv pop band. Ltg for
someone who is srs. Getting ready to shop a deal &
currently in recring studio, 818-509-867.
-Fer keybrd plyr wid by estab band wimgmt, Infl Blondie,
X, Concrete Blonde, Pretenders, Imagination & bcking
vocs would be nice. Nancy, 818-760-7901
-Fem singrisngwirt sisk keybdst wichops, git gear & rock
image to pin uniq band wipwfl sings for showcsing. Infl
Heart, C Ryche, 818-33-01-755
-Fem theatrict voc M/F keybsdt/organ plyr for upcming
demo. Must be able to write music & lyrics. Metic speed.
Carne, 213-413-3092
-Funky keybdst wido. Must read music. Infl by James

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-Funky keybdst wd. Must read music. Infl by James Brown, Chicago. Santana. Brick. Saturday rehrst in Anaheim. Srs musicns only. Diar, 714-550-1173

-Funky, multi keybdst wid. Us. grt sps; industry inirst, lathful following. You, hella chops, writr, programmr, top gear, vocs, hrd wrkg, goal orientl. Tony, 213-293-4428

-Gene-Jezebel, C. Inck inspired keybdst ndd for solo aritst Rhythm guif a big +. Must have equip & musict lint. 213-651-3789

aftst. Frijhring gild a big +- Must nave equip a musicumin. 211-651-3789.
Hilp hop, metal band nds keybdst/bckgrnd singr immed. We have hill keybrd setup, 8 lfk, Vemon rehrsl studio, grt sngs. Sam. 818-457-8447.
Inventivekeybrd plyr, Mif, widbly TOKYO BURLESQUE. Inflinchade Concrete Blonde, X. Wallof Voodoo, Pretenders. We have mgmit. Marty. 818-505-1551.
Keybdat sought by forming band. Infl Motown, Seal, NKS, etc. No guns for hire. Falin, 714-984-5026.
Keybdat wid by fen voc whit marit å legal rept os shows a recid with. Call for lind, 818-781-274. Teybdat wid by VaNITY KiLLS. Album credits & maj contacts. Infl Seal, George Michaels, INXS, Simply Red. Must have pro ati, image & gear. Chris, 714-898-3738.
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lker, 818-996-9432
-Keybdst wid for rehrsi band sit. Rock to jazz. Readers prel'd. Joe, 818-954-0742
-Keybdst wid for wike plues, R&B band. Vocs helpti, Prosonly, Johnny, 818-753-1623
-Keybdst wid to join guit & drmr for orig rock/R&B matri. David, 818-285-6580

David, 818-285-6580

*Keybdst wid, B3, Rhodes piano, Benmont Tench, SRV, traditi blues, Smithereens, orig sngs, plyng live now. THE MIGHTY RHINOS. Andy, 310-478-1651

*Keybdst wid, socially conscious, mellow rock band w/rehrsl spc. Westside area. Intil Journey, Boston, REO. Bckgmd vocs helpti. Srs only, Bnan, 310-397-9594

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Keybdst/voc.ndd for wrkg.csl, T40 band. Fem prel'd. Pro stil. 310-470-8795; 310-788-0688
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*LA's top drawing orig R&B act w/grt following sks super funky multi keybst wall the srs sounds. Babyface, Luther direction. Stevie, 818-344-3816

*Male sing/sngwrt/srangr w/studio, finished R&B contract, sks only R&B keybdst/arrangr to collab for prodermos. Intl Babyface & Stevie Wonder. Jim, 213-851-5062

Fem voc into current, cmrcl R&B, rock, pop, cntry, sks 40band, Srs, dedictdpro, Also intristd in cals & studio wrk. Carlene, 213-254-4669. Fem voc, pwll yet meldc. exp stage & studio, sks all styles, band or demo wrk. Tracy, 818-343-2498. Fem voc, percussnst, tinde & gorgeous, fluent in Spanish & Portugese, like for csis & 140 wrk. Paid gips. Donya Schwartz, 310-288-9615. Frustrated stingr should be in UK. Nds uniq band aware of presen, mood. intensity. Echo, Murphy, Lush, Ellon John, Curlis 213-464-0761. Glam woc avail. Blonde th & red lipls. Intl P.B Floyd & Glamour Purks. Joey, 213-962-3155. 1322 R&B man, hip hop, tunk sound. Avail for showcsng band, grps wringml. I can ply some keys. Give me a call. 818-886-9967.

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*K/A, bluesy, HR frontmr w/mage, killer stage presnc, obls on guit, sks to J/F pro sit. Brian, 213-728-6953

*Killer vox, hi range. Sing w/various pop artists. Sings pop, R&B, rock & blues. Bedgrinds singr also. 1st tenor, wide variety of ranges. 310-473-5661

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-Male et enor voc, xtensy recrding & tourng exp, avail for

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- Male tenor voc. xtensy recrding & louring exp, avail for paid sessions, demos, albums & jingles, bckup or lds. bbl. 6, 818-360-0352

- Male tenor voc. 12 yrs exp. 4 oct range, avail for pro demo wrk. No bands, 150

No bands. Proce negotiable. Tape & resume avail. Rory, 818-994-5200.

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Michael, 310-459-5227
-Pwr, balls, soul, xtensv range, Lkg for solid, groove based, roots rock. No typical Pirale Radio stuff. Steve Marriot, Steven Tyler, Glen Hughes, Mark, 818-763-868
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but not metal. Bkng võc harmonies a big +, Billy, 818-955-9553

- Morrison lkg for Manzarek, Paul, 213-66-3949

- Organ/keybrd, 70's soul & R&B. Intl Sty, James Brown, P-Funk, Billy Preston, Lv msg, Nick, 818-753-4821

- Pwrft lem soult voc forming ong R&B, Jazz band, Must be pro & creativ, harmonizing a +, No drugs. Janet, 818-440-1841

- Rock keybdst wid. Band recrding album. Simi Valley rehist. Cover shows up to 15 per month. Vocs & guit a +, 805-82-836-805-526-1428

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-World class keybdst for orig modern rock band. Must have stage exp. image & exceptional abilito perfrm. Band has mgml, labl infrst. 818-981-2720

 Wrkg segner too lkg for keybrdstvoc. We have gigs & make money. Steve, 818-246-3593 12. VOCALISTS AVAILABLE

-#1 exp ld singr to J/F meldc, mainstream, cmrcl HR band. Brother signed maj labl. Have lks, big hooks, industry shows's Tommy, 310-836-3713
-Aggrsv voc/hrcst for blues, HR, psychdlc, soulfl, proproj. Infl Jophin, Plant, Must have PA & lockoul. No metal. Tony, 213-957-1343
-All pro voc availfor your studio & or live bokup wrk, I have accuracy, styles, att, lks, etc, etc, etc. Ginger, 818-563-4751

Angry voc sks srs, hrd core plyrs. Infl Agnostic Front Rollins era Black Flag, Bad Brains, Misfits, Jason, 818

Hollins era black Flag, Bad Brains, Misfits, Jason, 818-249-0012

- Distlinct, classic, rasp, rock & soul. Voc/sngwrit for guil based rock band w/roots in Southern soil. 310-376-7198

- Exp Id voc. keybdst, saxophonist, sngwrir sks that nds direction but has tint. No rap. metal, att, no tints, or amaleurs, pls. Mike, 310-477-9079

- Fem jazz voc skg band of same. Inff Maryanne Faithful & Billite Holiday, 310-396-4876

Fem singt/entertainer w/image, 60's, 90's, altmly, cmrcl rock sngs, lkg for investor & recrd deal. Has demos & video. 213-281-1758

video, 213-281-1758
-Fem voc avail for demos & sessions & showcs's, Lds & bckgmds, Tape avail. Jennifer, 818-769-7198
-Fem voc avail for demos, bckgmd, id, all styles, XInt stage, studio, sngwring exp. Very pro, dependbl. Paid gigs only, Stephanie, 310-204-0384
-Fem voc avail for recring sessions & live gigs. Pop, R&B, funk styles. Paid sits only. Pro. Heather, 310-326-0601

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-R&B male voc avail for paid studio sessions, tours, niteclub wrk. Hip hop dancer, voc styles Marvin Gaye, Isleys. Pros only, 213-871-805x 505
-Rick Quiroga, Hispanic voc, sks grp sit. Rick, 213-264-

-Star quality frontmn wabil, at & cool image. Infl XYZ, Mr Big, Dokken, Tyketto, sks pro sit w/bkng, image & tinl. 213-876-1955

Sig, Dokken, Tyketto, sks pro sit wibking, Image & Itil. 213
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•Voc sks to J/F diverse orig band. Infl from Stones to Metallica. 213-658-1063

Metallica. 213-658-1063

*Voc wwwords nds band. Music dark, toud & confused. You do what you do, I do what I do. 310-207-2543

*Voc, desparate, sks to J/F F/T band, into anything from Stones to Metallica. Edward, 213-658-1063

*Voc/bst & guit team avait to J/F band in LA, Burbank, Glendale, Bey Hills & all Hllywd locations only. Lv msg. 318-824-827

310-842-6225

310-842-6225

*Voc/sngwrfr.sk altrniv guit, 25-30, to start band. Lots of echo, reverb, pwr. chords. Moody, meldc wall of sound. Music 1st. John, 310-836-920.

Music 1st. John, 310-836-920.

*Woc/sngwrfr. Inil Cougar, Bad Co, Crowes. Intrstd in forming band. Also ply guit. 213-288-6100.

*Wild, xpressy, pwrif range. Image, charisma. Lkg for innovalv, soul R&B, funk wedge. Infil James Brown, Chaka Khan, Sly, Otis, M.A., 818-763-8669.

*World class voc w/maj album & four credits ala Micky Thomas, Lou Graham, sks pro rock act w/deal & mgml. 310-323-4787

12. VOCALISTS WANTED

-2 black fem voc for new grp. Leah, 213-427-1751
-2 fem singrs who are out going & can dance ndd for bockgrind wrk in grt Latin, R&B orig proj. Must writ to join band for this year. Debra, 310-391-1431
-Acapella anyone? Not alraid to sing/dance in the streets? Gri musicn/dancer, OK singr, writs to doo wop wrothers for fun. 818-761-8683

fun. 818-761-8683
Ace voc wid by sngwrir for demos, etc. Some pay. Pop. R&B, C&W. Lv msg for Dee, 213-960-8886
-Aggresv, pro calibler, hvy band, sks vocilynest. Strong vox, pro ail reqd. No glam. Wes, 213-861-6903
-Altrint band sks barrione voc. Psycholic groove orientd, miles 213-841-3412

Autrinv band sks barrione voc. Psycholic groove orientd, noisy, 213-851-3412
- Altrinv singrifyricst lkg for male singr/musicn to collab. intl Blondie, Bowle, Costello, Sugar Cubes, Amy, 310-837-5424

-Altrinty vox to compl aggrsv HR act. Must sound like god under severe environmntl conditions. Matt or Barry, 818-763-4884 -Artistic voc wiproblems ndd for altrifu is now pop view point rock band. Normaky, stay home. 213-464-7818 -Artistic, uniq, soulit voc ndd for xperiimntl, modern band.

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Intl DePeche, Sawyer, Seal, Cure. Ages 18-25. Roman, 818-752-0588
-Artistic, uniq, soulil vox ndd for xperimnil, modern, bizarre band. Intl DePeche, Slayer, Seal, Cure. Ages 18-25. Roman, 818-752-058
-Altractiv black fem voc wid between ages 18-21 for upcmng conimpry gospel grp. Must be linid. 213-754-7254

-Auditn. 2 singr/dancers ndd for R&B girl band, Maj recrd labl affiliation. Must be between ages 20-28. 310-827-7475

dltng fem singrs & rappers. Page Chris, 213-963-

Auditing singrs & rappers for recrding, Dorlan, 213-464-

-Australian singr avail w/dynamc, progrsv att. Will give fresh approach to your demos. Daniel Fabian, 213-856-9873

98/3 -Band w/hrd rocking, exotic time signatures & texture shifts ala Rush, Metallica, Zep & ELP, sks orig voc. Dan, 310-477-6656

310-477-653. metallica, Zep & ELP, sks orig voc. Dan, 310-477-655.

Better duck, dearie, the plaster man roared. Heap of broken images wit. Cobblestone, gasher, death, Be a happy, demonic choo choo until you die. 213-331-3515.

Black male or tem voc tor Christian conimpry R&B band ASAP. Plyng instrimit a 4, keybrds a 7. Irrispo & dedicin a must. Steve. 310-828-7077.

Blues, HR, psycholic, progrsv music. Zep presnc, Floyd. No grunge, posers. Abil to compromise. Sngs 1st, band aler. Tony, 213-957-1343.

Bluesy hI tenor screamer. Cinderella, Nazareth, GNR. Guit OK. 20s. pwr singrs only. We'll get signed. 818-501-4757.

Charlsmtc frontmy/singra/44fc/metal.

4757

-Charlsmite frontinm:singrived for melde, marketable rock band Gri image only, 213-850-8008; 213-851-2829; 213-876-0539

-CHASE is currently skig male voc wistuff together. Must have tape 8 timpo. PA 8 instirmnt a +. Style ala VH, Skid, Jd. 310-694-5237

Jovi, 310-694-5237
-Christhan fem voc/lyricst wid by creaty guit/sngwrir to form orig duo. Blues, jazz, folk & Latin Intll. Srs & dedictd only. Zig, 714-671-0353
-CIRCUS sks Roth, Tyler, Rose, Johnson style wilks, moves, charisma & confidence. Maj labil deal, mgmt, sty. Send promo pkg to Box 69531, W Hillywd CA 90669
-Cmcfr crock band das fem singr for big jabil hirtst. Nice lks & dedictd. If there's even one out there, Joe, 310-397-3931

-Cool R&R band lkg for cool lkg, singing frontmn like Warrant, Crue, Aero, VH. 213-882-6741 DECEMBER FLOWERS sks dedictd voc/guit plyr for recrding & perfirming commitmits. Altmosphirc, imaginatv, emotional, artistic direction. Lv msg. 213-850-9998 -Dedictd pw voc ndd to compl HA 9c. Ages 21-24. No uglies. 24 hr rehrsl studio w/PA, Infl Skid, GNR, Jeff, 213-461-9149

401-9149 -Establembluesrock bandskspwril, meldc voc ala Perry, Wilson, Aretha, No screamers, 213-851-2175 -Estab HR 4 pc sks exp., dedicd pro voc. No atts, cool image only. Studi & PA avail. Infl GNR, Skid. 213-654-6928

6928
-Estab HR band in So Cal sks world class voc. Pro image,
att. We have publicst, ettly & deal pending. Your best offer.
310-402-7794

310-402-7794

*Estaib, prograv band sks pwrlt bardone/frontmntor demo tape, showcs. Strong, deep vox, artistic lk, any race. No screamers, metal. Commitid pro. Evenings, 818-763-5318

*Fem singravid for straight ahead rock band, We nd a pwrl, soutil, srs person willing to wrk hrd, Writing abit pref'd. Lisa, 213-851-9864

213:981-9866
-Fem sIngr wtd. Must be infl by James Brown, Chicago, Santana, Brick. Saturday rehrsl in Anaheim, Srs musicns only. Diar, 714-550-1173

only, Diar, 714-550-1173

-Fem sopranowid wirkhitmberto sing Doretta by Puccini
& Laudate Dominum by Mozart for recrding. Fun but no
pay, Ken, 813-55-9788

-Fem voc for Boys II Men, En Vogue style co-ed grp.
Under 56°. attractv, dance & strong vocs are essential.

Rico, 310-419-8184 x 106

Rico, 310-419-8184 x 108
-Fem voc ndd now for all fem rock band. Rehrs in Lng Bch.
Pwrll only. Marra, 310-594-6176
-Fem voc wid hie neigny dance/rock band. Missing Persons,
Jane Child, Blondie, Lords of Acid. Lyrics writing pref'd,
image limport. Rob. 213-876-2294
-Fem voc's wid for team orientd, estab, rock band. Star
image & att. Currently showcsng. 818-980-3767; 818981-1581

Fem voc. Infl Tina Marie, wtd for funkadelic proj. Hendrix.

Parliment, 1999 era Pinice. It you're not srs, don't call. Christopher, 310-372-3208 Fem willies sound als Vanessa Williams sks accomplishd vocs for pop/R&B dance grp, SHE HOT for future recrding, video. 213-732-6436

Flaky male vocw/aft wtd by flaky run of the mill rock band w/grt sngs. Intil flakes. If you got balls, call G.G., 818-444-8196

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Band Name: Artica

Type Of Music: Vocal-Driven Rock

Years Together: 3

Instruments: Guitar, Bass, Drums.

Strengths: Songwriting, vocals, musicianship

Members: Chuck Baker, Roger Fiets, John David Martin, Mark Adrian, Robby Moore

Contact: AMS Productions: (818) 769-1525

✓ Demo Available

✓ Showcase Anytime



SEEKING PUBLISHING

Band Name: Artica

Type Of Music: Vocal-Driven Rock

Years Together: 3

Instruments: Guitar, Bass, Drums, Keyboards Strengths: Songwriting, vocals, musicianship

Members: Chuck Baker, Roger Fiets, John David Martin, Mark

Adrian, Robby Moore

Contact: AMS Productions: (818) 769-1525

✓ Demo Available

✓ Showcase Anytime

Forming HR band w/what it takes sks voc. Dependant free, pls. Days, noon-5 pm, Steve, 714-961-0335
-Glam frontmn wtd. Straight dyed black or platinum blonde hr. Thin, hairspray, makeup We have the tunes &direction, don't waste our time Stevie, 213-874-8719
-Gult/sngwirf w/cool groove nds strong vocs & lyrics. Yeah, I know, you're kg for a full band. Call anyway, 818-763-8669
-Hi energy, verstliband nds decidd, musicil divoc All band members sing. Variety of matri. Lots of musici input & freedom, Mike, 818-288-6779
-HIGH ANXIETY now audfing voc. Demo a must Andrew, 310-390-8419

HIGH ANXIETY now auditing voc. Demo a must Andrew, 310-390-8419
Hot Item voc wid for R&R blues band. Must sing like fat black lady. Jonathan, 818-609-0867.
HOUSE OF HEP luses populance w/tradit1 jazz/swing, late 90's style. Skg white male voc. 17-23. Sound too unbelievable to imageine, srsty, Mark, 818-503-506.
HIR band w/lockout sks ld voc/frontmn. Wide range of matri & grt sngs. You'll have lots of input. Charle, 818-365-0099.

·HR band w/more on the ball than most sks voc. Emotion

HR band w/more on the ball than most sks voc. Emotion, energy & Itin't are the difference. Real people, pls. Andy, 818-359-963.
HR Id voc similar to Joe Elliot, Paul Stanley, Image & att a must. Rob. 213-851-7590
-Jovi? Zander? Rock band w/lablinirst nds Id voc/frontmo. Gri sings & rehrst spc. 27-30. No smokers, drugs or singwirts. 213-852-1715
-Killier voc ndd to perfirm theme sing for thesis film. 24 trk exp necssry. INI! Pnest, Whitesnake, Scorps. J.A., 818-753-2768
-LA act, 3 MILE SMILE sks Id singrifrontinn, Sitye includes Aero, Zep. Extreme. Abii, lks & pro. Must have tape. Srs only, 818-503-2180
-LA's upcming, hi energy, undergring R&R band lkg for image conscious frontinn. Must be fall, skinny, jet black or platinum blonde hr witations, 818-891-492
-Lkg for black male voc. pref R&B, Temptatlons, 4 Tops, Prince, George Citinon, etc., type style of musc. Rick Marcel, 310-423-8529

Prince, George Clinton, etc. type style of music. Rick Marcel, 310-423-6529
Male & tem you not not by keybdst/arrangr for demo wrk on spec. Jeffrey Osbourne, whithrey Housion style. Contimpory R&B only. Aarion, 213-465-1684
-Male bckcgrnd singr w/keybrd abil ndd. We have own keybrd setup, demo, gigs. Vernon rehrsl studio, funk metal sound. Sam, 818-457-8447
-Male Idvance of the proposition of the world setup.

Sound, Sam, 818-457-4447

-Male Id voc ndd forexp, prop troj. HR w/meldc edge. Many intl. Hrd wrkg, 8 deidid. Rehrs in Lng Bch area. Lv msg. Glen, 714-268-2242

-Male voc wid for 10 pc band w/horns. Must be lamiliar w/ Twr of Pwr sings. 818-335-5948

-Meldc rock band w/killer sngs sks Id singr w/hi tenor range for overseas tour. Intl Queen, Leppard, Jovi, White Lon. Lars, 818-340-6947

- Promit Richr sinor w/hat vibe. Nirvana, Jane's, Peppers.

Lion. Lars, 818-340-6947

-Progult kiglor singrew/that vibe. Nirvana. Jane's, Peppers, Primus. Saria Monica/venice only Kevin, 310-394-1457

-Pro voc wild for cirrict metal band image import. Init a must. Have attly & labi intrst. init Lynch Mob, Dokken, White Snake, J.R., 213-864-7567

-Rå Rå band sks frontinn wisoulå range, style & presnotor.

and sks frontmn w/soul & range, style & presnc for nt act on the rise. Ages 20-27 prefd. Jimmy, 714-

17-5562 Rapper, veah, That's me. & Loot the funky rhymes. G. You

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'Uniq proj between Sabbath & Dee-Lite. Must be srs enough to relocate to NY if possible. 516-753-4478

'Versti frontimn wiaggrsv singing style & uniq lyrics & mekodies ala Bach, Oni, Ratt, wid by guit forming band. Dave, 213-463-9413

Voc ndd, Broadly intl by Rollins, Damned, Iggy, Steve, 818-796-8855

818-796-8855

-Voc wyospel infl for hvy, altrniv band. Sean, 310-306-4790. Wade, 818-980-4595

-Voc wyersitty & teeking wid by bl guit/sngwrfr to J/F band. Pock, boogle, blues, ballads, etc., Jeff, 818-348-6671

5671

Voc wtd ala Mothers Finest, Badlands, Blue Murder, Pros only, Soulfl voc. 818-848-8825; 818-506-1043

Voc wtd by band w/legal rep & maj labl intrst. 818-991-

363 Voc wild by HR band, Must be verstl w/gd range, Infl VH, (es, Neil Young, Aero, Srs only, Dave, 310-541-2664

-Voc wtd for altirntv, psychdic, myslici, intellight band, Intl Jane's, Nirvana, U2. Ron, 310-455-3936 -Voc wtd for Euro HR band located in LA. Got mgmt, maj labl intrst, rehrsl studio, hit sngs & following. Dino, 818-784-0450

91413
- WHd, black fem & male voc for quality urban demo wk.
Michael, 213-874-5427
- WHd, fem jazzy, hip hop singr ala Martha Wash & Karen
Wheeler for clubs, rap organization. Tracy, 818-995-9292
- WHd, replacemnt for soutl, alto fem for bockup solo wrk w
band blending soul, pop, lolk, Exp a must, 213-939-5706
- Young fem voc wdd. Singris from 18-25 ndd for bckups in
attritu dance/rock band. Soutil, grt pitch & reliable, John,
714-249-2260

714-249-2266

Young male voc ndd for xperimntl, mysitcl, HR, jazz, funk band. Should be uniq, creaty, open minded, versti, dedictd & spintual. Markku, 818-501-5856

13. DRUMMERS AVAILABLE

Dan Dodd, drms, percussn, vocs. Availfortourng, recrding & video. 213-968-2588

SIngle kick drmr sks alt rock band w/ dark edge. I have the energy, ambition, experience & dedication to make it happen. Britch 213-654-4134

resperit, micri 213-554-4134
-1st class drim w/sint ld vox to J/F adult, contimpry pop grp
like new Chicago or Loggins. Must write & have positive,
pro att. Bill, 310-214-7270

pro att. bill, 310-214-7270
A groovling Chicago drinr avail for cover band or any studio wrk, 818-994-8841
A hrd hiting drimr availifor street rock, HR band, I've got the lks, chops & equip w/att, Very visual, Richard, 213-932-6440

A hvy httng, pro drmr w/tourng, recrdng exp avail for HR

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band w/lbl, maj mgnt or paid sits. Lv msg. Craig, 310-288-6131

-Abundantly creativ drm pro, 30, uniquely knowledgold aseasoned. World tour, maj labi & video releases. Skg financed sits only, Ren, 213-962-0802

-Aggrsv, hrd hiting, solid drm: w/tourngs, studio & MTV exp, sks pro HR sit Must have maj mgmt, labi contract or product neal. Anthony, 818-558-7999

-Aggrsv, hrd hiting, solid, drm: w/kilfer gear & image sks pro HR ggoging band ala Kitx, Skid, AC/DC, Cuti. Dave, 818-559-799

-Antistic, creativ drm: avail. Dbl bs, acous/elec. Infl Ministry, Primus, 9° Nails, S'Garden, 818-753-9025

-Creativ, uniq, dbl bs shownin w/maj releases, videos, clurs. Labi & imanco band only 213-962-0802

-Crossover speed, hid core, metal drm: sks band in vein of Stayer, Agnossic Front, Mistils, Rollins Band. No drugs

tours, Labr & Infanco band only 213-962-0802

**Crossover speed, hird core, metal dirm sks band in vein of Stayer, Agnostic Front, Misilis, Rollins Band. No drugs except collee 818-249-0012

**Drim avail for the africt rock band, You must have pro att, be very open minded & hungry for adventure. No hvy drug users, pis. 818-353-4456

**Drim avail to hook up w/bs.plyr to form tight progrsv rhythm section, Michael, 805-295-8384

**Drim avail. Creativ & determined Shis to Jr.F. HR/HM, bell and the section of the se

8952
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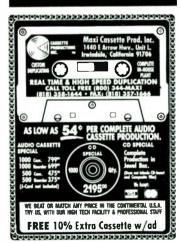
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mirst a gri sngs, tree studio & upcmng shows. Dave, 213-874-6599
-Auditing drins who are dedictid & aggrsv. Intil Cult & Aero. 213-850-8540
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-Bs, 2 guit. rocks, sks drinr wirefrist spc. If you wint to ply you like Ministry, PE. English bands. 213-463-2752
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Dmm wid for allimiv band w/hrd edge. Init! Church, REM, U.P. Peppers, Lorne, 213-222-4709

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Jason, 818-765-7174

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3961
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*HIGH NOON now holding auditins for only drmrs. Must be dedicted & only free & possess wrking knowledge of traditin & contimpry entry drming techne, 213-257-8841
*Highly motitud drmr, 21-25, widd by voc to form xplosy HR act. Xint vocs, iks, chops & gear rend. Have catchy tunes, many Intil, Paul, 818-982-728, bid by voc to form xplosy HR act. Xint vocs, iks, chops & gear rend. Have catchy tunes, many Intil, Paul, 818-982-728, bid by voc to form xplosy HR still not Starz als Violation to Cutil, Bomham, Tape & pic. Brett, 213-969-9820, Rick, 213-461-8455
*Hrd Intir volt for tryl thrash speed metal proj. Motorhead mis Hendinx mis Stayer, Very org. No AA members or wimps. Mel, 818-752-9257
*Hvy prock bind six tillind, dedictid foll bs drmr. Must have equip, Irrispo & be willing to practice 3 or 4 nites/week. We have studio at home in Ling Bot., Randy, 310-428-6058
*Hold Lind of the processing through the part of the processing through the processing the part of the processing through through the processing through through the processing through thr

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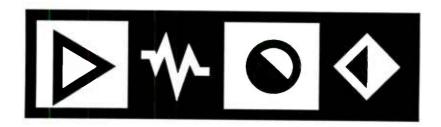
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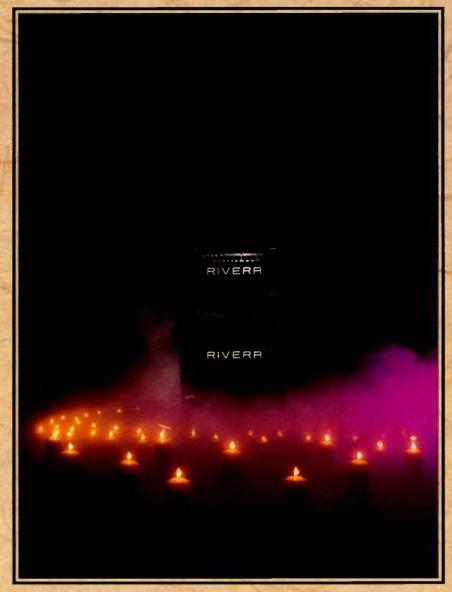
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