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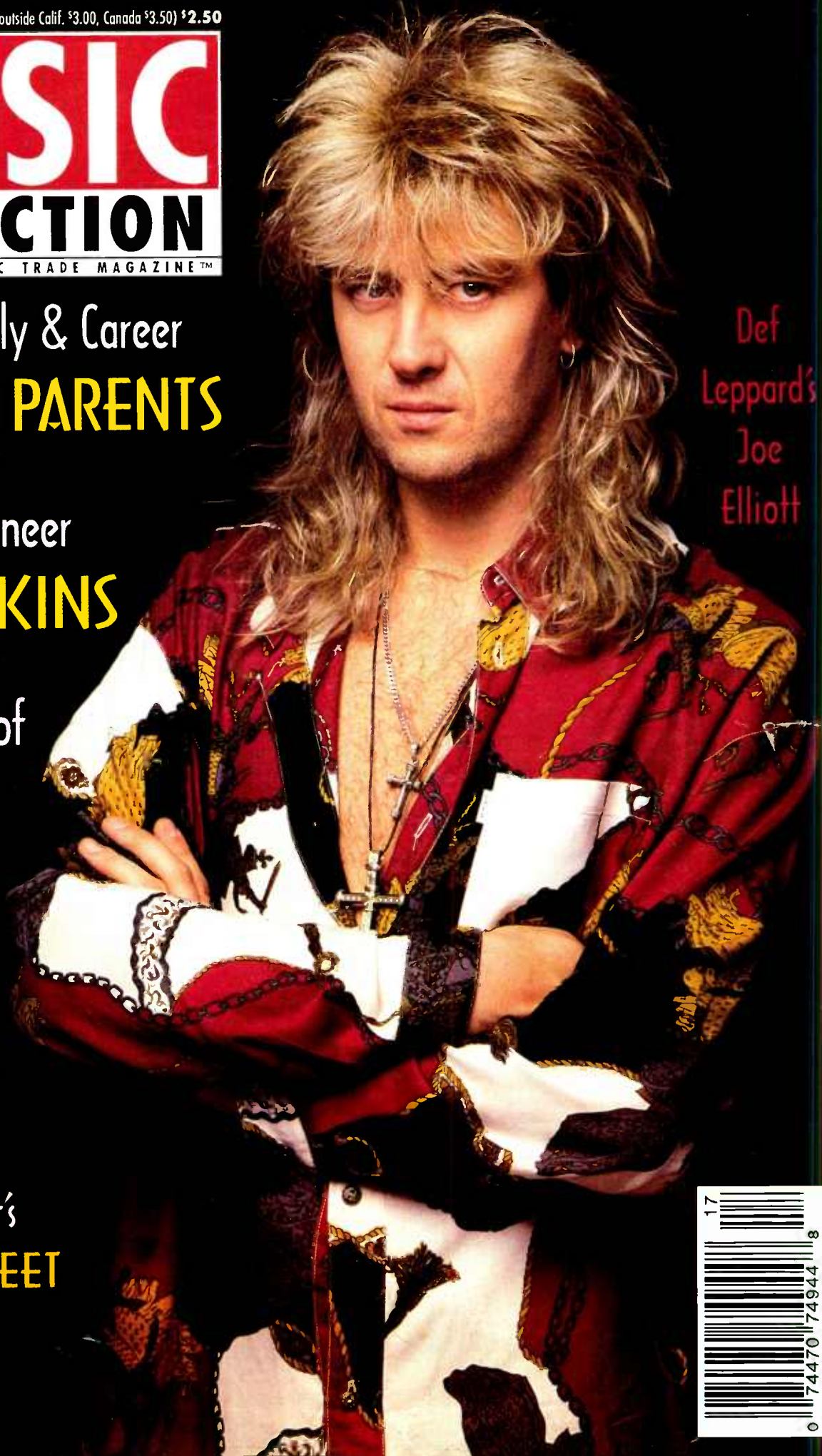
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# MUSIC CONNECTION

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# FEATURES



## 20 DEF LEPPARD

Hit by one devastating tragedy after another, Def Leppard continues to tough it out. Their latest album, *Adrenalize*, debuted at Number One and the Leps just added guitarist Vivian Campbell to their lineup.

By John Lappen



## 24 MUSICIAN PARENTS

Got a gig tonight but you still haven't found anyone to watch the kids? You're not alone. Find out what other musician parents do when they have to go "play."

By Pleasant Gehman

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## FEEDBACK

### Guitarist Responses

Lucia

W. Hollywood, CA

"I just find it very ironic that in your latest issue, you have two pages of legends of rock guitar and all of them are basically self-taught. Following that, you have a page of guitar instructors. So, I think that people thinking of playing the guitar don't know what they're going to do if they see that all the greats are self-taught."

Anonymous

Los Angeles, CA

"You forgot number eleven. If Eddie Van Halen doesn't rank as a legend of guitar, then I don't know what this world is coming to."

Carl Burns

N. Hollywood, CA

"I'm calling about the story listing the great guitarists. I feel they should have included Jimi Hendrix, because he was just as great as Jimmy Page, Eric Clapton and those others. I was wondering why you forgot him? Was it because he was black? I'm not trying to be offensive, but he should be listed because Jimmy Page and the others were great, but what about Jimi Hendrix?"

### Soulful Schedule

Dean

Los Angeles, CA

"This refers to your Urban Contemporary column in the April 13-26

issue. In your listings, it was talking about the Greek Theatre shows. I know everybody has an opinion, but it said that the second half of the schedule is not nearly as soulful as the ones previously listed. Those included Larry Carlton, Stanley Jordan, George Howard and Santana! How can anybody say that Carlton or Santana or Jordan are not soulful?"

### Adieu Crüe

Tim Gardner

Los Angeles, CA

"Boohoo, Mötley Crüe. Well, looks like the bad boys aren't all that bad after all. It used to be that Mötley Crüe stood for something. Something I believed in. But now, the money, the power and the egos have taken over. And just like the tired excuse of musical differences, I once recall a statement that if any of the four members of Mötley Crüe left the band or ceased to exist, then Mötley Crüe would cease to exist. Thanks for ten great years, guys, I'm sorry to see it end. And, yes, for this fan, it is over. Best wishes to Vince, Tommy, Nikki and Mick."

### Nitro Buzz

Christine Rose

Burbank, CA

"I was at FM Station last night and I saw a video of Nitro's "Cat Scratch Fever" and it was totally amazing and I'm wondering when their album is coming out."

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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

□ In the spirit of Earth Day, Dawn Star Productions presents its annual "Earth Beat 1992," a musical celebration, environmental and crafts fair at Will Geer Theatrical Botanicum, 14919 Topanga Canyon Blvd., Topanga, CA, on May 16, 12:00 noon to 5:00 p.m. Admission is \$12 at the door, \$10 in advance. Headlining once again is Last Resort, the rock/fusion band recently featured on MTV. Highlighting the cultural acts will be Egyptian Temple Dancers, interpreting the music of Sitar and earth drums. There will be environmental and craft booths, good food, and a children's area. Come experience the good vibes of people working together for the planet and having a great party at the same time. For tickets and information, contact Michael Dwyer, (818) 346-2666.

□ The American Film Institute - Apple Computer Center, is sponsoring two new music and audio classes: "MIDI Sequencing, Notation, and Digital Audio Workshop" is a three session, hands-on workshop, taught by composer and computer music guru Christopher Yavelow, is a total immersion into the music and sound capabilities of the Macintosh. The workshop mirrors a normal working process through the accumulation of sound material, sound editing and organization, creative input, shaping ideas into music, processing, mixing, and output in a variety of formats. Applications of the Macintosh are demonstrated in every realm of musical endeavor, including sound generation and design, MIDI sequencing, interactive and algorithmic composition, live performance, notation, digital audio, film and video synchronization, multimedia authoring and visual programming languages for music. The workshop is held Thursday and Friday, 6:30 - 9:30 p.m., and Saturday, 10:00 a.m. - 4:30 p.m. The fee is \$240 for AFI members; \$250 for non-members. Also from AFI is "Movie Music And Cue," a hands-on tutorial designed for film/TV composers and music editors who need to automate the critical calculations they make in order to synchronize music to picture. The session will train on CUE - The Film Music System and will be taught by the program's creator. Create a cue sheet for a TV commercial by inputting SMPTE cue points, searching for the perfect tempo for the music, printing score paper, exporting the final tempo map to Vision (MIDI sequencing program) and using that tempo map with music recorded at the seminar to score the commercial. Learn other features used in larger projects, including spotting notes, the Master cue list, the Performing Rights cue sheet, streamers and punches, click tracks and advanced cue sheet and tempo map editing. This two-day seminar is held Wednesday and Thursday, July 22 - 23, 7:00 - 10:00 p.m. The fee is \$135 for AFI members, \$145

non-members. All classes are held on the AFI Campus (2021 N. Western Ave., in Los Angeles) in Room 112 of the Warner Communications building. Interested parties should call (213) 856-7690 for more information.

□ Roger Burnley presents "L.A.'s Finest," an A&R recording industry review spotlighting fresh, original vocalists, on Wednesday, April 22, 8:00 p.m., at Carlos 'n Charlies, 8240 Sunset Blvd. There is a \$10.00 cover and reservations can be made by calling (213) 656-8830; industry is complimentary, call (213) 463-2382.

□ National Academy of Songwriters (NAS) has recently been sponsoring something called Acoustic Underground, a new acoustic showcase for L.A.'s hottest new singer/songwriters. Their next show will feature a special showcase of new acoustic singer/songwriters whose music usually falls outside the "commercial" mainstream. Scheduled to appear is singer/songwriter Andrew Gold ("Lonely Boy," "Theme From Golden Girls") plus hit songwriters Lois Blaisch ("Could've Been," Tiffany) and Greg Prestopino, including local sensations Dan Bern, Frontier Theory, Jamie Houston and many others. The date is May 11, 7:30 - 10:00 p.m., located at Santa Monica's At My Place, 1026 Wilshire Blvd. Contact the NAS at (213) 463-7178 for additional information.

## Re-Caps

□ "Bridging The Gap Between L.A. and Nashville" is a one-day seminar presented by The Nashville Entertainment Association (NEA), the Academy of Country Music, ASCAP and BMI, in order 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 additional information.

□ 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. **MC**

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## CLOSE-UP

# NoteStation™

By Karen Orsi



Suppose it's Clarence "Frogman" Henry's birthday, and you want to buy him a copy of the sheet music for "Stayin' Alive" by the Bee Gees as a gift. You know he can hit the high notes in his falsetto voice, but what about when he wants to sing the song in his "frog" voice? Just find a music store that carries the NoteStation computer based sheet music system and you can get it both ways, no problem. NoteStation is a sheet music generator by MusicWriter that allows you not only to print out, but also adjust the key of just about any song from any artist or composer you can think of. Preliminary market tests have shown that a full 58% of customers tested changed the key of the songs they chose, and of those buying more than one song, 72% changed keys. No longer is it true that beggars can't be choosers.


The NoteStation is run by a CD ROM-based Wang 386 computer and driven with Passport Encore software from Passport Designs, a Half Moon Bay company with a reputation for innovative computer software. The NoteStation disk allows you to choose music from seven musical categories. MusicWriter currently has gained the rights to 1,500 top titles and is adding an ambitious 250 per month more. When you go to the checkout counter to purchase your choices from the NoteStation, you can choose either the laserprinted sheet music or MIDI sequences compatible with most popular computer formats.

The NoteStation concept was over six years in development by founder and President Jon Monday and Larry Heller, co-founder and Executive Vice President. Each and every sale of sheet music is recorded by the NoteStation computer and the information sent to MusicWriter headquarters. This information is used to provide consumers with lists of the most popular songs sold, as well as providing retailers and publishers with customized marketing reports. NoteStation is set to hit Southern

California music stores in the spring. Phil Moon, head of Loft Marketing in Orange County, was chosen by Monday and Heller as spokesman and helmsman for the national rollout for NoteStation. "We are currently signing them up," he says of the future Southern California participants. "We have somewhere between fifteen and twenty stores signed up already." Interest has been good across the board, with widespread retail support on the part of retail outlets. He notes some of the biggest sellers so far have been "Everything I Do (I Do For You)" The Theme From *Robin Hood*, with the key changed from its normal B flat; "Wind Beneath My Wings"; and traditional Christmas music around Christmas time.

Consumer response in the Northern California Bay areas where the system was introduced has been highly favorable, and retailers are claiming increased sales because of it. According to Bob Lee of Swain's House Of Music in Palo Alto, California: "Every customer who has tried NoteStation really seems amazed and most make multiple purchases." Warren Leon of the Music Center in San Francisco claims to have saved many sales from walking out the door with NoteStation. The cost is a nominal fifty cents above the cost of regular sheet music.

MusicWriter recently signed on Jim Crockett, formerly Publisher of *Guitar Player* and *Keyboard* magazines, as CEO. Formerly retired from publishing, Crockett says, "I hadn't planned on coming out of retirement after the sale of GPI [the publishing company for *Guitar Player* and *Keyboard*], but when MusicWriter came calling, I knew this was simply too exciting and too important to be passed up. The contribution MusicWriter's NoteStation makes to musicians is unparalleled. It's revolutionary."

MusicWriter, Inc. is at 179 Knowles Dr., Suite 203, Los Gatos, CA 95030. Their phone number is (408) 364-2500. 

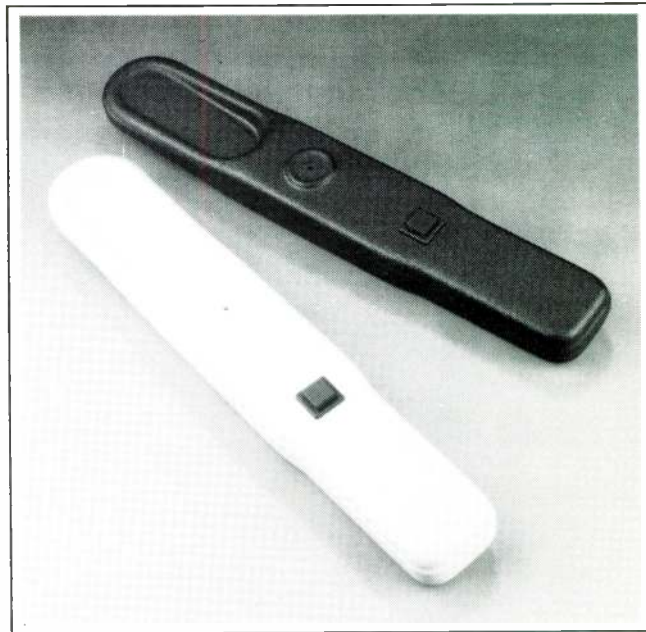
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**David Grahame, Co-writer of 'To Be With You'**

I am writing in response to the April 13, 1992 cover story on Mr. Big where the band claims that they "don't rehearse interviews or present false images to the press," and that "honesty is more important than image" as far as they are concerned.

I have read countless articles on the hit song "To Be With You" in magazines and newspapers across the country, including the *L.A. Times*, the *San Francisco Chronicle*, the *New York Post*, *Guitar Player* and so on. I have seen Mr. Big interviewed on television as well. On all of these occasions, there is never any mention of a co-writer on "To Be With You." [Editor's note: the song is credited as a Martin/Grahame composition on the album]. I have read such words as "Eric Martin's Beatle-influenced ballad," "that's Eric Martin doing his Paul McCartney" (Billy Sheehan), "I wrote this song when I was thirteen about an older woman" (Eric Martin). The lyric "waited on a line of greens and blues" was explained by Eric as the changing colors of a mood ring this older woman would wear. And in your own magazine, "To Be With You" was presented as though it were written by Eric Martin alone and taken "from a rehearsal tape." This is not the case.

I have heard everyone take credit for the success of this song, from A&R men to program directors at radio stations. More people have been linked to the success of this song, it seems, than to the death of JFK.

I would now like to take the opportunity to tell the truth about the song and its inception.

Four years ago, Eric and I were both signed as songwriters with SBK Entertainment, now EMI. I was asked by SBK to co-write with Eric Martin, who was then just let out of a recording deal with Capitol Records and in search of new material.

In its embryonic stages, "To Be With You" was created out of unfinished lines and ideas from Eric's song notebook that he brought with him to my home the day he came to write. I chose to work on "To Be With You," then untitled, and another song now called "Kathy's Kiss."

In the course of our writing together—which was very much a collaborative effort—I don't remember any references to older women or mood rings. The lyric—my lyric—"waited on a line of greens and blues" was simply green with envy, blue with sadness, taken directly from the Beatles'



"You Can't Do That" where in the bridge, John Lennon sings "everybody's green 'cause I'm the one that won your love." Eric never liked or understood the line. I am surprised that he came up with such an elaborate story for it. Although the song stemmed from Eric's notebook, my added ideas became the glue that held "To Be With You" together and made it the song that you hear today. I added many lyrics and guided Eric through a new melody including all the ad libs over the choruses. It only became a song after this was all worked out.

As for the production, direction and feel of the song, the single is virtually an exact replica of my four-track home demo, down to the bass part, guitar parts, tambourine, hand claps, the four kick drum beats before the solo, the modulation, the pause before the modulation and the cymbal crashes in the last chorus. I even guided Eric through the vocal that became his vocal part for the record, including the "woo" at the very end.

I have always been a Beatles junkie, and anyone who knows me, has worked with me or written with me knows my contributions to this song.

Eric told me in a telephone conversation just before the song broke that he had asked the band to copy my demo exactly, and that only Paul Gilbert insisted on changing the guitar solo. I am glad he did. It's a great solo.

I take nothing from Mr. Big as a band, or Eric as a vocalist. He is one of the best, and I think he did a great job on our song. But listen to the rest of the album. Doesn't "To Be With You" seem a little out of place?

I want my peers to know the truth, so that I didn't go unnoticed for one of this year's biggest successes. *Music Connection* seemed to be the right forum to make myself heard and not a newspaper like the *L.A. Times* or the *San Francisco Chronicle*.

"To Be With You" will always be my song, as well as Eric's and will always be the song that broke Mr. Big. Repercussions of this letter should be interesting, but be sure that I can back up my story with original notes and demos.

MG

**Anti-Obscenity Legislation Quietly Passes In Washington**

By Steven P. Wheeler

WASHINGTON, DC—Although it's been nearly ten years since the Recording Industry Association of America (RIAA) went head-to-head with Tipper Gore and her Parents Music Resource Center (PMRC), the war to protect First Amendment rights wages on. The conclusion that was reached at those Congressional hearings was that the recording industry would police itself and label albums with a warning sticker if a recording included controversial and/or obscene language.

Yet, over the past seven years, the controversy has silently continued at the state level with more than a dozen states addressing the issue of obscenity in lyrics by introducing—and in some cases passing—legislation making it illegal for retailers to sell such products to minors.

While the nation's media has stopped following the story with the same intensity they did several years ago, the RIAA has been staunchly defending the First Amendment rights of recording artists and retailers across the nation without much publicity or attention.

However, last month the RIAA came under attack from retailers

and record companies in the state of Washington for not effectively battling that state's recent obscenity bill, HR-2554, signed into law by Washington Governor Booth Gardner and due to go into effect on June 13. Like most state bills, the Washington legislation provides the ammunition to prosecute retailers who sell recordings with sexually explicit lyrics to minors.

Dave Rosencrans, Promotion Director of Seattle-based Sub Pop Records, the label that unearthed Nirvana, says he doesn't understand the RIAA's reluctance to fight the controversial bill. "It's been my understanding that there was a more restrictive bill going through this past January [SB-6262], and that the RIAA had helped to defeat that one, but they also decided that HR-2554 was such a weak bill that it wasn't worth fighting. All I can say about that is the music community in Seattle was adamantly against this bill, so I don't know where the RIAA is coming from."

The RIAA defends itself by saying that after fighting SB-6262—a far stricter legislation which included references to violence—they ran out of resources and were not able to properly combat the less-

**GOLD LABELLE**



Patti LaBelle is pictured receiving a gold record award for her Grammy winning album, *Burnin'*. LaBelle received her award on the closing night of her recent sold-out two-night stand at the Universal Amphitheatre. Pictured flanking the singer (L-R): MCA Senior VP A.D. Washington, MCA President Richard Palmese and MCA Black Music President Ernie Singleton.



restrictive bill, HR-2554.

Numerous phone calls to the RIAA were not returned, but in a recent press release RIAA President Jason Berman spoke out about the Washington legislation. "The RIAA has been actively opposing HR-2554, as well as SB-6262, a much more onerous bill that we fought and defeated in committee. The RIAA firmly believes that the recording industry's voluntary la-

**Anti-Obscenity Bill State Summary**

**PENDING LEGISLATION**

**ARIZONA**

SB-1343 was introduced by Republican Senator Matt Salmon. In addition to existing felony criminal penalties for furnishing "obscene material to minors," this bill adds civil penalties of \$1,000 for each violation.

SB-1462 was also introduced by Salmon and is far more severe. This bill would create local community standards in the state, which would create many more problems in Arizona.

**FLORIDA**

SB-1072 was introduced by Republican Senator John Grant. Currently pending in the Florida Senate, this bill would prohibit sound recordings "that tend to expose persons to hatred, contempt, ridicule...unless a label is affixed to the sound recording." Violations are first degree misdemeanors.

**ILLINOIS**

HB-2771 is a poorly written bill that would prohibit the sale of sound recordings with explicit lyrics unless a label (similar to those already in existence) is affixed to the permanent packaging. The first violation is a misdemeanor, with subsequent violations being felonies.

**MICHIGAN**

HB-5148, HB-4987 and S-399

**Little Richard To Host Rock Revival Benefit**

By Sue Gold

LOS ANGELES—Little Richard will receive the first Platinum Star Award from the Lupus Foundation of America on May 30th.

The award will be given during a fund-raiser billed as "Little Richard's Rock And Roll Celebra-

beling program is both adequate and effective. Although many states currently include 'sound recordings' in their obscenity or erotic material statutes, this by no means lessens the symbolic nature of the Washington bill. The passage of this bill serves only to redouble our efforts to educate state and federal legislators about the value of protecting—not limiting—our First Amendment freedoms."

are three of the most dangerous bills being circulated in the nation at this time. These bills would allow each community in the state to create its own standards for what is or is not obscene—legislation which could wreak havoc at all distribution levels in the state.

**MISSOURI**

HB-1741 is a lyrics labeling bill that appears to be identical to the unsuccessful legislation that was sponsored by former state representative Jeanne Dixon two years ago. The RIAA is currently assessing this bill.

**RECENTLY WITHDRAWN LEGISLATION**

**NEW YORK**

Republican Senator Joseph Holland withdrew SB-1286, which was introduced in 1990 by his predecessor, Senator Eugene Levy. After monitoring the industry, Holland recognized the effectiveness of the voluntary labeling program and decided to withdraw the bill earlier this year.

**WEST VIRGINIA**

Senator Mark Anthony Manchin withdrew SB-51 after endorsing the recording industry's voluntary labeling program. The bill would have imposed felony penalties of as much as \$5,000 and/or up to three years in the state penitentiary. **MC**

tion" at the Beverly Hilton Hotel. Richard will perform several tunes with his own band. Chubby Checker is also scheduled to perform, with other artists to be added to the bill later.

Tickets cost \$250.00 and can be obtained by calling (213) 386-8014. Special Sponsorships are also available.

Donations can be sent to The Lupus Foundation of America, c/o Levy, Pazanti & Associates, 3440 Wilshire Boulevard, #916, Los Angeles, CA 90010. **MC**

By Michael Amicone



**Larry Kenswil**

MCA Music Entertainment Group has announced the appointment of Larry Kenswil to the post of Senior Vice President, Business and Legal Affairs. Kenswil, who joined MCA in 1983, was previously the company's Vice President, Business and Legal Affairs.

RCA Records has advanced Shari Segalini to the post of Manager, National Singles Sales. Segalini, who will be based in New York, is a fifteen-year veteran of the company.

Columbia Records has promoted Jerry Lembo to the post of Vice President, Adult Contemporary Promotion. In his new post, Lembo will shepherd Columbia's expanded AC Department.

In more Columbia-related news, Sony Music Distribution has appointed Bill Frohlich to the post of New England Branch Manager. Frohlich will be responsible for all phases of Sony Music Distribution in the New England market.



**Laura Kuntz**

EMI Records Group North America has announced the appointment of Laura Kuntz to the post of Vice President, Adult Contemporary Promotion. Kuntz will perform her duties out of the label combine's New York headquarters.

Virgin Records has announced the promotion of Paul Brown to the post of National Promotion Director/Rock Format. Brown, who will work out of the label's New York office, recently held the post of National Album Director for the label.

WEA has named Kenneth Walsh to the post of Sales Rep in the Indianapolis Area. Walsh started his lengthy career in the music industry as a marketing representative for the Handleman Company in Columbus, Ohio. **MC**

Capitol Records has announced the appointment of Linda Moleski to the post of Associate Director of Media & Artist Relations. Moleski will perform her duties out of the label's New York offices.

Restless Records has announced a plethora of employee appointments in its marketing department: Maureen McCormick has been promoted to the post of National Marketing Manager; Scott Bradford and David Jafri have been made Alternative Manager and Metal Retail Manager, respectively; and Reed Sherman has been named Marketing Services Manager.



**Barbara Bausman**

Uni Distribution has announced the promotion of Barbara Bausman to the post of National Director of Product Development. Bausman was previously Product Development Manager, Los Angeles.

In more Uni news, Uni Distribution has advanced Mavis Takemoto to the post of Senior Director of Advertising and Administration. She was previously the distribution company's Director of Advertising.

Jive Records has announced two appointments. Daniel Zucker has been named to the post of Senior Director of Business Affairs. Zucker, who will work out of the label's New York offices, will handle business affairs for Zomba, Jive and Silvertone. Jack Satter has been appointed Senior Vice President of Pop Promotion.



**Mohammed Ali**

Relativity Records has announced the formation of a rap department. Mohammed Ali has been named to the post of National Urban/Rap Promotion and Marketing Director for the new department. **MC**





**Tim Devine**

**Company:** Capitol Records  
**Title:** VP / A&R  
**Duties:** Talent acquisition & soundtracks  
**Years with company:** 4 1/2

**Dialogue**

**The New Capitol:** "There's been very noticeable changes at this label in the four plus years I've been here. Capitol was primarily known as a steady, mainstream, corporate rock label throughout most of the Seventies and Eighties. In the Nineties, we have a much broader, more interesting and diverse roster. Five years ago, this would not be the label you would associate with artists like the Cocteau Twins, Mazzy Star, the Butthole Surfers or School of Fish. Yet, today they are all part of the Capitol family. Five years ago, Capitol was not the first choice of many sought after bands, whereas this year we got most of the ones we really wanted."

**New Signings:** "This will be an interesting year for me as almost all my artists for '92 are making their major label debut albums. Among the acts I've signed recently are Mazzy Star, who had one of the most critically acclaimed albums of '91 on Rough Trade. Blind Melon who are part of the PiL/BAD 120 minutes tour and are recording with Rick Parashar who did Pearl Jam; Wildside, a band whose album was produced by Andy Johns after he finished Van Halen's *For Unlawful Carnal Knowledge* LP, and Lisa Germano, who many people know as the violinist with John Mellencamp and Simple Minds. Beyond that I am also working with the

Beastie Boys, the Cocteau Twins, Richard Thompson and our new label deals with Rough Trade and World Domination. The entire A&R team has spent a lot of time and energy finding a great crop of young new artists to contribute to our future. Levitation, I Mother Earth and Remy Zero are a few to lookout for."

**Bonnie Raitt:** "What an amazing story, huh? I saw Bonnie play a gig in Trancas and all I knew was that she still had it. She still had the great music in her soul. The plan with *Nick*

*Of Time* was just to make a record that focused on that talent, pure and simple. No bells and whistles, just the real deal, and you can thank Don Was for that. The fact that she'd go on to sell seven million records in three years, no one could ever predict that. In fact, anyone who tells you they knew that any artist will sell exponentially beyond their base is lying. In this business you never know. Beyond that, the grammy recognition was very satisfying, especially this year for *Luck Of The Draw*."

**Hale:** "He's amazing. A total music junkie. While other labels have been run by lawyers and managers, Hale began by working at record stores in Berkeley. I began working with him at Warner Bros. 13 years ago and the guy still blows me away. He genuinely wants to hear everything he can get his hands on (preferably on DAT!) He is not egomaniacal or into power plays. He'd rather turn you on to good music. He inspires people in all parts of this business—from corporate rulers to the clerk at Tower Records."

**L.A. Scene:** "My take on it is that there are a lot of dodgy bands that come to L.A. to 'get a deal.' That side of it is often mundane. What's more interesting to me are the more highly regarded out of town bands that get to L.A. periodically, like Uncle Tupelo, My Sister's Machine, the Chainsaw Kittens, etc. When these bands come to L.A., I usually check them out. Los Angeles offers you many more ways to see or hear new bands than just the club scene. Demo deals, studio showcases, publishing deals, movie work, the musicians' network here all offer bands opportunities that they don't get in any other city (including New York.) An

L.A. based A&R person may have to know about bands even before they start playing clubs (Blind Melon was signed before they ever gigged!) Having said all that, it's important to play live and to be very good live. The live show is still where the rock experience is crystalized."

**Soundtracks:** "They can be fun and exciting in that they allow you to work with artists or combinations of artists that may or may not be on your label. I did a lot of them a few years back, but now I'll do maybe one or two a year. They can take a lot of logistical time and are not nearly as satisfying as developing a new artist. The creative and business aspects of the two worlds are very different."

**Next Big Thing:** "Girl bands and bands fronted by women. L7, the Lunachicks, the Nymphs and others. These scenes are always galvanized by one artist and in this case I think it's Courtney Love and Hole. Get ready. It's a shame rock & roll music is still dominated by men."

**Fave L.A. Band:** "The Wallflowers."

**Advice:** "Be patient. Take the time necessary to find your creative center. What is it that makes you and your music different? You will live or die by that alone. If you rush it, if you get caught up in the L.A. 'gotta make it now' syndrome, you will likely crash and burn. Too many bands are just chasing a record deal as a measure of success. Better to make sure you are making music that someone would really want to buy in the real world, given all their other choices. If you make special music and find an enthusiastic audience, you have a much better chance to become something meaningful."



Members of *Chrysalis* act *Slaughter* visited the Big Apple recently to debut their sophomore album *effort The Wild Life* for label staffers. Pictured above (front row) are Blas Elias of *Slaughter* and Norm Osborne, VP/AOR Promotion. Second row (L-R) Mark Slaughter of *Slaughter*, Jane Berk, VP Marketing; Daniel Glass, Executive VP & General Manager; Dana Strum, *Slaughter*; Ken Baumstein, Senior VP Marketing; Mike Greene, VP Sales and Bud Carr of the Bud Carr Company. Back row shows Fred Davis, Senior VP of A&R, Bob Cahill, VP of National Sales and *Slaughter* member Tim Kelly.





Members of Mammoth Records act Chainsaw Kittens take time out to pose with label president Jay Faires prior to a recent performance at English Acid in Hollywood. Pictured above (L-R) are Kittens Mark Metzger and Aaron Preston, Faires and Kitten Tyson Meade. Band is currently touring to promote their *Flipped Out In Singapore* album.

**Grapevine**

If you're a musician who wants to learn all about the ins and outs of the business, get yourself a copy of a book called *The Musician's Business & Legal Guide* from Prentice Hall. The book discusses management, agents, soundtracks, publicity, merchandising, copyrights, recording, live performances, performing rights organizations—you name it. Also included are dozens of sample contracts for your perusal. This is positively a must read for everyone so order it today from your local book store. This is the real deal, guys.

Virgin Records has set July as the release date for Mark Curry's label debut. Entitled *It's Only Time*, the album features two very strong singles possibilities with "All Over Me" and "Sorry About The Weather".

Former Sister Shotgun guitarist Ted Andre has re-emerged with a new band called the Disciples that features drummer Mick Serfontein, bassist Laurent Lachater and a lead singer named Lauric. Band is slated to perform at X-Poseur 54's Memorial Day Bash.

A bevy of fans, friends, family and industry insiders packed SIR Soundstage 6 recently for a special industry showcase by the Cowsills who performed about thirty minutes worth of original material in an effort to get signed. The songs were solid, melodic, paint-by-the-number tunes performed with precision. Splitting the lead vocals between four singers, the band sorta reminded me of a Nineties version of Fleetwood Mac.

Charisma Records rock band 38 Special has announced that their original singer/guitarist Don Barnes has returned to the group. Barnes replaces departing member Max Carl.

**Chart Activity**

Look for the Arrested Development album from Chrysalis to go multi-platinum due largely to the one-two punch of singles "Tennessee" (currently zooming up the pop & R&B charts) and the hopeful follow-up, "People Everyday".


Kriss Kross is happenin'. Their "Jump" single looks like it'll go all the way and their Columbia LP has at least two other smashes as well.

**On The Move**

In what appears to be a bitter termination of a successful arrangement, Mechanic and MCA have had enough. Effective immediately, the two labels have ended their involvement with each other. Former Mechanic acts Bang Tango, Trixter and Voivod will release product on MCA but will carry the Mechanic logo. MCA will now be responsible for these acts with regard to recording, A&R, marketing and promotion. R-U-Ready, another Mechanic act set to release their debut, will not do so until another major label picks up the act and album. The Mechanic/MCA deal was originally pacted in 1988.

Recent group signings include Enuff'Z' Nuff to Arista, a band called Helmet to Interscope, the controversial band Hole inks with DGC and Def American picks up Raging Slab.

Peter Lubin has been promoted to Senior VP / A&R for Elektra Records in New York.

Lisa Taback, former Rhino Records Home Video Publicity Manager, is looking for a similar position with another label or some freelance PR work. She can be reached at (213) 655-7173. 



**Line 7**

Contact: David Kitchens  
(818) 841-1244

Purpose of Submission: Seeking management and label deal

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

There's nothing regular about Line 7. Everything they do is fresh and unique and that includes songwriting and performing. Lead singer David Kitchens has one of the most powerful and emotional voices I've heard on demo tapes in years. The opening tune, "Drift Away," is a bit difficult to follow with its syncopations and orchestrations, but well worth several listenings to fully appreciate its artistic value. Don't look for your typical CHR records here. The second song, "Hand In Hand," is a real gut-grabber with dynamic vocals and a powerful message. The finale, "Second Chance," is also stirring but all in all, the songs seem to play second fiddle to the arrangements and instrumentation. Stronger songs would make this band a serious contender immediately. Think of how strong the material was on the first two Yes albums!



**Still Life**

Contact: Steven Borden  
(818) 881-2835

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Originally a trio based in Virginia Beach, Virginia, the guys decided to motor west and add a pair of additional players to round out their sound. What they came up with was pure pop. Good old-fashioned sing-a-long pop music that transcends demographics and musical boundaries. "Only An Ocean" and "Enough," the opening two tracks on this three-song submission are almost radio ready as presented. My only recommendation would be for the band to add a little grunge to their material. Some balls in other words. Although the songs are well above average, they need a little something more to propel them and drive them into the Nineties. Crunching, power guitar chords oughta do the trick. Once done, this band is right on track and should be ready to be fully inspected by the A&R community.



**Tarrga**

Contact: Tarrga  
(714) 968-3800

Purpose of Submission: Seeking label deal

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

With song titles like "Low Down Lady Blues," "Whiskey Summer" and "Ten Ton Tussy," it's pretty easy to guess what this band is all about. Unfortunately, the cassette submitted for review to Demo Critique was of such poor quality that it was barely listenable. This had better not be the one that goes out to record companies. Musically, there's nothing even remotely original about this Orange County act. The songs are all blues-oriented yet go nowhere. I would suggest a group meeting to discuss career direction and song collaboration because the material on the tape that was submitted clearly isn't going to get any positive attention from industry movers & shakers. In a couple of months, you can be back at 'em with new songs and a new tape. Trash this one.

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.





Jacques Du Long

Sony Music Publishing signed a co-publishing/development deal with writer/artist Pam Dwinell (pictured).

## Shankman De Blasio Melina Inc. Songwriter Activities

Martin Atkins has co-written and produced three new albums for Christopher Connelly, Murder Inc. and Pigface, all of which will be released on Martin's own Invisible Records label.

Big Car, produced by Dennis Herring, released its debut album on Giant Records. This band should do well on the alternative charts and has plenty of cross-over potential.

Nu Soul is in the studio recording its debut album for Motown.

Cherish is in the studio with producer/songwriter Michael Jay working on the final tracks for her BMG debut.

San Francisco-based Sister Double Happiness released a new CD5 containing *Hey Kids* from their current Reprise album *Heart And Mind*. The band is currently enjoying a growing "buzz" amongst the alternative music crowd.

Harry Paress and Curt Cuomo have songs on the new albums by Fiona ("The Best Is Yet To Come")



Lester Cohen

Spinal Tap signed a co-publishing deal with MCA Music. Pictured (L-R) are: Paul Atkinson, Executive VP of A&R, MCA Records; Carol Ware, VP of Creative Services, MCA Music; Derek Smalls; Sherry Orson, Manager of Creative Services West Coast, MCA Music; Nigel Tufnel; Elizabeth Anthony, VP Talent Acquisition West Coast; David St. Hubbins; Harriet Sternberg, manager; Scott James, VP Motion Pictures and Television Music, MCA Music.

on Geffen and Bangalore Choir ("Loaded Gun") on Giant. The songwriters are also co-writing with Don Dokken, Jon Wetton and Shark Island for their new albums.

Claude Gaudette has a song "The Waiting Game" on the current Roberta Flack album (Atlantic) and has a song "A Little Bit Of Love" on the new Celine Dion record (Columbia). Claude co-produced the new Keedy single "Wishing On The Same Star" for Arista and is currently producing and co-writing the new Sylvie Vartan album for PolyGram.

Michael Jay is co-writing and producing demos for the English group Kiss Like This, has a song "Let's Go Undercover" (co-written with Mark Leggett) in the new Rodney Dangerfield movie *Ladybugs*, has songs recorded and awaiting release by George Lamond (Columbia) and Expose (Arista) and has songs about to be recorded by Tara Kemp (Giant), Sheree Jeacocke (BMG) and Evelyn Champagne King (EMI).

Michael Cruz has two songs on the current Martika album, three songs on Cherish's debut album and has co-written and produced five songs for Andrew's debut album for Motown.

## New Songwriter Signings

Sony Music Publishing signed a co-publishing/development deal with writer/artist Pam Dwinell, whose year long "residency" at the acoustic underground club 8121, has paid off with this impressive deal. Dwinell recently performed a short set of her country-tinged/folky tunes at a special showcase at the South by Southwest music conference held in Austin, Texas. Definitely a songwriter to keep the ol' eyeballs on, Dwinell should fair well in the increasingly western beat friendly music marketplace.

After spending close to three years beating the pavement in Los Angeles, Lost Luggage has finally snagged a co-publishing/development deal with Warner/Chappell Music. The band recently self-released a beautiful CD called *Chateau Relaeau* on Lughead Records. The band, which includes singer/songwriter David Bassett, bassist Peter Cimbalo, drummer Pola, and guitarist Jimmy O'Donnell, performed numerous songs at the Club Lingerie recently and we can't tell



Pat Lewis

Pictured is singer-songwriter David Bassett from Lost Luggage, who recently signed with Warner/Chappell Music.

you how many A&R reps were there! Unfortunately, for those of us in L.A., that was one of their last shows for awhile because they've relocated to their hometown of Chicago.

Scottish rock artist Vincent Rocco has signed a publishing agreement with Emerald Forest Entertainment. Rocco's debut album on Elektra, *Hell or Highwater*, has just been released with "Rescue Me" as the first single.

Spinal Tap signed a worldwide co-publishing agreement with MCA Music Publishing. The group recently released *Break Like The Wind*, which entered the *Billboard* album charts at Number 62 with a bullet. It's certainly good to have this band back in the ranks and getting the attention that they deserve!

EMI Music Publishing signed co-publishing agreements with Sugar Tooth (LED/Capitol) and Arrested Development (EMI). The company has the current Paula Abdul smash "Will You Marry Me," written by staff writers/producers/artists the Family Stand.

Ron Handler, Creative Director at EMI Music Publishing, has certainly been busy (as usual!). Recently, he signed Me-Phi-Me (whose



Pat Lewis

Bug Music writer/artist Peter Case, a well-respected writer amongst his peers, has a new album out on Geffen Records entitled *Six Pack Of Love*.



Pat Lewis

Pictured is local singer-songwriter J. Barry Holdship (from the band Let's Talk About Girls) who placed "I Really Wanna Know" in the Tri Star release *Basic Instinct*.



John McKellen has been named President of MCA Music Publishing.





Vincent Rocco signed a publishing agreement with Emerald Forest Entertainment. Pictured (L-R) are: Linda Blum-Huntington, co-owner, EFE; Rocco; and Marla McNally, co-owner, EFE.

new album is entitled *One* and **Bronx Style Bob** (Sire/Warner Bros), whose first single is "Forbidden Love." Handler also recently signed a co-publishing/development deal with a hippy gangster rap act from Los Angeles called **Proper Ground**, who has some explosive material. Another impressive signing of Handler's is **J.D. Souther**, who has amassed an amazing catalog over the years (which has also come into the possession of EMI Music Publishing). Souther has been (and continues to be) a recording artist and has also co-written with or had cuts by such artists as **James Taylor**, the **Eagles**, **John Waite**, **Bonnie Raitt**, **Linda Rondstadt**, **Don Henley** (his most recent hit with Henley was "The Heart Of The Matter"), and so many more. Currently, Souther is writing with **Mike Campbell** for the new **Robin Zander** (Interscope) album and has been

spotted with **Clint Black**. Handler also has upcoming cuts on albums by **Joe Cocker**, **Tina Turner**, **Jeff Healey**, **Aaron Hall**, **Paul Young**, **Taylor Dayne**, **George Strait**, the **Triplets** and **Ray Charles**, among others.

### The Business Side

After the surprise departure late last year of **MCA Music** head honcho **Leeds Levy**, who reportedly left to start up his own venture, MCA Music recently announced the appointment of **John McKellen** to the position of President. Previously, McKellen was MCA Music's Executive Vice President. Also promoted was **Lance Grode**, who is now the publishing company's Executive Vice President. Previously, Grode held the position of Senior Vice President, Business & Legal Affairs, MCA Music Entertainment Group. MC

## PUBLISHER PROFILE



### Chuck Howard

Owner,  
Diamond Struck Music, Inc.

By Pat Lewis

Long before Chuck Howard graduated from college, he knew he wanted to pursue a career in the music business. His introduction came when he discovered a young singer in Nashville by the name of Kippy Brandon, and persuaded an A&R executive at MCA Records to let him produce her first single. The recording sold extremely well, which gave Howard the credibility that he needed to land a position as a professional manager ("song plugger") at a publishing company even before he was handed his diploma. After working for a number of years learning every aspect of the publishing business, Howard mortgaged his house, signed several writers and went into business for himself with his publishing firm, Diamond Struck Music.

In the three years since he opened his publishing company's doors, Howard and his young staff of professional managers have scored over ninety cuts on albums by country artists such as Highway 101, Holly Dunn, Patty Loveless, Ronnie Milsap, Collin Raye, Trisha Yearwood, among many others. Diamond Struck recently had a Number One country hit with Reba McEntire's "Is There Life Out There" written by Rick Giles, as well as Top Five's with T. Graham Brown's "If You Could Only See Me Now" also written by Giles; Tanya Tucker's "It Won't Be Me" written by Chris Waters and Tom Shapiro; and Billy Dean's "You Don't Count The Cost" also written by Waters and Shapiro, among other hits.

In addition to running Diamond Struck Music, Howard continues his endeavors as a producer. At the time of this interview, he was in the process of producing the latest album for Billy Dean. He also recently finished up producing the upcoming Nitty Gritty Dirt Band's album. "It's fun to be involved in the beginning of the creative process," says Howard when asked what it is about producing that is so appealing to him. "In the old days, this would be compared to like when you had the big movie houses and they got involved with the script writing. That's what you are now—you're helping develop scripts for artists. To be a good producer, you have to be a great song man. Because if you don't have a great song, you can't be a great producer."

With the increasing commercial success of country artists such as Garth Brooks (who, by the way, has sold over 17 million units in the last three years!), Clint Black, Reba McEntire, Travis Tritt, etc., it would seem that the country market is evolving or changing somewhat. "To me, the market isn't really changing," comments Howard. "It's just when they changed the *Billboard* system and showed the actual sales of albums, I think that brought a focus on country music that had never been there before. And also what is happening, is the listeners of the Sixties and Seventies were listening to protest songs—great songs, great Bob Dylan songs, just great songs. And today you don't really get that with rap because it's so segmented for a small population. Even though that's what is on the contemporary chart, it is not made for the masses of America. And basically, country music is the music that is for the soul; it's songs. That's why there's such an elevation in popularity of country music. You look at the charts and see Garth Brooks, who's pretty much dominating the pop charts, and you say, where is this guy coming from because he's not extremely good looking, but he has great songs and he has a message and that always seems to sell. Like Walt Disney, when they get the message right, they sell a lot of tickets."

At the moment, Diamond Struck employs five songwriters (which, in addition to Waters, Shapiro and Giles, includes Chuck Jones and Keith Folllese). But what exactly is it that Howard looks for in a writer when he is considering him for a position? "First off, and this is something that you can't teach somebody, they have to have the gift of relaying emotion," answers Howard. "There's one writer that I signed who has that ability and when he first walked in, he didn't really have any songs to speak of. I just signed him because he had that kind of thing. It's an intangible. It's like some people are able to sit down and meet with somebody and determine whether they have charisma. It's something that you just can't describe."

Since Diamond Struck does not accept unsolicited material, Howard and his staff find potential writers at special songwriter showcases that take place in the nightclubs. "In Nashville," says Howard, "we have writers nights almost every single night of the week here in town. This is heaven for songwriters! You have to be incredible, but this is it. They have these showcases, and there's waiting lists to get on them. Basically, I'll send out an assistant or if I'm not in the studio, my wife and I will go to a writer's showcase and we'll see some new writers. I honestly believe to be a successful songwriter in this town, you almost have to live here." MC



Local faves **Black Cactus Stampede** (who have a co-publishing/development deal with Warner/Chappell Music) just finished up work on their latest demo entitled *The Memphis Recordings*. Pictured at **Sounds Unreel Studio in TN** are (L-R) seated: **Jim Dickenson**, producer and **Don Smith**, engineer. Standing are bandmembers: **Phillip "Elvis" Myers**, **Rob "Squat" Klonek**, **Jimmy Gambone** and **Isaac Baruch**.



**ZOO SESSION**



The Mick Fleetwood-led Zoo is pictured during final mixing sessions for their new album, *Shakin' The Cage*. Pictured (L-R): Dennis Dunstan, Capricorn's Don Schmitzlerle and Mark Puccl, Zoo member Tom Lilly, Capricorn's John Curtiss and Jeff Cook, the Zoo's Bekka Bramlett (daughter of blues-rock veteran Bonnie Bramlett of Delaney & Bonnie fame), Gregg Wright, Billy Thorpe and Mick Fleetwood and Capricorn's Phil Walden.

**ON THE SET**



Atlantic recording artist Tori Amos, one of the most promising new singer-songwriters on the horizon, is pictured with MTV VJ John Norris. Amos taped an hour-long special for the music video channel, containing live performances, interview segments and video clips. Amos' excellent new album is called *Little Earthquakes*.

**BADD REMIX**



Giant recording act Color Me Badd is pictured with the legendary funkmeister Bootsy Collins during remix sessions for the vocal group's single, "Slow Motion," which features the former member of soul/funk ensemble Parliament. Pictured (L-R): Color Me Badd's Mark Claderon and Kevin "The Bassman" Thornton, Bootsy Collins, producer Howie Tee, Bryan Abrams and Sam Watters (bottom of photo) of Color Me Badd and engineer Mike Fossenkemper (in back).

**AIRE L.A. STUDIOS:** Tisha Campbell, working on a new record for Capitol, Dave Williams producing the sessions, Craig Burbidge engineering and Gregg Barrett assisting... Another Capitol artist, Joey Diggs, mixing a new album with producer Chuckii Booker, engineer Rob Chiarelli and assistant Rusty Richards.

**SKIP SAYLOR RECORDING:** Our cover boys, Def Leppard, whose album debuted in the Number One slot of *Billboard's* album charts, mixing tracks with producers Mike Shipley and "Mutt" Lange, Shipley and Pete Woodroffe engineering, assisted by Chris Puram and Louie Teran.

**ANDORA STUDIOS:** Producer Don Was and engineer Ed Cherney, mixing tracks for Ringo's long-awaited Private Music debut...A&M artist Sheryl Crow, finishing recording her debut album with producer Hugh Padgham and engineer Kevin Gilbert...Ed Cherney, once again

mixing tracks, this time for Virgin artist Mark Curry.

**SCREAMSTUDIOS:** Faith No More, mixing their long-awaited Slash/Warner Bros. album, Matt Wallace producing and engineering, David Bryson engineering and Craig Doubet assisting...Marcus Miller, mixing a song for director/comedian Robert Townsend's new movie, *Meteorman*...Warrant, recording and mixing their next Sony Music effort with producer/engineer Michael Wagener.

**RED ZONE:** PolyGram act Crash Vegas, working on tracks with producer John Porter, engineer Kevin Smith and assistant Joe McGrath... Producer Howard Benson, in Studio B, tracking Charisma act Southgang...Hollywood Records act the Scream, working with engineer Denis Degher and assistant Trent Slatton... Buck Johnson, in Studio A, working on tracks with producer/engineer Shep Lonsdale, assisted by Jeff Moses and Trent Slatton. **MC**

**IN THE STUDIO**



Faith No More recently put the finishing touches on their much-anticipated next release, *Angel Dust*, scheduled for a June unveiling. Pictured (L-R): vocalist Mike Patton, keyboardist Roddy Bottum, producer Matt Wallace and guitarist Jim Martin.



# PRODUCER CROSSTALK



# CLAIR MARLO

By Jonathan Widran

If you had to pinpoint the qualities which make Clair Marlo one of the most exciting up-and-coming producers in the business, they would have to be versatility and adaptability. Many behind-the-glass creators pick a genre and achieve success while slowly working themselves into a well-respected rut, but this New York-raised, Berklee-educated red-haired dynamo prides herself on the diversity of her many artistically and commercially successful projects.

Though Marlo is currently tailoring sounds for well-known songwriter/vocalist Michael Ruff's debut on Sheffield Lab, and her breakthrough gig was producing and arranging the posthumous Harry Chapin album *The Last Protest* from scratch rehearsal tapes left behind by the late singer, her most popular projects to date have been in the ever-growing field of contemporary instrumental music. Her expertise on one of last year's hottest genre platters, Kilauea's *Antigua Blue*, helped it reach Number Eleven on the *Billboard* Contemporary Jazz chart, as well as the upper reaches of *Radio & Records'* airplay list. She followed up with similar results on the slightly more challenging debut by keyboardist Pat Coil, *Steps*.

Because she has worked with some of the industry's top session players on these projects, Marlo knows that invisibility is essential in many cases to gain the best results: "When you work with any artist, instrumental or vocal, your job is to not be in the forefront; that is, of course, unless your artist has no identity, which hasn't been the case with my projects. When an artist approaches me, I see their live gigs, listen extensively to their tapes and decide what I like about them. With Michael Ruff, it's his ability to integrate pop, jazz and ethnic flavors. With Pat, I'm into

his gospel side. I hear the songs and decide who should solo and where, sparking ideas for the artist to get the most out of his songs."

Besides having cut her writing, arranging and studio teeth on Muzak and over 150 commercial jingles, Marlo also gained a plethora of production knowledge by working with various producers on her 1989 hit solo album on Sheffield, *Let It Go*, which sold over 40,000 units (excellent for a small independent label) and spawned the soft rock hit "Til They Take My Heart Away." "The artist side of me helps the producer side of me," she admits. "When you've been through that artist craziness, you can sympathize, and I tend to be more sensitive."

Despite the warm reception given *Let It Go* and her desire to continue her dual career as a performer (half of her next, "hopefully more edgy" project is already written), Marlo admits that her focus (or lack thereof) was "confused," and through that she's learned how to solve the problem of honing an album for the artists she produces.

"When you're an artist, it's difficult to keep an overview," she says. "You may have twenty tunes, all your babies, and your choices of which make the final cut may not be the best. As a producer, you look at the whole picture and try to keep yourself, the artist and the record company happy. When you've got someone keeping an overview, it keeps you from losing perspective. I personally realized I can't wear both hats at once!"

One of the more interesting aspects of Marlo's work for Sheffield Lab is the company's proud history of recording an album live to two-track with no overdubbing. Even if she doesn't use this specific technique on future recordings, she learned that there's something amazing in the organic world of live studio playing, and she will keep things as spontaneous as possible in the future.

"People used to call me the queen of overdubs," she laughs. "But there is something that goes on when everyone is in the same room. I think listeners can hear the fun we all had with the live energy vibe. On the other hand, you don't get those second chances, so you have to rehearse and pre-production yourself to death and know exactly what you want going in, doing all experimenting before recording begins. And, of course, it's not cheap hiring musicians who can make music on the first take, because that requires the best players."

Though Marlo is slowly expanding her scope to include more pop-dance oriented projects, she is very happy with the work she has done in the "high respect, if lower sales" arena of adult-oriented music. "The things I work on are very musical, and there is something special to all of them," she states. "It's gotten me lots of respect, many opportunities, and that's a nice calling card to have. I don't walk into a project and say, 'This is Top 40, and this isn't.' I walk in and ask, 'What is the best I can do with what's in front of me?'"

## NEW TOYS—BARRY RUDOLPH



### Korg's 03R/W Rack Module Synth

The 03R/W is the rack version of the new Korg OI/W keyboard synth. The 03R/W has new samples over the OI/W and features 32 note polyphony. There are 128 ROM and 100 RAM programs to choose from as well as 100 different patch combinations. Furthermore, the module can be expanded with additional 2Mb PCM cards.

Also new for this synth is support for the new General MIDI Standard. This specification standardizes the order of communica-

tion within a MIDI system for programs, envelopes and sounds. This ability will facilitate a universal exchange of sounds between different synthesizers. The optional RE-1 remote editor can be used to program the 03R/W and looks like a must for any sound designer. Also included in the 03 is a full stereo multi-effects processor that has 47 different effects.

Korg U.S.A. is at 89 Frost St., Westbury, NY 11590. Phone (516) 333-9100.



### New Personal Drums and World Percussion from Remo

The Signature Series line of "world percussion" features bold graphics and personal endorsement by Glen Velez, John Bergamo, Mickey Hart and the Grateful Dead. Some of the drums and world percussion are: framed drums, bodhrans, hoop drums, tambourines, tars, bombos, pow wow drums and surdos. All the drums are designed for performance as well as display.

These drums were developed in response to a growing international interest in "drumming circles". Drumming circles are becoming

recognized as important tools in stress reduction, relaxation therapy and communicating feelings among all age groups. (Our tribal ancestors knew this.) There is also a rich cultural exchange between peoples of all countries and ethnic origins by way of drumming circles.

If you are interested further and would like to see a catalog of these new instruments, contact Remo, Inc., at 12804 Raymer Street, North Hollywood, CA 91605. Phone: (818) 983-2600.



### CS Series Cabinets from Rivera Research

Rivera Research has two new slant-front guitar cabinets that can be individually tuned for specific tone characteristics.

The CS410 cabinet has two separate chambers with two ten-inch speakers in each. The top chamber is tunable by selecting whether the cabinet is open back, closed back or infinite baffle. The bottom chamber is a fixed, ported design for even, solid bass frequencies. The CS212 is a cabinet with two separate tunable chambers with a twelve-inch speaker in each. These cabinets come with custom Rivera vintage sound loudspeakers but they can be ordered with JBL M121-8 loudspeakers (Since Rivera is now part of the JBL family). Also both chambers in these cabs are separately wired for bi-amping etc.

The speakers are built with 3/4 inch maple plywood with reinforced corners and heavy Nylflex covering. For more information and pricing, contact: Rivera Research and Design, JBL Professional, 8500 Balboa Blvd., Northridge, CA 91329.





*Cast Of Newsies*

**Newsies** is here! This great new live-action musical from **Walt Disney Pictures** stars **Christian Bale** (left with rope in photo) as a spirited newspaper boy who motivates his

fellow "newsies" to challenge the power of the press. The teenage newsboys take an unjust price increase to the public as they dance through the streets and raise their

voices in protest. This movie takes its inspiration from the New York newsboys strike which began in mid-July 1899 against Joseph Pulitzer's *New York World* and William Randolph Hearst's *The Journal*. The movie also stars **David Moscow**, **Ann Margret** and **Robert Duvall** and was directed by **Kenny Ortega** from a screenplay by **Bob Tzudiker** and **Noni White**. Original songs come from the team of **Alan Menken** and **Jack Feldman**. **Michael Finnell** produced.

Congratulations to musician/singer **Jimmie Wood** who got to make his acting debut as a guest on **CBS' Davis Rules**. In this episode of the **Jonathan Winters/Randy Quaid** series, Wood played the fictional blues legend, "Woody James." In the soundtrack world, **Jimmie Wood & the Immortals'** original song "Theresa" is slated to appear in *White Sands*, starring **Willem Dafoe** and **Mickey Rourke**.

Los Angeles-based singer-songwriter **J. Barry Holdship** has his surf/pop tune, "I Really Wanna Know," in the **TriStar** release *Basic Instinct*. The controversial psychosexual thriller is a **Carolco Pictures/Le Studio Canal +** production directed by **Paul Verhoeven** (*Total Recall*). Gay rights groups have protested *Basic Instinct's* portrayal of a lesbian killer. Holdship is the leader of the L.A. band **Let's Talk About Girls**.

Following a hiatus from the music scene, **Gloria Loring** has returned with what she calls her "most introspective work to date." Loring composed five of the ten songs on the CD, which is entitled *Is There Anybody Out There*. The singer, best known for her six-year portrayal of **Liz Chandler** on the **NBC** daytime serial *Days Of Our Lives* and her **Number One** hit "Friends and Lovers," says this new collection is a mixture of contemporary hit, jazz and new wave.

**Downtown Julie Brown** has been named host of **Westwood One Radio** networks' weekly radio series, *American Dance Traxx*. Brown is best-known as an **MTV** VJ and host of **Club MTV**. She says she's glad to be doing radio for a change, but does she really understand the concept? "This is a wonderful opportunity and an exciting challenge for me," she says. "The question is: What will I be wearing?"

Singer/actor **Keith Washington** will join **Janet Jackson** in the cast of *Poetic Justice*, Oscar-nominated director **John Singleton's** follow-up to his acclaimed debut, *Boyz N The Hood*. He will play Dexter, a womanizing hairdresser. Washington's **Qwest Records** release *Make Time For Love* reached gold status. He made his acting debut last year in the daytime serial *General Hospital*.

We have the **Vanguard Records** soundtrack to director **Abbe Wool's** new flick, *Roadside Prophets*. The film stars **John Doe** (X) and **Adam Horovitz** (*Beastie Boys*) in what **Wool** characterizes as about "discovering freedom and friendship." On the CD, you'll find "Beer, Gas, Ride Forever," a track enlisting the musical help of former X players **D.J. Bonebrake** and **Tony Gilkyson**. "Clean Like Tomorrow" comes from **Exene Cervenka** and "Down By The Roadside" from **Broken Homes**. The soundtrack also features an offering from **Harry Dean Stanton**. The film also features appearances by **David Carradine**, **John Cusack**, **Arlo Guthrie** and **Timothy Leary**.

Showbiz is really looking forward to *The Manson Family*, a new rock opera written by **John Moran** and produced by **Philip Glass**. This work is, according to Moran, an impressionistic portrait of Manson, who is serving a life sentence for slayings related to the 1969 murder of actress **Sharon Tate**. The recording, featuring **Iggy Pop**, **Terre Roche** and Moran as Manson, will carry a warning sticker because of what Moran says is excessive and descriptive profanity.

**Danny Gans** not only stars as



*J. Barry Holdship*



*John Doe and Adam Horovitz star in Roadside Prophets*



*Gloria Loring*





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# SHOW BIZ—Tom Kidd

Dean Martin in the *Frank Sinatra* miniseries, he is also the singing voice of the late Sammy Davis Jr. He got the roles by auditioning for executive producer **Tina Sinatra**. "After I got the acting role of Dean Martin, I said, 'I'd like you to hear what I sound like as Sammy Davis,'" he told columnist **Marilyn Beck**. "I started singing like Sammy and everyone just looked stunned that this black voice was coming out of this white guy."

Though the adaptation of the Tony Award-nominated play *Noises Off* doesn't seem to have translated as well as was hoped to the big screen, we still think it's worth checking out. For one thing, there's a great ensemble cast which includes (L-R in photo) **Carol Burnett**, **Michael Caine**, **Marilu Henner**, **Denholm Elliot**, **Nicollette Sheridan** and **Julie Hagerty** along with (not pictured) **Christopher Reeve** and **John Ritter**. For another, even if this attempt to interpret the popular play by **Michael Frayne** ends as a failure, it's a glorious one. **Phil Marshall** did the music adaptations which include **Niki Harris'** versions of "Broadway Melody" and "There's No Business Like Show Business" plus versions of "Lullaby Of Broadway" and "With A Little Help From My Friends." This one may not have a long life span in distribution, so find it where you can.

**Glen Campbell** is Chanticleer, a rocking rooster who sounds suspiciously like **Elvis Presley**, in the animated feature, **Rock-A-Doodle**.

Composer, writer and musical arranger **Marc David Decker** has finished the original music score and soundtrack to the feature film, **Last Dance**, for **Curb/Esquire Films**. The film was produced and directed by **Anthony Markes** with a release date later this year. **The Invisible Maniac**, which Decker composed the original soundtrack for in 1991, recently had its debut on HBO. Decker's score for the film **The Dark Backward** had its national release last February.

We have the soundtrack for Academy Award-nominee **Dolly Parton's** new Hollywood Pictures release, **Straight Talk**. Parton stars



**Dolly Parton in Straight Talk**

Don Smeizer



**Cast of Noises Off**

as **Shirlee Kenyon**, a small-town-girl who moves to the big city and becomes a star when she lands a job as an on-air talk radio star. **James Woods** co-stars. The **Hollywood Records** soundtrack includes ten songs written and performed by Parton. Nine songs were composed for the film and the remaining title, "Light Of A Clear Blue Morning," is an updated version of one of Parton's earlier classics. "The songs become part of the narrative in the movie," says the singer. "I had the storyline and took the feelings I had about the character and wrote the songs accordingly. It was quite a change for me to write songs as storytelling units which is not the way I usually work. Parton shares the production credits on the soundtrack with **Greg Landanyi**."

We have the press kit for **Orion Pictures'** newest offering **Shadows And Fog** and we thought we'd pass on this photo of a brunette **Madonna** with co-star **John Malkovich**. **Woody Allen's** 21st film also stars the writer/director and features **Kathy Bates**, **John Cusack**, **Mia Farrow**, **Jodie Foster**, **Fred Gwynne**, **Julie Kavner**, **Donald Pleasence** and **Lily Tomlin**. *Shadows And Fog* incorporates many of the ideas and themes explored in **Woody Allen's** earlier films such as the conflict between good and evil, man's helplessness and the existential complexities of life. This "fascinating tapestry of intricately interwoven relationships," ("God, sex and booze catch **Woody Allen's** eye," trumpeted one review) also has a heavy score, mostly by **Kurt Weill** and **Berthold Brecht**.

Those of you who missed the **Rockin' Horses** benefit scribe/benefit organizer **Cindy Lamb** put on last February, here's a couple of extra chances. If you live near San Francisco, head over to the **Paradise** on April 23. If you live further south, go to the 8121 in Hollywood

on May 2. There you may run into such celebrities as (L-R in photo) **Bart Mann**, **Lamb**, *Dances With Wolves* author **Michael Blake** and **Shanon Johnston** of **Horse Power**

**International**. This charitable series of benefits, which raised \$1300 the first time out, goes towards keeping horsemeat out of the can and on the horse where it belongs. **MC**



**John Malkovich and Madonna in Shadows And Fog**



**Bart Mann, Cindy Lamb, Michael Blake and Shannon Johnston**

Heather Harris



# Local Notes

By Michael Amicone

Contributors include Keith Bearen and Jan McTish.

**SOUNDTRACK SCOUTS:** Lou Naktin and Graham Daddy of Cloak & Dagger Productions will be guest speakers at the National Academy of Songwriters (6381 Hollywood Blvd. Suite 780) on Saturday, May 2nd (2:00 p.m.). The duo is screening material—basically hard rock and rap—for placement in film and television (they have placed music in movies released by Tri-Star, Island Pictures, Lorimar and Orion).



Photos: Beverly Sue Jaspian

**VETERAN VILLAGERS:** On Wednesday, April 8th, that roving band of veteran war veterans, Little Village—Ry Cooder, Nick Lowe, John Hiatt and Jim Keltner—made their Southland bow at the Pantages with a loose, engaging performance that, though it lacked the sonic sparkle and tightness of their debut album, showcased the formidable individual skills of these recent Music Connection cover boys and longtime solo artists. Pictured (L-R): Lowe, Cooder and Hiatt.



**ALL SMILES:** Geffen Marketing VP Robert Smith, Geffen GM Al Coury, Geffen President Eddie Rosenblatt and Sales VP Eddie Gilreath congratulate Geffen recording artist Kathy Troccoli on her successful single, "Everything Changes."



Beverly Sue Jaspian

**FACING OFF:** Rolling Stone Ron Wood (right) briefly reunited with former Faces cohort, veteran keyboardist Ian McLagan, during McLagan's recent gig at West L.A. club the Mint. McLagan and Wood were members of Faces during the band's Rod Stewart-led, early Seventies heyday.

Jessica Allman



**ANNIVERSARY SONG:** Mixing blues, vintage rock & roll and jump swing, local club stalwarts Chuck E. Weiss and his Goddamn Liars celebrated their eight-year Monday night residency at the Central with a great performance. Weiss, who, you may recall, was the subject of Rickie Lee Jones' 1979 hit, "Chuck E.'s In Love," is pictured (above, top) during his anniversary performance, and is also shown with Marc Cantor, who presented Weiss with a plaque commemorating the naming of a booth at Canter's Deli after the Central Monday Night King. —KB

**VOICE PALS:** "Weird Al" Yankovic, whose new Scotti Bros. album features a funny send-up of the Seattle sound, "Smells Like Nirvana," is pictured with vocal coach Lisa Popeil. Yankovic, who turns in a good vocal imitation of Nirvana's Kurt Cobain on the song, was a recent speaker at Popeil's monthly workshop.



**RESTLESS COMPILATION:** Restless Records hosted a release party for their excellent, and highly recommended, Western Beat compilation, A Town South Of Bakersfield, Volume III, the third installment in a series devoted to "alternative" country music, including (among many other worthy tracks) the scorching guitar strut "Rockin' The Dog" by the Hellecasters. Pictured at the Palomino party celebrating the release are comedians Richard Belzer (left) and the late Sam Kinison (right), character actor Harry Dean Stanton (center), who appears on the compilation, singing the Billy Swan composition "I Hope I Never Get Too Old (To Rock And Roll)," and (bottom) Restless Records President Joe Regis.





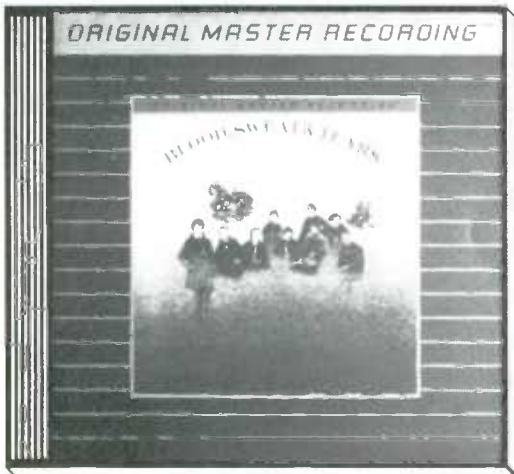
**WESTERN WORLD:** The L.A. musical community continues to rally around the *Western Beat* acoustic showcase at Highland Grounds. Pictured are host/creator Billy Block, producer Christopher Ward, Wayne's World star Mike Myers, Wendy Waldman, co-writer of Vanessa Williams' recent Number One smash, "Save The Best For Last," and *El Aliens* leader Brad Parker. The next *Western Beat*, which is now co-sponsored by ASCAP, BMI, Curb Records, Windswept Pacific Publishing and Music Connection, is scheduled for Thursday, May 7th, and will feature Andrew Gold and Jenny Yates. —JM



**DYNAMIC DUO:** Demo doctor Andy Cahan and veteran singer-songwriter Harry Nilsson have collaborated on the title track to the upcoming I.R.S. Media movie *Me Myself And I*, starring Jo Beth Williams and George Segal. The duo also contributed filler music to the upcoming summer release.



**CONCERT STOP:** Swedish pop duo Roxette recently concluded the North American leg of an eighteen-month world tour with a performance at the Universal Amphitheatre, after which the group moved south to Mexico City for two shows. Pictured at the after-show party in celebration of this successful U.S. trek are (L-R): Larry Katz, EMI Records Group Vice President/General Manager West Coast; Rolf Nygren, EMI Svenska AB President; Marie Fredriksson and Per Gessle of Roxette; and Daniel Glass, EMI Records Group Executive Vice President/General Manager.



**BLOOD, SWEAT & ALLMANS:** Mobile Fidelity Sound Lab has released two new Ultradisc titles (high quality gold-plated compact discs) destined to please many a baby boomer: *Blood, Sweat & Tears* and *The Allman Brothers Band At Fillmore East*. The former album, recorded by the jazz rock ensemble following founding father Al Kooper's defection, features the fine blues rock vocalizing of David Clayton-Thomas and includes the hits "And When I Die," "Spinning Wheel" and "You've Made Me So Very Happy." A wonderful album full of deft arrangements and solid musical performances. The live two-disc set *The Allman Brothers Band At Fillmore East*, recorded during a two-night stint at Bill Graham's legendary East Coast rock palace, captures this premier southern rock group at the height of its concert prowess and features another fine blues rock singer, Gregg Allman, and excellent guitar interplay between Duane Allman and Dicky Betts on such road-tested chestnuts as "Whipping Post," "Statesboro Blues" and "In Memory Of Elizabeth Reed." One of the best live albums ever recorded. Both CDs sport excellent sound and graphics.

**ALIVE & WELL:** J.E. Sound Productions will hold a grand re-opening celebration at the company's state-of-the-art, multi-media recording facility on Saturday, May 1st. Says J.E. Sound President John Goodenough, who has recovered from a near fatal motorcycle accident, "It was a pretty bad crash, but I'm fine now and operating at full steam. I think it's time to have a party to celebrate being alive and well." An all-star jam session is expected and will feature such recent J.E. Sound clients as Mark Andes of Heart, XYZ, Steven Morris and Vicious Slaves. For more info, call (213) 462-4385.

**GUITAR WORKSHOP:** On Saturday, May 2nd, from 10:00 a.m. to 5:00 p.m., veteran fretman and two-time Grammy winner Larry Carlton will hold a hands-on Master Workshop session at the National Guitar Player Workshop. Sponsored by *Guitar Player* magazine and the National Guitar Summer Workshop, this one-day seminar will focus on a variety of topics, including "Getting A Record Deal Without Losing Your Shirt," "Advanced Concepts For Rock Guitarists" and "Blues Secrets From King To Vaughan." "I think this is an excellent opportunity for any player who may listen to my records—or any records—and wonder about the why and how," says renowned guitarist Larry Carlton. "I conduct an informal session and give people a chance to find out anything they want to know." In addition, Relativity artist Adrian Legg and Blues Saraceno will participate in the workshop, to be held at Biola University in La Mirada. Entry fee: (until April 25th) \$95 and (after the 25th) \$125. For more info, call 1-800-688-6479.

**OOPS!** We incorrectly listed the Henry Rollins Band's label affiliation in last issue's Local Notes. They're on Imago Records.

## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**X RECORDING:** Local faves X and Beach Boy Carl Wilson have been working on their latest albums down the hall from each other, and there have been some interesting occurrences. Jeff "Skunk" Baxter, who's producing Wilson, ended up using X's talent agent, Barbara Reilley, on Wilson's version of "Youngblood" after meeting her over a game of Pac-Man. Also, X producer and former Doors keyboardist Ray Manzarek met Carl Wilson (reportedly for the first time). They reportedly discussed pianos.

**NEW DIRECTIONS:** Oingo Boingo and Wall of Voodoo have become the first acts signed to L.A. Personal Direction, the new management company formed by Miles Copeland and Mike Gormley. The firm is also close to picking up Gary Numan and will be looking for one more artist in the future. Copeland is manager of the Police and head of I.R.S. Records, and Gormley is former VP of Communications and Assistant to the Chairman of A&M Records.



**I**F JOE ELLIOTT WERE A SUPERSTITIOUS MAN, CHANCES ARE HE PROBABLY WOULD HAVE BECOME AN ACCOUNTANT RATHER THAN LEAD SINGER FOR ONE OF HARD ROCK'S MOST POPULAR BANDS. THE CHARISMATIC FRONTMAN FOR BRITAIN'S MULTI-PLATINUM WONDERS, DEF LEPPARD, DOESN'T BELIEVE THAT WALKING UNDER LADDERS, ALLOWING BLACK CATS TO CROSS HIS PATH AND LIGHTING THREE ON A MATCH WILL CAUSE DOOM AND GLOOM TO REIGN IN HIS LIFE. JINXED? SNAKEBITTEN? LIVING UNDER A PERPETUAL BLACK CLOUD? SAY IT AIN'T SO, JOE!

"I don't know, man," sighs the affable Elliott. "I don't have a fucking clue. I'm not superstitious but with all the things that have happened over the past few years..." his voice trails off and the sigh is back. "Who can say why certain things happen? They happened because, well, because they simply happened."

It's obvious that discussing these "certain things" is both a painful and cathartic experience for Elliott. But as a member and lead spokesman of Def Leppard, Elliott lives in both a self- and media-created universe that is beyond the norm of what the vast majority of humanity can comprehend. Thus, whether it's because of sincere interest or moribund curiosity, seemingly the whole world wants to know about the well-chronicled trials and tribulations that have been a part of the Lep's history and have contributed to the band's mystique. So Elliott must talk...and talk...and talk....

"I was in Australia last week," he continues. "I enjoyed myself, but do you know how many interviews that I did in a week's time? Fifty nine! Now I don't mind doing them—I realize that it's all part of the record selling process. But most of the time, all anybody wants to talk about are the tragedies." A pause and another sigh. "I realize that that stuff is news and people want to hear about it. But there are other notable aspects to the band. I think to myself, 'Why is it nobody asks what it's like to sell over 23 million copies of back-to-back albums?' That's a record, y'know, for sales of consecutive rock albums." Elliott says this, not with smug satisfaction, but with the enthusiasm and pleasure of a young man who has just accomplished a feat that even he finds somewhat implausible to believe. But one could expect nothing else from a hard-working lad from Sheffield who started in life as a shopkeeper for an English tool company. "I'm still the same person," asserts Joe. A long peal of ironic laughter follows. "I think so, anyway."

The twisting and turning saga that is Def Leppard began in Sheffield, England, in 1977. Beginning as a foursome—Elliott (who coined the name), current bassist Rick "Sav" Savage and former members Pete Willis on guitar and drummer Tony Kenning—played their first gig on Christmas of that year. "It was six songs played before six friends," chuckles Elliott.

Guitarist Steve Clark joined a few months later, as did then-fifteen-year old drummer Rick Allen. After playing U.K. support dates for Sammy Hagar and AC/DC, the band released its debut LP, *On Through The Night*, in March, 1980. After touring the U.S. for the first time (as a support act) and signing with the Cliff Burnstein/Peter Mensch management team (which became Q Prime), the Leps released their second LP in July, 1981.

Hailed by critics as one of the most accomplished "new wave of heavy metal recordings (which included the likes of Iron Maiden and Saxon), *High 'N' Dry* also marked the first time that Def Leppard worked with producer Robert John "Mutt" Lange, the man credited

with helping to create what was soon to become a trademark Def Leppard sound, highly unique and imminently sellable. Elliott has often referred to Lange as the sixth member of the band.

But as the band began to work on the next LP—the magnificent *Pyromania*—the first changes to affect the band began to rear their heads. Guitarist Willis was asked to leave the band six months after recording began. Without missing a beat, guitarist Phil Collen, formerly of Girl, signed on. But, admits Elliott, some continuity was lost. "It's tough to break in a new member, whether or not you know the person. Phil did a great job of acclimating himself in a very short time, but the record still took a very long one year to write and record." Although a critical and sales success (U.S. sales topped the seven million mark), the time it took to record *Pyromania* would prove to be a walk in the park when it came to future studio efforts. "We hadn't seen anything yet," concurs Elliott.

After the conclusion of a massive world tour, the Leps began work on the follow-up record, *Hysteria*. Initially working with Meat Loaf producer Jim Steinman, the relationship proved incompatible, resulting in the scrapping of eight backing tracks. Out with Steinman and enter Nigel Green, a Lange protege who had engineered *High 'N' Dry*. Then, the first major blow. On New Year's Eve, drummer Rick Allen flipped his car outside Sheffield while traveling at a high rate of speed. Allen ended up losing his left arm at the shoulder and all recording plans were put on hold. "The last thing we wanted to do was record an album, but Rick learned to drum with one arm," remembers Elliott. "He's a very courageous guy."

Ten months after initial recording began, Mutt Lange comes back to the fold and tells the band to re-record everything. Back to square one. "It was very disillusioning to hear that after all the work we'd done and especially after what had happened to Rick," says Elliott. "But we had, and have, complete trust in Mutt so we started anew. It was a very tough time."

But the fates had several more cards to play—most of them coming from a loaded deck. Some were small incidents—the band's Monsters of Rock German performance was rained on the entire length of the set and Elliott came down with a case of the mumps. Other events were of a more serious nature—like Mutt Lange spending three weeks in a Dutch hospital after crashing his car.

But, after three arduous years, *Hysteria* was released, spawning seven hit singles and selling fifteen million copies worldwide. The band also headlined a thirteen-month world tour that featured a theater-in-the-round stage setup that played to adoring crowds across the globe. "It looked like any troubles that we were going to have were all behind us by then," confides Elliott. "It seemed like we had paid our dues to the devil and he'd rewarded us with tremendous success."



Photos: Pamela Springsteen

## JOE ELLIOTT

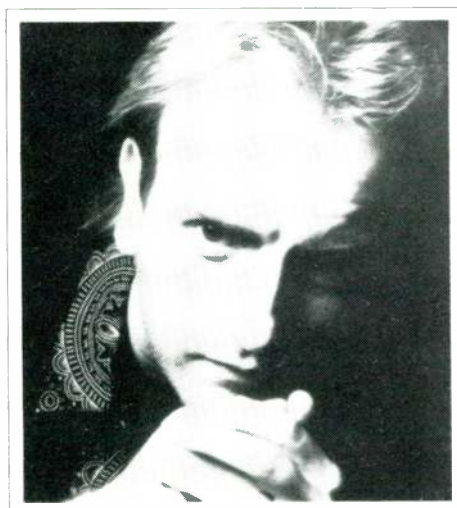
But ol' Lucifer, always of a greedy nature, demanded more. Nearly five years after the release of *Hysteria*, and just over three years after starting to formulate song ideas for it, the newest—and maybe best—Def Lep opus is upon us. Entitled *Adrenalize*, its birth, not unlike its two predecessors, has extracted a price—a price that forces Elliott to traverse a conversational path that, frankly, he more times than not, is weary of following.

"A lot of shit has happened over the years," begins Elliott, "but there has been a lot of good that has happened. In between the tragedies, we've had lots of good times." Elliott, either resigned to the subject or warming to it—maybe even he isn't sure—is on a roll now. "In a way, I can understand how people want to dwell on the bad stuff. When the news comes on, you don't hear 'and President Bush shot a five under par today,' it's 'President Bush puked today on the Japanese ambassador,' or whatever it was. It's never the nice things. That's why soap opera characters are



# LEPARD

BY  
JOHN  
LAPPEN



PHIL COLLEN



RICK SAVAGE



RICK ALLEN

always miserable. It's all negative stuff that gives the people who watch a better feeling about their own lives. I certainly feel that we've been characters in our own little soap opera."

Although the groundwork for the Lep's massive success was laid on the first two LPs, Elliott feels that they hold up "only when one takes into consideration how old we were when we made them. I don't think they compare to the first efforts by bands like Guns N' Roses or Queen or Montrose, but we're talking different styles and bands. I would have loved to have heard the first record if we'd been able to have done it with Mutt. It was what it was and represented where we were at the time. These days, I can only listen to it if I've had a few drinks," laughs Elliott.

But although Elliott is able to discuss the subject of drinking candidly and without reservation, the topic inevitably brings the discussion around to the aforementioned price that was extracted during the making of *Adrenalize*—the January 8th, 1991 death of guitarist

Steve Clark, due to an overdose of drugs and alcohol.

Although it's a reality that has been and will be beaten to death in the music press, Elliott addresses the subject matter-of-factly. "We've been very open and up-front about what happened to Steve. We came out and stood up-front and endured all of the questions and the scrutiny from the media and the public. And everybody in the press left when they got everything they needed...once again, the desire to pick the carcass of a tragedy."

Elliott pauses, and it's obvious that the subject we're discussing both moves and rankles him at the same time. "I'm not going to dress this subject up. I've explained his death as it happened. It was ugly. Hopefully somebody else won't die because of what happened to Steve. Maybe somebody will read this article and walk away from his destructive lifestyle. That would please us very much."

But Elliott is also honest enough to admit that although Clark's death "scared the shit out of me," he

is not going to jump on a bandwagon and become some sort of overbearing crusader against the evils of drug and drink. "I don't want this taken the wrong way, but my life, since Steve's passing, is actually better now. We all miss him terribly and he was an integral part of the band. We were all trying to get on with our career but weren't being allowed to because we were so busy trying to deal with Steve's problems while trying to keep on an even keel. Trying to help him was such an energy sapper. He had been killing himself slowly for a long time. He had internal demons that were larger than life, at least in his eyes. To be honest—and once again, I pray nobody takes this the wrong way—it was actually a relief, for Steve and for us, after he died. He was just beyond our help, although we tried over and over to stop him from killing himself. But it was inevitable. After he died, we just got on with the record. Ninety percent of what you hear on the new record was recorded between April and December of 1991, which

29 >



# BIZARRE RECORDS

By Oskar Scotti

Does the world really need another record company?

That was the blunt query emblazoned on the dust sleeve inside any Bizarre Records LP when the eccentric flagship tottered off madly in the early Seventies. Obviously, it was—in keeping with the slightly daffy mentality of founder Herb Cohen—offered in a tongue-in-cheek and largely rhetorical fashion. For the world did, indeed, need Bizarre Records, a breath of fresh air in a climate teeming with uniformity.

The label offered a menu of off-beat crazys such as Frank Zappa, Captain Beefheart, Wild Man Fisher and the GTOs to pop music fans who were just beginning to gasp at the stultifying sonic wash offered by the heroes of the era—mainstream lampreys like Journey, Foreigner and REO Speedwagon who all but sucked the life out of the airwaves.

Don't look now, but here we go again. For Cohen and cracker jack staff/house producer Robert Duffy have succumbed to the call of the wild. They're preparing to bring the old girl out of mothballs once again for a run down the CD track. "Yeah, I can't believe it but I guess we're a couple of nuts aching for the thrill of seeing the banner run up the flagpole again," chuckled Duffy from the facility's tiny studio in Hollywood. As to why, in this grim economic climate, he'd want to buck the odds again he claims he owes the risk to "good old popular demand. People were always asking about our artists and how much impact they had on them," said the man who has produced virtually every artist in the

current stable. "It dawned on me that there's a greater need today for the left-field outlook we espouse in music." Give the knob twirler credit for chutzpah if nothing else; he sounded numbly confident even as labels in New York and L.A. are merging, trimming artist rosters and laying off employees.

"We just feel that Bizarre Records has never been just 'another' record label," he added. "We were and are special, and we have a very special kind of philosophy to present. We'll continue to deliver the unexpected to a public tired of the formulaic approach to most modern-day pop."

That doesn't mean that anything the new hierarchy has signed at this writing is as outlandish as what Bizarre first offered up to the dumbstruck masses way back when. But Cohen and Duffy do have some surprises up their sleeves that should keep the glorious tradition of lunacy intact. A case in point? Cohen's first inking—Screaming Jay Hawkins. Here is a true black sheep of show busi-



Screamin' Jay Hawkins



Solomon Burke



Earl Thomas

ness—a man whose claim to fame is emerging bleary-eyed from a casket under the twinkling glow of a candelabra. Duffy hopes Hawkins will continue to put the spell on the general public as he has for the last 30 years. What perplexes the indefatigable producer is that this macabre merchant of doom was unsigned and available for Bizarre to appropriate.

"This guy can sell out Club Lingerie twice with little advance advertising and still turn away 500 people," Duffy barks, justifying his faith. "When we found out about his availability, we snatched him up instantly. The same thing applies to another of our recent signings: Earl Thomas. There were writers all over the country who saw audiences swoon when this guy performed. They wondered when someone was going to take their heads out of their asses and sign this guy?" Thomas is, in certain circles around the country, a living legend in the idiom of soul and blues. "A young James Brown," adds Robert. "He can wail into a microphone and almost break the diaphragm—he has that kind of power. And yet some people have likened Earl To Luther Vandross—I guess because he has such a captivating appeal to women." Okay, it's true any man who is likened in any way, shape or form to Luther Vandross may be a tell-tale signal that the new Bizarre/Straight isn't quite the haven for exclusively nutzoid ranters that the first variation was. But Duffy promises what the acts lack in quirkiness, they will compensate for in commercial potential.

Therefore, don't be surprised if the new incarnation spawns the next Michael Bolton or Mariah Carey. They certainly have the machinery behind them to accomplish such feats of mass distribution and marketing with mega huge sales titan CEMA handling those crucial responsibilities. The '92 rendition will, in Duffy's

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words, be a scaled down entity from a promotional standpoint as he says he's "hired only a handful of independent promotional people to man the phones."

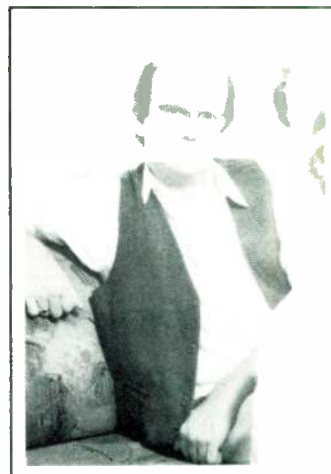
"We're going to be going with outside help in the publicity area, too," he adds, before reflecting again on his pet project, the redoubtable Screamin' Jay. "Sorry to switch gears here," he chimes while promising to circle back later to cover the business arrangements. "I was just thinking about an interview Jay did a few days ago where he told a journalist that the three people he detested the most in this world are Fats Domino, James Brown and his producer. He didn't mean any of it. He just says stuff like that to shock people—keep 'em on their toes so to speak."

One of the reasons that Duffy confesses that Bizarre will be securing the talents of more conventional talents this time around is that the screwball barometer has changed radically since the first go round. "It would be really hard for us to top what, say, Gwar was doing," he says soberly of the mutant outfit known for vomiting unctuous blobs of polystyrene onstage. "We got a tape from a 75-year-old white woman doing rap the other day but we weren't interested. That's not bizarre as much as it is stupid. You have to draw the line somewhere."



Armed Forces

***"We got a tape from a 75-year-old white woman doing rap the other day but we weren't interested. That's not bizarre as much as it is stupid. You have to draw the line somewhere."***  
**—Robert Duffy**



I asked Robert Duffy what he thought about the grim news regarding one of the label's most identifiable artists from yesteryear, Frank Zappa, and the news that he had been diagnosed as having prostate cancer. "What can I say?" he groans predictably. "We're all devastated about Frank. You can't be associated with an artist as closely as we were with Frank Zappa and not be very concerned. Our prayers are with him, and we have faith he'll be okay."

Contrary to what many people be-

lieve, Frank Zappa never has had any legal or business connections with Bizarre Records. "He was just an artist on the roster," Duffy concludes, "Nothing more."

In fact, Zappa and Beefheart were more than "just artists on the roster"—a great deal more. The new Bizarre will have some pretty lofty shoes to fill left conspicuously behind by the never to be matched prototype. But in the aforementioned Hawkins and Thomas (as well as hard rock hopefuls Armed Forces and Soloman Burke who round out the family), Cohen and Duffy hope that they can keep the bedlam at fever pitch. Anything less just wouldn't be Bizarre.

Bizarre Records is located at 740 N. La Brea, Los Angeles, CA 90038. Phone (213) 935-4444. **MC**

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# MUSICIAN PARENTS

## Balancing Family & Career

By Pleasant Gehman

Kids are cool these days. We're currently in the middle of a bonafide baby boom, and people who wouldn't have been caught dead near somebody under the age of six—let alone change a diaper—are now exploring the joys of parenthood. Just in time for a crop of Sixties and Seventies rocker's kids to come of age (including the likes of Julian and Sean Lennon, Dweezil Zappa, Jade Jagger, the group Wilson Phillips, the Nelson twins, etc.) a whole new generation of rockers is being spawned. Heck, Ozzy Osborne has been making in-store appearances with his four-year-old son in tow, Patti Smith retired to raise a family and even glamorous pop chanteuse Belinda Carlisle is six months pregnant. When the Pretenders call an album *Learning To Crawl*, the Red Hot Chili Peppers call their album, *Mother's Milk*, and the hottest band in

the country at the moment, Nirvana, features a tiny baby on the cover of their multi-platinum album, you'd best resign yourself to it: There's a full-on movement taking place (and, we're not talking about the type of "movement" that Dr. Spock talks about in his baby and childcare books, either).

Okay, it's one thing to be, say, Chrissie Hynde, and decide you want to have a child. But what about someone whose career isn't so lucrative? Or parents who are heeding the ticking of their biological clocks but haven't yet gotten their musical careers underway? What about those who simply cannot afford a nanny, or those who have to juggle recording sessions depending upon whether or not they can get a sitter for the night?

"The first thing that comes to mind is time," says Renee Anello, who works full-time, in

addition to singing lead in local combo Warsaw Cocktail, and is the proud mother of Nicholas, age 6. "It's not just the guilt I feel about the time not spent with Nick, but it's also about just how serious you have to be about organizing your time. It's kind of awful in a way, but let me tell you, whether it's rehearsing or recording or playing out, it makes you very serious about your time."

"The disadvantages are numerous," says Candy Kane-Yearsley, who fronts her own band, the Swingin' Armadillos, and is married to Tom Yearsley, bassist of the frequently on-the-road Palladins. Their children are Evan, age 12 and three-year-old Tom, Jr. "It's pretty hard to stay out at a show playing until two a.m., then wake up at 7:00 a.m. when cartoons start and pour cereal with one eye open! Plus, Evan doesn't even think that it's a real job, because my work is called 'playing!'"

Dean Simone, Nicholas' father and Renee's spouse (guitarist for Warsaw Cocktail), says, "Timewise, it's a double-whammy, with both of us gone some nights, at gigs or in the studio. But on the positive side, Nick'll get to know his grandparents really well, like a throwback to older families where three generations lived in one house. I like that. And another plus is that he sees creating and writing songs as commonplace and positive—not like 'why are you wasting time writing songs' type of thing."



Tom Yearsley of the Palladins with Evan Caleb

Clark

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Zachary, who works nights as the pianist in the bar at the Beverly Wilshire Regent Hotel, is gone six nights a week but enjoys days with his eighteen-month daughter, Fedora. "I can spend all day with her in the park, driving around, just hanging out—it's wonderful!" he enthuses.

But the question of time really rears its ugly head when touring season rolls around. "You miss so much!" says Jack Irons, drummer for Eleven, signed to Morgan Creek. "When I left, my daughter was a tiny baby, and when I came back, she had all her teeth and could sit up by herself. It's drastic! I'm never going to be able to see her do that again!"

Hunt Sales of Tin Machine is worried about the same things. "I was so upset on the road when Cali (age 16 months) took her first steps and I wasn't there. I mean, that's a major thing. David [Bowie] brings his girlfriend on the road and my brother brings his family, so a lot of times we travel like a commune, but you just can't subject a baby to those eighteen hour bus rides!" His voice gets all soft and he says, "You know, every time she sees a drum, she goes 'Dada!'"

Candy Kane's husband, Tom Yearsley of the Palladins, who practically lives on the road, thinks touring is alright—at first. "The first week or so, I really dig it—all parents should be able to get away. But after that, it's horrible. It's really hard to play a good show when you miss your wife and kids so much."

Time constrictions aside, most musician parents wouldn't trade their lives for anything. Mike Savage, lead singer of Pigma Love

Circus, loves to share his vocation with his nineteen-year-old daughter, Gabrielle. It's great, 'cause she can see what I'm trying to accomplish, working, but at the same time fulfilling my dreams."

"It's more fun than having a Dad with a normal...or, I mean, different lifestyle," Gabrielle says. "It more like having a friend."

"But I get protective of her when we're at clubs," adds Mike, "I'm like 'hands off! That's my daughter!'"

"I've been to some hellacious parties," Gabrielle admits, then adds that she would like to become a corporate lawyer as opposed to pursuing a career in the music industry.

"It kind of narrows the generation gap," says Candy Yearsley. "Evan is at the age when he thinks all adults are jerks—but we're a little 'cooler' than most adults."

"It was fun at first," Evan says, "But now it's just like any other family—boring!"

Debbie Dexter of the Devil Squares thinks her sixteen-month-old son Sammy is "a musical genius! He has better rhythm than some musicians I've worked with!" she laughs.

"But really, having had Sammy has put a whole new perspective on everything from my songwriting to the way I look at the future."

Whether or not a musician wants his child to follow in the "family business" is a personal choice.

"Whatever Clara [age 3] wants to do is beautiful," says Red Hot Chili Peppers' bassist Flea, who has his daughter's voice on his answering ma-



Renée Annello with Dean and Nicholas Simone

Steve Vaughan

chine message.

"Hopefully, the day will come when you can all play together," says Ray Ganucheau of the Continental Drifters, father to eight-year-old Weston and three-year-old Paulina, and a new "second Trimester" member of the Ganucheau family.

"I would love Alika [age four] to become a musician," says Dave Pahoa of Black Cactus Stampede. "Her favorite singers are Johnette of Concrete Blonde and Sinead O'Connor." His wife Cathy, a movie wardrobe mistress, says, "I think children just need a lot of love at attention—and it doesn't matter what your career is as long as they get it."

Joe Wood, lead singer of TSOL (his wife D.D. recently signed a solo deal with Hollywood Records), has a slightly darker outlook: "I would discourage my kids from becoming musicians—it's such a hard life...on the other hand, if that's what they really wanted to do, I'd back them one hundred percent!" Joe and D.D. are the parents of Lexi, age eight, and Dylan, age two.

"Hey, man," says Joe, with an undeniable touch of wonderment in his voice, "A few years ago, if you would've told me I'd have kids, I would've said you were crazy! But now, I spend my days playing with firetrucks, watching Mary Poppins and going to the zoo...and I like it! I've seen *Pinnocchio* fifty times!" he chuckles. "But you wanna know the best part? When I go to PTA meetings, they either think I'm the janitor, or that I'm there to take hostages!"

MC



Debbie Dexter and baby Sammy

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# CARL PERKINS

By Steven P. Wheeler

On April 29 of 1991, Carl Perkins was diagnosed as having throat cancer. "I cannot describe what went on inside of me," says Perkins, looking tanned, trim and fit in his room at the Mondrian Hotel on Sunset Boulevard. "In rapid fire succession on that screen that we all have in our brain, I saw pictures of my wife, my children and my grandchildren, and I thought about never seeing them again."

What followed was the excruciating pain of 37 radiation treatments, once a day, Monday through Friday, for nearly two months. The soft-spoken southern charmer talked openly about his life-threatening battle, often pausing to clear his throat as his eyes grew misty behind his trademark specs. "It took every ounce of energy and nerve to face those radiation treatments every day. There were a few times where I almost threw up my hands and said, 'That's it, I can't go back.'"

A year later, Carl Perkins has emerged as the victor in the ring of life. "They tell me that I don't have a live cancer cell in my body today, and that I have to be the luckiest human on the face of the earth. There's a lot of truth in that old saying that 'it's always darkest right before the dawn.'" This is a cliché whose sentiments Perkins would allude to throughout our lengthy conversation, after all the man sitting in front of me was not only a musical legend but a courageous survivor.

In town to promote his latest album, *Friends, Family & Legends*, which features an all-star lineup of past and present country stars like Chet Atkins, Travis Tritt, Charlie Daniels and Steve Wariner, as well as keyboardist extraordinaire Paul Shaffer and rockers like Joan Jett, who joins Perkins on his rousing rendition of Springsteen's "Pink Cadillac," Perkins was more than willing to talk about the early days when he, along with Elvis Presley and Jerry Lee Lewis, helped turn a tiny Memphis label called Sun Records into the forefront of a new musical movement called rock & roll.

In the early Fifties, Perkins made quite a name for himself in the rowdy honky tonks around Jackson, Tennessee. Probably one of the first singer-songwriters who broke with tradition, Perkins explains, "I didn't know that you weren't supposed to sing and play lead guitar at the same time. I just didn't know any better, and before I knew what was happening, I had developed the sound that would become associated with those early Sun Records."

Signed to Sam Phillips' legendary label, Perkins met and became friends with the other artists who would change the face of



***"Elvis had everything an entertainer needed: He had the looks, the moves, the voice and the management. This cat hypnotized girls."***

popular music forever. Elvis, Jerry Lee Lewis, Roy Orbison and Perkins all shared the black gospel influence which they fused with the more upbeat bluegrass sounds of musical pioneers like Bill Monroe. But it was quite apparent to Perkins which one of the Sun artists was going to make it—and make it big. "Elvis had everything an entertainer needed: He had the looks, the moves, the voice and the management—he had it all. I remember playing with Elvis in these little gymnasiums in the early Fifties, and I knew that he was going to be huge. This cat hypnotized the girls in the audience. I saw fingernails being ripped off, and they wouldn't even realize it until the next day."

As for his own prospects for stardom, Perkins remained—and remains to this day—a quiet unassuming man who has seen the world, but more importantly has seen how mega-stardom has its price. "I always knew that I didn't have a great singing voice, like some of them other dudes, but I've been able to scratch out a living and hang around this business for some 35 years. I've been happy with that, because I don't think I'm star quality. I wouldn't know how to act if I was a star. I'd still work in my dirt, go fishing and rabbit hunting with my friends in Tennessee if I had 25 Number

One records."

In 1956, the rock & roll "fad"—as its critics referred to it—began to cross all racial and economic lines. Perkins flew into the forefront with "Blue Suede Shoes" and began touring with other "race" artists like Chuck Berry.

In the early Sixties, Perkins and Berry crossed the Atlantic to bring American rock & roll to England. To his surprise, Perkins found that he was idolized by a certain musical quartet from Liverpool. "My boys used to come home from school singing, 'I wanna hold your hand, yeah, yeah, yeah.' I used to look at their photo and say, 'Those ain't nothin' but four little ole' girls.' I mean, their hair was too long."

While in England, the American rock star was invited to a party, only to discover that the party was thrown by the Beatles in his honor. "I had no idea that the Beatles knew anything about Carl Perkins. So here's this country boy sitting on the floor with these four English cats asking me questions about every one of my songs. They even knew about songs that I didn't think had been released."

The next night, the Fab Four invited Perkins to the legendary Abbey Road Studio, where he watched them record three of his classics—"Honey Don't," "Matchbox" and "Everybody's Trying To Be My Baby." Needless to say, the country boy's attitude changed about his trans-Atlantic disciples. "I found them to be very witty, very knowledgeable about what they were doing and I was genuinely humbled by the fact that they were telling me that I had influenced them. What most influenced them was that I wrote my songs, sang my songs and played lead guitar. John Lennon said to me that night, 'That's what we want to do: We want to write 'em, pick 'em and sing 'em.'"

Perkins' career slowly came to a halt in the late Sixties because of his increased dependence on booze, which had damaged his once free-flowing songwriting ability. "I was drinking heavily, playing army bases in Europe, writing bad songs and pretty disillusioned with my career." After a shotgun accident which almost blew off his left foot, Perkins decided it was time to hang up his guitar and ponder his options. Increasingly depressed, Perkins found salvation in an unexpected visit from an old friend, Johnny Cash. "I think my wife had asked him to take me out on the road with him because I was getting pretty onery around the house." That visit turned into a ten-year odyssey as a member of Cash's band.

Ironically, Cash was fighting inner demons as well, and the two men became one another's life raft. "We conquered our bad habits together. Many nights after I threw my last bottle into this here Pacific Ocean, Johnny would ask me if I was going to take a drink, but I knew that if I did, it would enable Johnny to go back and start up his thing again. So I'd be strong for him and he'd be strong for me, and that bonded us together, and he remains one of my closest friends."

In 1975, it was Cash who convinced Perkins to take two of his sons on the road and begin resurrecting his solo career. By the early

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If you think Morris the Cat has lived a charmed life—jumping from death row in a city pound to the silver screen in a matter of hours—imagine how Matthew Sweet must feel. The Zoo Entertainment artist had been dropped from two labels, CBS and A&M, and had subsequently received bushels of rejection notices until Zoo Entertainment finally agreed to release the Midwesterner's raw-boned new album in July of last year.

"I thought for a time in the middle of 1991 that *Girlfriend* was going to have to go down in history as the 'Lost Matthew Sweet LP,'" he said, a slight frown creasing his cherubic face. With his hair falling loosely over his forehead, Sweet today resembles Patty Duke's brother Russell from the Sixties sitcom *The Patty Duke Show*. "Having to sit on this project when I knew the music was my most fully realized work yet," he continued soberly, "hurt a lot. However, somehow, I just knew someone would hear what I was trying to do and come to my rescue."

Reclining in his chair behind a Zoo conference table, he recounts how former *Music Connection* editor Bud Scoppa, who now wears the Director of A&R stripes at the label, headed up a small but vocal pro-Sweet caucus at Zoo that finally culminated in label head Lou Maglia's decision to take the plunge. "Bud's a real exercise freak," Sweet says, "and he was listening to my album while pumping it up on the Stairmaster machine. I guess he had a revelation from on high that he had to sign me sometime after he climbed about ten stories. He had in [Zoo East Coast A&R man] Scott Burton another employee who supported me. But, for a long time, it was all talk and no action. After two months of negotiations, I was still outside looking in."

It wasn't, concluded Matthew, that people around Zoo didn't like the visceral sounding nuggets on the tape, it was more a sign of economic hard times that kept him in the cold. In mid-1991, labels were cutting a lot more bands than they were signing. To compound the dilemma, A&R gurus kept hedging because, they rationalized, Sweet had already struck out at two labels. Why should this time be any different?

An ex-writer, Scoppa sat down at his word processor to type out an inner office memo extolling the virtues of Sweet's music in a last ditch effort to turn the tide. "He was in his office concentrating up a storm and listening to the cassette for inspiration," says Matthew, pushing up the black prescription Wayfarers that are forever sliding down the bridge of his beak. "At that point, Lou Maglia walked in and asked what it was he was listening to. Bud said, 'That's Matthew Sweet—the guy I've been trying to bring in here for two months,' and Lou says, 'That sounds good—let's go with it.'"

Matthew Sweet had found sanctuary. For, unlike Zoo's predecessors, who could never discover the key to unlocking Sweet's commercial potential, this time the marketing, music and promotional campaigns clicked.

# MATTHEW SWEET

By Oskar Scotti



Michael Levine

In a multitude of charts at a multitude of levels, *Girlfriend* is chalking up some substantial numbers. "The album's selling better than I had hoped for, and radio has picked up a few of the tracks as well," Sweet says, not really trying to conceal his pride. "Whether or not it will work at Top Forty, I don't know. But

even if it bombs at the commercial level, at least I know I'll get to record another album."

For awhile it seemed like recording hassles and disinterested labels were going to comprise the major misfortunes in this native Nebraskan's existence. That was before his marriage began to crumble and one of his best friend's mothers came down with cancer. Suddenly, his previous problems seemed petty by comparison. "I had been doing quite a bit of soul searching while I was writing the bulk of this record," he remembers. "However, I think people who think this is autobiographical in nature are all wrong. My imagination is responsible for a lot of the material—very little of it sprang from personal pain or reflection. People can read whatever they want into the music as long as they enjoy it."

In some ways, *Girlfriend* bears a striking similarity in nature to the somber frame of mind Rosanne Cash expressed on her *Interiors* album. Both were forged with spit, sweat and tears and culminated after broken marriages. It's hard to listen to Sweet croon the bittersweet passages of "Thought I Knew You" and "Nothing Lasts" and not sense a real feeling of remorse.

Still, Sweet maintains there is no correlation between the themes of his songs and his crumbled marriage. "In the past, when I was totally content in my relationships and walking on clouds,

I've written melancholy songs and wasted emotions. I just think that with the way I recorded this record, these feelings came across a lot more directly and weren't diluted as much by striving to achieve a flawless production. On this record, we didn't go for polish—we went for balls!"

Indeed, there are glitches and missed cues all over the disc, and that's just as Matthew wants it. Yet, as pleasant as this rags-to-riches saga is developing (the album has passed six figures in sales and is moving briskly towards gold status), it is not without irony. For the same rough and tumble energy that has attracted so much airplay and media attention was in a large degree responsible for so many labels passing up the work after it was recorded.

"People are sick of clinical, mechanized music," he says, trying to explain his decision to dump the drum machines that have paced his previous works. "I'm not a great drummer," he admits candidly. "In fact, I'm horrible. But I worked out most of the demos on real drums in my home studio and realized that that was one of the things I had missed on my other records: the human element. *Girlfriend* is me getting back to basics, and any success I'm having now I owe to my decision to dump the adornment and come to terms with myself. From now on, there's going to be a lot less insulation in my records. The stuff I'm churning out now is a lot more organic—a lot closer to the bone."

MC



◀ 21 Def Leppard

was after the death of Steve. The rest of the time prior to that, when Steve was alive, was goof-off time. There's no other way to put it. It was just one of those sad things. He was such a mess both physically and emotionally. There was just nothing we could do for him that we hadn't already tried. We wrote him letters, we confronted him, we checked him into dry-out clinics. Like I said, his demons were bigger than anything I'd ever come across. But God bless him nonetheless."

At this point, it's obvious that we'd been discussing the very ghoulish aspects of the band's career that Elliott had been railing against earlier in the interview. But it's also obvious that although the topic is an exhausting one for Elliott to have dredged up, the memories of Clark's death also provide a touching source point by which Elliott lives his life. "People expect me in interviews to crusade against drug and alcohol abuse. I'm not going to do that. Although Clark's death has affected me tremendously, I still have to be true to the way I live my life. I don't have a problem with drink. His death didn't make me say, 'Well, I'm never going to touch alcohol again.' I don't have a problem with it. I went the whole last tour without touching booze. But I did that for my voice in order to save it. The day the tour was over, I went back home, met my dad, bought a bottle of whiskey and the both of us got stupid drunk. I got up the next day and said, 'Well, I feel like crap and wish I wouldn't have done that, but I'm not an alcoholic.' I think it's just a matter of how someone wants to or is able to handle his own life and the ups and downs that go along with it. Beyond that, I'm not going to say anything because who am I to judge."

Clark's death also proved to Elliott and his Def Leppard mates just how much they wanted to keep the band



Pamela Springsteen

together after his passing. "I suppose all of the things that have happened to us might have broken apart other bands. I don't know. At one time or another, I think all of us numbed something about quitting. But we haven't done that. I think that everything that's happened has brought us closer together—as a band and as people. We don't need to do Def Leppard, we don't have to do Def Leppard. We want to be in this band. We want to make the music that we do. I don't feel the pressure from a record company contract that says we owe them X amount of records. If I wanted to, I could walk away from that contract tomorrow. I don't 'have' to fulfill that contract. I mean, I do, but it's not a feeling that we have to make five more albums so I guess I better make them. If we do five more albums, it's because we want to do them, not because we're contracted to do them. I have the ultimate respect for our record company because we have a wonderful relationship with them and we would never purposely get into a legal hassle with them. But we, as a band, do things because we have the desire to do them. And right now, we certainly still have the desire to do and to be Def Leppard." MAG

◀ 26 Carl Perkins

Eighties, all the bad times began to level out for Perkins. First came an HBO concert special *Carl Perkins And Friends* which featured such fans as Eric Clapton, Ringo Starr, George Harrison and Dave Edmunds performing with their mentor. Then came the album *Class Of '55* with Jerry Lee Lewis, Roy Orbison, Johnny Cash and Perkins recording in the original Sun Studio.

Since then, Perkins has received a "Lifetime Achievement" Grammy for "Blue Suede Shoes," and was justly inducted into the Rock And Roll Hall Of Fame in 1987. Not one to rest on his laurels, Perkins has become one of the top country songwriters culminating in the Judds' Number One hit, "Let Me Tell You About Love," which Perkins not only wrote but also played guitar on. Even during his "darkest hour" early last year, Perkins gathered strength from the fact that he wrote three hits for Dolly Parton, George Strait and Mark O' Connor & the Nashville Cats.

Now with the release of his newest album, Carl Perkins is back where he belongs—in the spotlight. Looking forward to the days when he will be back onstage, Perkins asked if he could relay a message to his fans: "If I get a chance to play in your town, get down close to the front of the stage and take a good look at a miracle. It was tough last year, not being able to perform. I kinda felt like a horse at the Kentucky Derby—everybody's gate opened but mine. I just stood there in 'pause,' but I'll be back out there in a couple of months, and I really do look forward to seeing you out there." MAG



Photo: Bill Bridges

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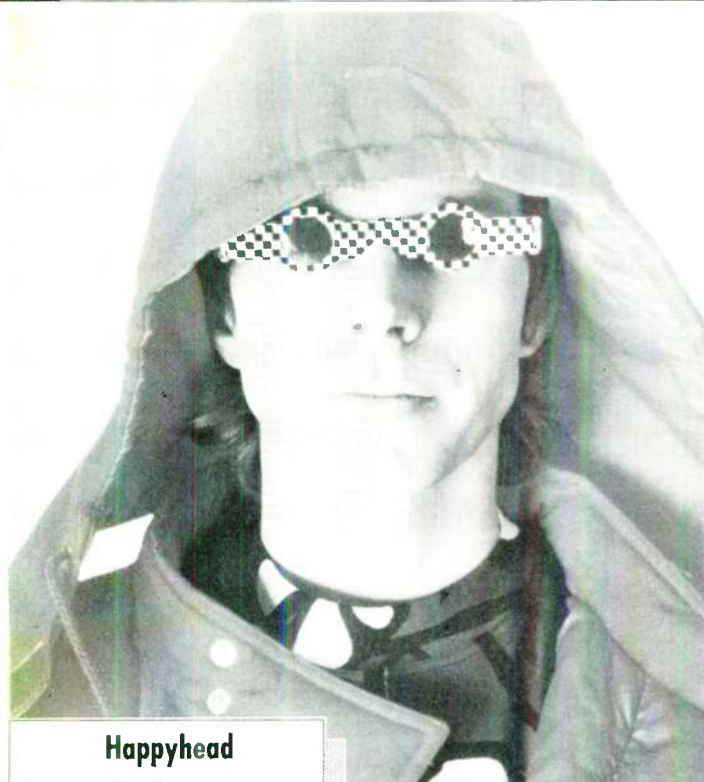
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Robert Manella

## Happyhead

Label: Atco/EastWest  
 Manager/contact: Tommy Manzi for Left Bank  
 Address: 6255 Sunset, 21st Floor, Hollywood, CA 90028  
 Phone: (213) 957-3418  
 Booking: N/A  
 Legal Rep: George Babbington for J.R. Kennedy  
 Band members: Carl Marsh  
 Type of music: Optimistic underground  
 Date Signed: September, 1991  
 A&R Rep: Wendy Goldstein

By Tom Kidd

Happyhead is about intelligent optimism... Happyhead is about being carefree without naivete... Happyhead is a knowing madness... Happyhead is all over the airwaves, and that makes Carl Marsh very happy.

Ask the singer/writer/guitarist/keyboardist what it is about Happyhead that makes him most happy, and he'll likely point to the first single "Fabulous," taken from his Atco/EastWest Records debut, *Give Happyhead*. The cut is, for those who haven't heard it, a cool cut that both assaults and exalts consumer culture. It's wickedly funny, devastatingly right on and also a great dance single. That probably means "Fabulous" will move a lot of units for Atco/EastWest, which is an irony that doesn't escape the cut's creator.

"We acknowledge we've all bought into this," says Marsh. "I want people to go out and buy the CD, and they have to buy a CD player to play it on. There's no point in writing a song viciously attacking consumerism."

Some consumers have compared Happyhead to Right Said Fred. They are correct to do so, because both artists have given the world fun and funny products. They are wrong to do

so, though, because where "I'm Too Sexy" settles for being lightweight and disposable, "Fabulous" is after nothing less than what is dark and satiric.

It would be more appropriate, therefore, to compare Happyhead's output to more sinister satirists such as Shriekback. This would be an appropriate comparison, for Marsh performed with that band on their six-track mini-album, *Tench*, the albums *Care*, *Jam Science* and *Oil and Gold*, plus related singles such as "My Spine Is The Base Line," "Hand On My Heart," "Lined Up" and "Nemesis."

Marsh is proud of his past work with Shriekback, but he doesn't want the fans who know him as Happyhead to judge the deceiving lightness of "Fabulous" by the pervasive dusk of his past work.

*Give Happyhead* is, says Marsh, for all its irony and satire, basically a very happy album. "It is a bit sardonic, but I think there is an optimism that runs through it," he says. "It's a kind of looking for light at the end of the tunnel, I suppose. And also, the first point of so many programs is to recognize the problem and address it. It's kind of mission one. *Give Happyhead* doesn't have all of the answers, but it has some of the questions."

One question someone might ask is whether Marsh feels his audience will accept such a joyous noise from a former gloomster. Will this record foil the expectations of former fans? Does it matter? This is not a question that Marsh considers hard to answer. "I think I'd rather, at this point, if there's going to be a misunderstanding in one direction or another, whether people are expecting something poppier or heavier, I'd rather at this stage lean toward that, rather than being thought of as someone who's very dark and

mysterious and come out somewhere in Shriekback B-side land....I'm very proud of what I did in the band, but that was then and this is now."

What's happening now is an eighteen-song compilation that takes Marsh's Nineties-survivalist attitude and marries it to rap, sampling, rock guitars, Shriekback-like backing vocals and a tempo that is about half the speed of your usual rave rhythm, yet feels much faster. There's a low, talk/sung lead vocal that calls to mind nothing so much as Lou Reed circa "Walk On The Wild Side" or David Bowie as Ziggy Stardust.

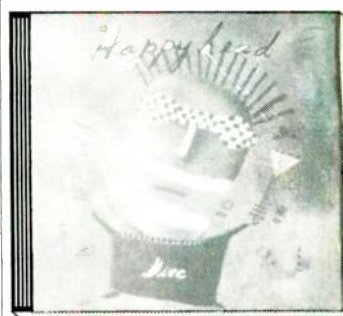
Taken as a whole, *Give Happyhead* feels like a humongous dance single. It's structured, according to the creator, with each of the first few tracks, which Marsh calls the "pop side," put very close together. The second half, however, tends to breath a little more and gets darker as it goes along. "Whether or not people decide to listen to it all in one go is something the consumer will have to report back to me on," says Marsh. So far, he says, people tend to be fixating first on the first half, then eventually letting their attention wander to the heavier second part.

Taken apart, the CD still holds up. That was part of the design. Marsh would tell you that he and producer/creative cohort David Barratt definitely wanted this CD to be radio friendly. To do this, he knew there had to be good, three-minute radio pop singles on it. Of course, this was important to sales, but Marsh also takes personal pride in having successful singles. "I think I've kind of proved I can make deep, arty records," he says. "I wanted to do something that was immediate."

Unfortunately for Happyhead fans, Marsh has made no immediate plans to tour in support of the CD. The record was put together as a record, rather than as a recording of a touring band, he points out.

Before hitting the road, he first has to form a proper group. This is a chore, however, that will not end up on Marsh's desk for at least another two or three months. Don't look for Happyhead to make a move, he says, until touring becomes logistically and financially viable. "I would like to have some kind of profile established by radio so there's a demand for people to go see the band," he says. "This will, in turn, enable me to put on a show that I'm happy to present. I'll just see what happens when we start working on that."

Marsh is in no hurry to take his show on the road, though current promotional plans do call for him to paper Europe with interviews. Per the global plan, the parts of world where Marsh's phone line hasn't yet reached have been serviced with their own copies of the "Fabulous" single. Everyone, it seems, loves the single and can't wait to put it out. All of which makes Marsh very optimistic about his CD's success though, in characteristic British style, he understates it. "I'm happy to rant on as much as I need to on this," he says. "We'll see where Happyhead lands once it gets out there."



## Happyhead

*Give Happyhead*  
Atco/EastWest

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** David Barratt  
 □ **Top Cuts:** "Fabulous," "Back Of My Cab," "Harmony."

□ **Material:** And the winner is: For most intelligent impersonation of a dumb pop song—"Fabulous." For best use of rap in a pop song that is not by Bobby Brown—"Back Of My Cab." For best song fragment that could be a hit if it were completed—"Harmony." This synthesis of pop styles could plug any number of holes in your life. And though you could play most of these well-constructed songs on acoustic guitar, you probably wouldn't want to. Whatever the individual cuts lack in melody, is made up for by classic underlying grooves.

□ **Musicianship:** I had my doubts the first few times this CD hit the changer. The low talk-sung vocals by Carl Marsh give the product an unfashionable Seventies feel, which is not helped by just-this-side-of-disco backbeats. I'd decided this was either the demo for Voice Farm's sophomore outing or a joke by one of Lou Reed's disciples. In either case, it's an acquired taste. To get around the growl, focus on the lush and lovely backing vocals which serve as a sweet counterbalance to Marsh's lead.

□ **Production:** It's to the credit of Marsh and producer David Barratt that the disparate elements—from rock guitars to beat box beats to lavish backing vocals—that make up this production job are able to form a coalition. By rights, they should be fighting for individual space. In order to reach this musical truce, however, the creators have reduced each piece of the production pie to its lowest common denominator; no one inspiration ever rises above any other. The production works, but one gets the feeling it could have worked better.

□ **Summary:** I keep centering on Happyhead as the Nineties' answer to Lou Reed. Both are cynical, smart and potentially pop-oriented, though both generally prefer not to be. And I wouldn't want to explain either of them at a record sales-starved shareholders' meeting. I would like to explain that though the "Fabulous" single is neat and so-far successful, the rest of the CD may be too smart to sell well to the general populace. Is my cynicism showing?  
 —Tom Kidd



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**Years Together:** 3  
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**Strengths:** Songwriting, vocals, musicianship  
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**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  
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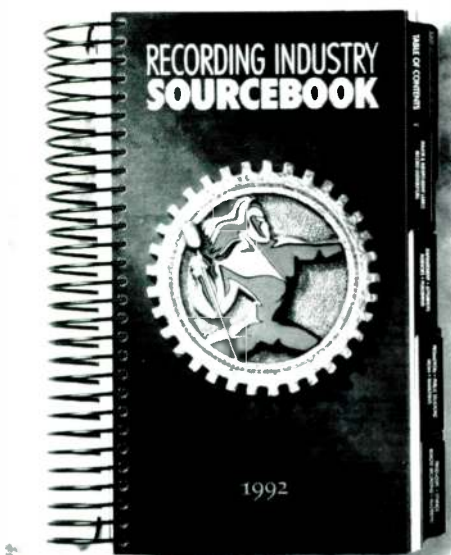
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# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

Sean Sparx of Creature

Shock-rock quartet **Creature** may finally be getting their shot at the brass ring after being picked up for representation by prominent San Francisco attorney **Brian Rohan**. Rohan has been instrumental in guiding the careers of everyone from **Jefferson Airplane** to **Journey** and, according to bassist **Sean Sparx**, heard about the band through an associate and subsequently picked them up. "We've been waiting for a break like this for a long time," commented Sparx. Meanwhile, lead singer **Billy B. Nasty** has just finished up work on the soon to be released **Duff McKagan** solo album. Nasty contributed songwriting and vocal work to the album by the **Guns N' Roses** bassist.

Anaheim-based quintet **Piper** is packing them in by the bus load—literally! The young rock group has brought up an average of four busloads of their fans from behind the Orange Curtain to their **Sunset Strip** shows. You can catch 'em headlining **Gazzarri's** May 20th.

The new **Bananas** club in Orange County is off with a roar and featured performances by **Salty Dog**, **Bangalore Choir**, **Dangerous Toys** and

**Armored Saint** for their first month. We'll have some booking information on the club in a future issue.

**A&M** recording act **Soundgarden** will make the **Palladium** the place to be on the 24th.

A couple of recently defunct local bands have launched outfits featuring remaining ex-members and are causing quite the buzz: First off, **Dox Haus Mob** houses ex-**Antja Mimes** **Scotty Slam**, **Jimbo** and **Doc**. Their urban sound can be heard at **X-Poseur 54** on Easter Sunday, April 26th. Then there's **Hail Mary**, which features three musicians from **Leatherwolf**, the now-defunct Orange County bastion of heavy metal that still holds attendance records at area clubs. Catch 'em May 9th at the **Celebrity Theater** in Anaheim opening for **Cold Gln**, or closer to home at the **Whisky** on June 13th.

Instrumental music has never been a financial windfall locally or nationally, but usually earns the respect of the musical community for being *ars gratia artis*. Two area bands that court the instrumental muse are **Trippin'**, featuring the keyboard talents of **Pirate Jim**. The band deals out a kind of **Rick Wakeman** goes metal tryst, with a bit of a psychedelic edge. The band sounds like **Hawkwind**, but without the vocals. Another band, **Jagged Eye**, bill themselves as "Los Angeles neo-classical all-instrumental heavy metal band." Unfortunately, they have halted their live schedule while looking for a drummer. You can pick up their tape at select area music stores or by calling the band directly at (818) 769-8049.

The **Sunset Beach Club** in Orange is moving right along with **Club Psycho**, which features hard rock for its Friday night patrons.

**Paradise** have parted ways with frontman/co-founder **Adam**.

Following up their two sold-out shows at the **Roxy** last month, **Pretty Boy Floyd** will be performing two more **Roxy** shows on May 14th and May 15th.

## WESTERN BEAT

By Billy Block



Billy Block

Cary Park and Jerry Fuller at Western Beat

The **Willie Dixon Tribute** at the **Ronnie Mack Barndance** attracted hundreds of loyal blues fans to the **Palomino**, as an All-Star lineup of the best local talent paid their respects. Highlights of the show included performances by **Hook** and the **Hitchhickers**, **Carla Olsen**, **Chuck E. Weiss**, **John "Juke" Logan**, **Jimmie Wood** and the **Immortals** and **King Cotten**. Playing steamy, dirty, funky grooves most of the night was drummer **Steve Hodges** and bassist **Greg Boaz**. **Brenda Burns** was exceptional in her set with Logan, as was **Zack**, the guitar player in Hook's band. **Keith Wyatt** the guitarist for Logan's band and **Denny Freeman** the house guitarist from **Antones'** was smokin'.

**John Jorgenson**, former **Desert Rose** guitarist, is hosting Wednesday nights at the **Pal**. John says, "If it's different, new and eclectic music while maintaining accessibility I'll book it." John's new solo career direction leans more towards rock and blues as his opening night attracted a **Monkee**, a **Bangle** and a **Cowsill**—not bad.

Nashville songwriter par excellence **Pat Alger** held an impromptu "Master Class" at the **NAS** offices with **Pat Huber** of the **Nashville Songwriters Assoc.** **International** and **NAS' Phil Goldberg** presiding. The room full of songwriters hung on every word and lyric the "crusty old vet" spoke, and rightly so. Alger is one of America's premier songsmiths penning hits for most of Music Row's top artists including **Garth Brooks**.

Country Music comes to the **South Bay** as the **Lighthouse** (30 Pier Ave. Hermosa Bch., 310-372-6911) presents live country music on Tuesday nights. **The Ron McCoy Band** and the **Jill Rocklitz Band** alternate Tuesdays thru April and May. Also at the **Holiday Inn** in Torrance, **Ray Doyle** and the **CCMA** are hosting the **Songwriters Spotlight** on May 3rd. The special guest artist will be **Curb** recording artist/songwriter **Rick Vincent**.

The **Western Beat** songwriters night is now being sponsored by **ASCAP**, **BMI**, **Music Connection**, **Windswept Pacific Publishing**, **Curb Records**, **LASS**, **NAS** and **NSAI**. **BMI's Paige Sober** and **ASCAP's Brendan Okrent** were both on hand to hear **Jerry Fuller**, **Greg Prestopino** and **Marc Jordan**, **Pam Dwinell** and **David Miner**, **Leslie Kinckrehm**, **Lawrence Lebo**, **Ray Doyle** and **Margie Gibson** and **Dorian Micheal**. The next **Western Beat** will take place at **Highland Grounds** (742 N. Highland) on Thursday, May 7. The **Open Mike** segment will now begin at 6:30 p.m., with the regular program beginning at 8:00 p.m. Sign up early. Featured performers will include **Western Beat** regulars **Wendy Waldman** (Number One on three charts with "Save The Best For Last"), **Rick Vincent** and **Brad Parker**, who will introduce his new acoustic outfit, **El Aliens**. Hit songwriter/artists **Andrew Gold** (two cuts on **Winona Judds** solo release) and **Jenny Yates** will appear, along with Austin's rave **Jimmy LaFave**, **Kevin Montgomery** and hot newcomer **Eddie Cunningham**. See you there.



Tom Farrell

Jagged Eye



Billy Block

Greg Boaz, "Juke" Logan and Jimmie Wood at Willie Dixon Tribute





# JAZZ

By Scott Yanow



Mike Garson

One of the happiest stories in the blues world has been the recent "comeback" of Charles Brown. A smooth vocalist and a very talented pianist, Brown straddled the worlds of R&B, blues and jazz in the late Forties when he was at the height of his fame. Years of obscurity followed, but thanks to exposure given by Bonnie Raitt, Brown (who remains very much in his prime) is prospering again. At Catalina's, with a fine quintet that featured the tenor of Clifford Solomon, Charles Brown showed that he has lost nothing through the decades. His fast two-handed chordings and versatile voice were well displayed on such numbers as "Saving Your Love For Me," "I Cried Last Night," "Bad Bad Whiskey," "A Fools' Paradise" and even an instrumental version of "Round Midnight" (as if he has to prove that he can play!). See Charles Brown whenever you can.

Sticking with pianists, Mike Garson's trio gave one a rare chance

at Le Cafe to see bassist Stanley Clarke playing in a fairly straight-ahead acoustic setting. Garson used the same players (Clarke and drummer Jimmy Paxson) who appear on his recent CGR CD, *Admiration*, for a set of adventurous performances that were full of color, wit and obvious virtuosity. Whether it be "Blues For Wynton Kelly," a playful "There Is," a folk-like piece inspired by Egberto Gismonti or the episodic "Song Of The Soul," the music was consistently exciting and full of surprises.

Although I went to Catalina's one Tuesday with plans to see altoist Kenny Garrett, I was not disappointed to find a local group of local up-and-coming players in his place. Pianist Eric Reed worked well with bassist Mark Shelby and drummer Willie Jones on a tasteful "You Go To My Head" and Wynton Marsalis' intense "Deffeayo's Dilemma," before the trio was joined by tenor great Rickey Woodard and the young altoist James Mahone (who showed a lot of potential). "Stablemates" and an uptempo "Limehouse Blues" highlighted the remainder of this fine set.

Upcoming: Sweet Baby J'ai will be performing at the Rose Garden Performance Center (213-854-4455) April 25; Ruth Price and Mike Wofford will be at the Jazz Bakery (310-271-9039) also on Apr. 25; Carmen Lundy (Apr. 24-25) and Teddy Edwards (May 1-2) play at Lunaria (310-282-8870); Benn Clatworthy (Apr. 28), John Pizzarelli (Apr. 29-May 3) and Frank Morgan (May 5-10) appear at Catalina's (213-466-2210); and Pedrini Music (818-289-0241) continues its popular series of free Saturday afternoon jazz concerts with guitarist John Collins (Apr. 25). Also, be sure to contact KLON (310-430-6960) for information about their upcoming (May 21-24) and not to be missed Hollywood Jazz Festival.

# URBAN CONTEMPORARY

By Wayne Edwards



Spencer Harrison

Grapevine: Word is talented vocalist Spencer Harrison, last heard from on Norman Connors' "I Am Your Melody," has been seen hanging with Connors in a few L.A. recording studios. Could it be he's preparing to record on Capt. Connors' debut disc for MoJazz.

Funky divas En Vogue, looking finer than ever, are making plans for their first national tour as a headliner. That will be a hot ticket.

Southlanders have been having fun with KKBT's morning crew. A few weeks ago, the House Party jammed live from the Red Onion on Wilshire to rave reviews. John London, Shirley Clark and crew really do have it going on.

Paula Abdul is back with her "Under My Spell" tour. Joining her once again is Color Me Badd. This go round, the show plays at the Pacific Amphitheatre (June 28). If you missed her last year at the Great Western Forum, you may want to catch her this go round. Assuming she's got the same theatrics happening, you will be thoroughly entertained.

The Universal Amphitheatre has announced its 1992 season and, as usual, with this classy venue, the acts are first rate. On the more urban side of the spectrum, the schedule kicks off with One Family World Tour, featuring the Winans, BeBe & CeCe and other family members (May 9). Other shows include Simply Red (May 22), Barry White & The Love Unlimited Orchestra with Atlantic Starr (June 20), the O'Jays with the Whispers (July 16, 17) and Freddie Jackson (July 31).

The second half of the Amphitheatre's schedule features George Benson with Dianne Reeves (Sept. 17), Ray Charles (Sept. 19), L.A. Salsa Festival 3 (Oct. 3), Kitaro & Friends (Oct. 16), Al Jarreau (Dec. 17, 18) and Kenny G (Dec. 28-30). Much like the Greek Theatre's summer schedule, the Amphitheatre is offering no real youth-oriented or rap acts.



Charles Brown



KKBT's Shirley Clark with BRE's Sidney Miller and vocalist Angel Rogers



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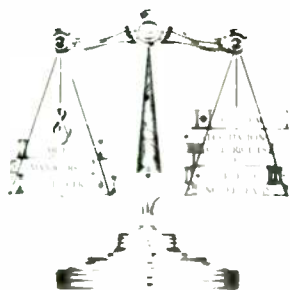
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## CLUB REVIEWS



Thee Hypnotics: Steeped in Sixties music.

### Thee Hypnotics

Club With No Name  
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Ken Weinstein, Beggars Banquet: (212) 889-9110

□ **The Players:** James Jones, vocals; Ray Hanson, guitar; Will Pepper, bass; Robert Zyn, guitar; Phil Smith, drums.

□ **Material:** Thee Hypnotics' music is steeped in the vibes of Sixties bands such as the Doors and the Velvet Underground. Like those bands, Thee Hypnotics write dark, brooding songs that shun the conventional verse/chorus/verse structure for a more freeform approach. Angry bursts of guitar lash out, singer James Jones screams a cry in the dark—all very intense and powerful. In kinship with their Sixties ancestors, in a less positive light, is the way most of the tunes developed into long, meandering jams. In fact, it took 20 minutes for the band to get through the first three songs of the set.

□ **Musicianship:** Ray Hanson's lead guitar was hardly audible in the mix, so it was difficult to assess his skills. Not so with drummer Phil Smith, whose hard hitting cut through the gloom like gunshots. Jones'

aggressive, barely-in-control style was admirable in the way he was able to bring forth so much of the music's passion.

□ **Performance:** For all intents and purposes, performance-wise, James Jones is Thee Hypnotics. The rest of the band stays put in the background while Jones commands the focus of the audience—and "commands" is a good word. Jones looks like he's been studying footage of Jim Morrison, as his motions onstage are similar to that of the late Lizard King. It seemed mildly exploitative, but only mildly because Jones is a powerful performer with undeniable magnetism and charisma in his own right.

□ **Summary:** What was good then isn't always good now. Thee Hypnotics say that for them, the year 1969 was the pinnacle, and everything after that is inferior. A lot of that is true, and Thee Hypnotics successfully tap into the senses of anger, revolution and change that made the music of that year great. However, on the flip side of 1969, I have a CD of the 1969 concert of the Jimi Hendrix Experience at the Forum, with each song averaging well over ten minutes. While I dearly love Jimi's music, the endless improvisations that might have sounded heavenly to someone stoned out of his mind 23 years ago now sound a little tedious. Which leads us back to Thee Hypnotics. The core of their songs were impressive, but the show could have been better had the excess musical fat at the end been trimmed off. I admire what they're trying to do, but they lost me with the way they're trying to do it.

—Richard Rosenthal



Chainsaw Kittens: Better on record!

### The Chainsaw Kittens

English Acid  
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Ellen Zoe Golden, STR Public Relations: (213) 957-7980

□ **The Players:** Tyson Meade, vo-

cals; Mark Metzger, guitars; Trent Bell, guitars; Clint McBay, bass; Aaron Preston, drums.

□ **Material:** The Chainsaw Kittens pump, spit and hammer out hard rock with a punk edge in the same vein as the Sex Pistols and the New York Dolls. The lyrical content is in the same "bored teen looking for kicks" train of thought, as evidenced by tunes like "High In High School." Their best number was the high-energy, shifting "Flipped Out In Singapore," with its chorus, "Oh your mother, oh your mother, oh your mother, your mother makes me sick!" Sheer bloody poetry.

□ **Musicianship:** Tyson Meade's vocals were quite strained at times and didn't come off as well as I had hoped. But then again, with the Chainsaw Kittens, it was live, not Memorex. Drummer Preston was the engineer of the band's runaway train rhythm section and did a good job holding down the time.

□ **Performance:** What should have been this group's strongest point turned out to be its weakest. The Sex Pistols, Hanoi Rocks and the New York Dolls (whose high-heeled footsteps the Kittens tread in musically) all performed with a vivacious frontal assault that reached the audience. Not so with the Chainsaw Kittens. The group was losing its audience halfway through the set as evidenced by the number of people slowly filtering out of the club, mainly due to the band's lack of rapport with their fans. I know that Hollywood audiences are a tough crowd, but the Chainsaw Kittens seem too disinterested in their own performance to hold the audience's attention.

□ **Summary:** The Oklahoma-based Chainsaw Kittens are a way-cool band that comes off better on record than live. Sometimes that can be expected, but for a band like this to fail to share its energy with the audience, is career suicide. I met vocalist Tyson Meade before the show, and he was quite charismatic, so I don't know where the vibe went. In all other aspects, the Chainsaw Kittens are the cat's meow, playing catchy, hard rock tunes fueled by a charmingly irreverent attitude. More power to them.

—Tom Farrell



# CLUB REVIEWS



Edan: Here comes the son!

## Edan

Club Lingerie  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Kathy Acquaviva, Hollywood Records: (818) 560-6197

□ **The Players:** Edan Everly, vocals, guitars; Eddie Sedano, keyboards; Freddie Herrera, bass; Allan St. Lisa, guitars; Frankie Avalon Jr., drums.

□ **Material:** Edan plays straight-ahead rock & roll, a la the Rolling Stones and all their imitators, with a bit of Sly and the Family Stone thrown in. Good combination, and Edan makes it work. What's really important with Edan is that the vibe is backed up by strong, versatile songwriting.

□ **Musicianship:** The band's musicianship philosophy seems to go in tune with Every (Brother Don Everly's son) and Avalon Jr.'s late Fifties rock lineage: that is, get the job done without showing off. Everyone in the outfit is above average and plays well technically while still managing to deliver their tunes from the heart, thus sidestepping any sense of sterility.

□ **Performance:** Armed with a good sound system and mix, Edan's set was a pleasure to the ears. Everything seemed to fit right in place, with nothing overpowering anything else. Edan Everly retains a sort of subtle charisma that separates him from the loud pop-metal cheerleaders that front most bands, and his attitude washed over the mainly-industry audience and took hold. It's rare to see an industry audience go beyond polite applause or shut up long enough to actually listen to the performers they're supposed to be supporting, but Edan won the Lingerie crowd over with bullets to spare. The rest of the world ought to be a piece of cake.

□ **Summary:** Here comes the son! Edan is a solid act with good tunes and a live performance to back it up. This is one of the best acts to hit Hollywood Records since Queen.

—Tom Farrell

## The Four Horsemen

The Whisky  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Ana Adame, Def American Records: (818) 973-4545

□ **The Players:** Frank C. Starr, vocals; Ken "Dimwit" Montgomery, drums, vocals; Dave Lizmi, lead guitar, vocals; Ben Pape, bass, vocals; Haggis, rhythm and slide guitar.

□ **Material:** Good time rock & roll that's played by a bunch of dirty, biker-looking hippies that don't give a shit about image—I love it! The Four Horsemen write songs right out of the Skynyrd, Stones and AC/DC school of rock; just good solid tunes with lots of hooks and volume. What makes them interesting is that they're sort of a parody of these bands—it's obvious that they don't take themselves or their songs too seriously.

□ **Musicianship:** Reminiscent of bands like the Stones and the Who, the Horsemen are fueled on attitude and could care less about musical correctness. While this may be the premise, every member of this band plays very well; they're just spontaneous and don't worry about mistakes. With the four-on-the-floor pounding of Montgomery and wide-open three-chord crunching of Haggis and Lizmi, it's difficult to resist the urge to head-bang at a Horseman show. Vocalist Starr is the perfect stereotype rock singer—obnoxious with a punk attitude and biker persona. But unlike most frontmen of this variety, Frank C. Starr is believable because it's been documented that he really is a warped human being!

□ **Performance:** Aggressive. Loud. Entertaining. With the rest of his mates holding down the musical end of the show, Starr played the crowd like a violin. His who-gives-a-fuck attitude seemed to inspire those in attendance, much like Johnny Rotten did when he was a Sex Pistol. Although flipping the bird to the audience for an opener was a bit commonplace, it didn't seem to taint his credibility. The spirit and humor gen-

erated by Starr and his Horsemen is definitely worth checking out.

□ **Summary:** I recommend this band to anyone who isn't into pretentious, glamorous or corporate entertainment. The Four Horsemen are the antithesis of the Hollywood rock scene; they're not pretty, they don't have big hair and, most of all, they can write songs. There's nothing cosmetic about the the Four Horsemen, their music speaks for itself. While they haven't invented anything new or re-written a chapter in The Book Of Rock, the Four Horsemen have thrown out the corporate attitudes and commercial paranoia and made rock & roll fun again.

—J.R. Speights



Four Horsemen: Aggressive and entertaining.

## CORRECTION:

In our last issue, the club review for the band Graffiti was given a rating of "2" by mistake. The correct rating should have read "7." Also, the contact should read: "Maureen O'Connor at Solters, Roskin and Friedman: (213) 936-7900." We regret any inconvenience this may have caused.

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## CLUB REVIEWS

### Daisy Chain

*Club Lingerie*  
 Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Daisy Chain: (213) 664-2651

□ **The Players:** Morely Bartnof, guitar, vocals; Diana Faust, vocals, tambourine; Deb Morrison, bass, vocals; and 'bert, drums, vocals.

□ **Material:** The best description for this band comes from their own press packet — "psyche-delicate." Distinctly set in the Sixties' "love child" vibe, their message of self-respect, love of nature, etc., nonetheless fits into the current Nineties pop psychology, with lyrics that will sound familiar to anybody who's ever been to a 12-step meeting. Songs like "Magic 8 Ball" and "Dream Within a Dream" let the band show off some of their more interesting three- and four-part harmonies, and have solid, signable hooks. Ultimately, though, Daisy Chain reminds me of 10,000 Maniacs because they too simmer, but never seem to bring themselves to a boil.

□ **Musicianship:** This foursome works well off each other—the obvious product of much time spent together. Bartnof is no wild axman; his sounds are understated but can be clear as a bell in tone. Faust is a consistent vocalist with a fair range, but the prize really has to go to Morrison, who not only thumbs some solid bass lines and works tightly with 'bert, but also steals the show with the ethereal quality of her voice. Why not put her on a few leads?

□ **Performance:** This show is polished. With the accompanying slide show behind them, you kind of get the feeling you're looking through a kaleidoscope to see one of those fruity, happy, hippy bands that used to be on TV in the late Sixties. Faust has got a great look—like a blonde kindergarten kid in combat boots—and helps focus all the attention to



Toni C. Holiday

*Daisy Chain: A polished show.*

the stage. There's never a moment where something isn't happening, because they optimize every minute with little dances or tambourine shakes. Hey, why not?

□ **Summary:** Daisy Chain clearly knows what they want. They've got a defined sound, and they stick to it—much to the enjoyment of the modest but fanatically faithful crowd they pulled. What would serve them well, though, is a bit more bite. A sharper edge would help add the variety that's needed in their songs, and just make life all that much more interesting.

—Sam Dunn

### Smokin' Rhythm Prawns

*The Shamrock*  
 Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** FYI Management: (707) 798-8754

□ **The Players:** Andy Liotta, bass, vocals; Matt Margolin, guitars; Garth Petal, drums

□ **Material:** The Smokin' Rhythm Prawns' material fits well in their brand of alternative psychedelic-groove oriented rock. While the lyrical content of their songs is unquestionably the band's most interesting feature, the major drawback to the songwriting is the definite lack of hooks and memorable melodies. I found it hard to remember any of the songs in the set except for "Psychedelic Boneyards", which I might not have remembered had it not been for the hook, which came right out of "Strawberry Fields Forever." Their tunes are lyrically interesting, but musically monotonous.



Jeff Levitt

*SRP: Noticeable lack of hooks.*

□ **Musicianship:** The Prawns are aggressive, loud and competent on their instruments. Guitarist Margolin is tight and successfully fills up the gaps that are often inherent in a trio situation. While Andy Liotta doesn't possess a real signature voice, he more than makes up for it with a tremendous amount of heart and soul. Holding it all together with solid time is drummer Garth Petal, whose hard hitting gives the band the foundation to groove upon. Nothing amazing here individually, but together they generate a pretty kickin' and entertaining live band.

□ **Performance:** The Prawns are an energetic and charismatic band to see live. In fact, they do an amazing job of holding the crowd's attention when you consider that the songs themselves probably wouldn't. Unfortunately, many bands subscribe to the Prawns brand of psychedelic-funk-metal causing a definite identity predicament for this band. With the onslaught of the Nirvana-clone craze, bands of this genre—like the Prawns—will be challenged to find something new to separate themselves from the pack. □ **Summary:** The Smokin' Rhythm Prawns are a good band with an entertaining live show. The problem is that there are now a myriad of good bands that sound and look like them. Even though the band formed close to the inception of the psych-grunge insurgence, this movement has become saturated with too much product—a problem that killed the commercial rock market. Nevertheless, this band should do quite well in their somewhat limited market, but they will need to write some memorable melodies and find their own identity to compete on a national level.

—J.R. Speights

## ALTER EGO MUSICIANS PRESS KIT SERVICE

Conceptualization/Designing of Press Kits for representation to music industry. Press Kit includes: Photos (Photographer available), Bios, etc. Because how you present yourself is as important as what you're presenting.

(213) 842-6124

## PERSONAL INJURY

Specializing in auto and motorcycle accidents

**William W. Blackwell**  
 Attorney at Law

(310) 447-6181

## Dr F.M.J. Levenston

Holistic Practice  
 Chiropractic Doctor  
 Specializing in musicians' health problems

NECK AND BACK PAIN  
 WRIST AND HAND PAIN  
 Strengthening Exercises  
 105 E. Tamarack Ave.  
 Inglewood, CA 90301  
**(310) 677-7002**

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1311 W. MAGNOLIA BLVD. BURBANK, CA 91506  
 818/ 946-COPY FAX 818/ 946-3527

### REAL TIME DUPLICATION

| QUANTITY | 0-30 min. | 30-60 min. | 60-90 min. |
|----------|-----------|------------|------------|
| 1-9      | \$5.00    | \$6.00     | \$7.00     |
| 10-19    | \$3.15    | \$3.65     | \$4.65     |
| 20-49    | \$2.40    | \$3.15     | \$3.90     |
| 50-99    | \$2.15    | \$2.65     | \$3.40     |
| 100-299  | \$2.00    | \$2.40     | \$2.90     |

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## MUSICIANS

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

## LOS ANGELES COUNTY

**AL'S BAR**  
305 S. Hewitt St., Downtown Los Angeles, CA 90013

Contact: Lizzy. (213) 687-3558.  
Type Of Music: Original, unique, Experimental only.  
Club Capacity: 176  
Stage Capacity: 8-10  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: "No Talent Night" every Thursday and/or send cassette, etc.  
Pay: Percent of door. No guarantees.

**BOURBON SQUARE/THE CAVE**  
15322 Victory Blvd., Van Nuys, CA 91411.  
Contact: Mona McElroy. (818) 996-1857 or (818) 997-8562

Type Of Music: Top 40/All original rock.  
Club Capacity: 200  
Stage Capacity: 5  
PA: No/Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo pack to club c/o Mona and/or call.  
Pay: Negotiable.

**CENTRAL**  
8852 Sunset Blvd., W. Hollywood, CA 90069  
Contact: Lynda Knorr (213) 652-1203

Type Of Music: R&B, rock, pop  
Club Capacity: 120  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send package to club: Attn. Becky  
Pay: Negotiable.

**CLUB 4222**  
4222 Glencoe Ave., Marina del Rey, CA 90292.  
Contact: Fritz. (213) 821-5819

Type Of Music: Original, all styles.  
Club Capacity: 150  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Mail tape & bio or call Fritz.  
Pay: Negotiable.

**CLUB SIMI**  
995 Los Angeles Ave., Simi Valley, CA 93065  
Contact: Kevin Navis, (805) 581-4861

Type Of Music: Anything but speed metal.  
Club Capacity: 400  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Tape or VHS to 1539 Sutter Ave, Simi Valley, CA 93065.

**COFFEE JUNCTION**  
19221 Ventura Blvd. Tarzana, Ca. 91356  
Contact: Sharon (818) 342-3405

Type Of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.  
Club Capacity: 40  
Stage Capacity: 3  
PA: Yes  
Piano: Yes  
Audition: Send tape to above address.  
Pay: Tips and drinks.

**FREDDY JETT'S PIED PIPER**  
4325 Crenshaw Blvd. L.A., CA 90008  
Contact: Geneva Wilson (213) 294-9646

Type Of Music: R&B, jazz, top 40 & pop.  
Club Capacity: 200  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call for appointment at above number.  
Pay: Negotiable.

**HENNESSEY'S TAVERN**  
8 Pier Ave. Hermosa Beach, CA. 90254  
Contact: Billy (213) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.

Type Of Music: Rock, R&B, reggae, blues, oldies.  
Club Capacity: 100  
Stage Capacity: 2  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, CA 90277.

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

Contact: Tom, can leave message on machine, (818) 763-7735.  
Type Of Music: Original, soft rock, jazz, folk, poetry.  
Club Capacity: 55  
Stage Capacity: 6  
PA: Yes  
Piano: Yes  
Lighting: No  
Audition: Open Mic Night Sundays starting at 7:00.  
Pay: Negotiable.

**LIGHTHOUSE CAFE**  
30 Pier Ave, Hermosa Beach, CA 90254  
Contact: Billy (213) 376-9833 Mon 12-6pm, Thurs-Fri 12-10pm.

Type Of Music: Rock, reggae, R&B, blues, jazz & world beat.  
Club Capacity: 200  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call &/or mail promo package.  
Pay: Negotiable.

**THE MINT LOUNGE**  
6010 W. Pico Blvd., Los Angeles, CA 90035.  
Contact: Jed, (213) 937-9630.

Type Of Music: Authentic blues & jazz.  
Club Capacity: 70-100  
Stage Capacity: 6  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: Send tape & promo package/contact Jed.  
Pay: Percentage of door/no guarantees.

**NITE ROCK CLUB CAFE**  
7179 Foothill Blvd., Tujunga, CA 91042  
Contact: Brent Hunsaker, (818) 896-6495.

Type Of Music: All styles.  
Club Capacity: 440  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Audition: Call Brent &/or send promo to above address.  
Pay: Negotiable.

**PALOMINO**  
6907 Lankershim Blvd., N. Hollywood, CA 91605  
Contact: Bill (818) 764-4010

Type Of Music: Original, country, reggae, no T40  
Club Capacity: 450  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call Bill at club or Mac Faulk at (619) 481-3030  
Pay: Negotiable.

**PELICANS RETREAT**  
24454 Calabasas Rd., Calabasas, Ca 91302.  
Contact: David Hewitt, (818) 222-1155

Type Of Music: All types, except heavy metal.  
Club Capacity: 360  
Stage Capacity: 10  
PA: No  
Piano: No  
Lighting: Yes  
Audition: Send tape, promopack to David Hewitt at above address.

**SAMMY'S FIRESIDE**  
2100 N. Glendolls, Burbank, CA 91506  
Contact: Stan Scott & Associates, (818) 398-1294.

Type Of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.  
Club Capacity: 165  
Stage Capacity: 5  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

**3RD STREET PUB AND GRILL**  
1240 3rd St. Santa Monica, Ca. 90401  
Contact: John Stapleton

Type Of Music: Acoustic acts, blues, jazz, folk, unplugged rock acts.  
Club Capacity: 120  
Stage Capacity: 5  
PA: Yes  
Lighting: Yes  
Piano: No

Audition: Open mic Wednesday nights starting at 8:00, or send tape to club. Attn: John Stapleton.  
Pay: Negotiable

**UNIVERSAL BAR & GRILL**  
4093 Lankershim Blvd., N. Hollywood, CA. 91602  
Contact: Bryce Mobrae (818) 766-2114

Type Of Music: Acoustic format; all styles  
Club Capacity: 175  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send Promo to above address.  
Pay: Negotiable

**THE WHISKY**  
8901 Sunset Blvd., W. Hollywood, CA 90069  
Contact: Louie the Lip (213) 652-4202

Type Of Music: All original, Heavy Metal, Pop, Funk  
Club Capacity: 400  
Stage Capacity: 8-10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call or mail tape/promo pkg. to above address.  
Pay: Negotiable: Must pre-sell tickets.

## ORANGE COUNTY

**THE COACH HOUSE**  
33157 Camino Capistrano, San Juan Capistrano, CA 92675

Contact: Ken Phebus (714) 496-8927  
Club Capacity: 350  
Stage Capacity: 8-15  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call for info.  
Pay: Negotiable.

**JEZEBEL'S**  
125 N. State College Blvd., Anaheim, CA 90028  
Contact: John Schultz (714) 522-8256

Type Of Music: R&R, metal, original rock.  
Club Capacity: 368  
Stage Capacity: 5-10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call for booking.  
Pay: Negotiable.

## MISCELLANY

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

**SPINDLETOP RECORDS** needs responsible interns. Non-paying, but company growing. Send resume, letter stating goals and interests to: 11115 Magnolia Blvd., North Hollywood, CA 91601.

**INTELLIGENT AND** reliable interns needed for growing underground label. Gain valuable experience in the music business. Call Ivette at (818) 988-3691.

**MUSIC MANAGEMENT** company seeks intern as receptionist to handle busy phones for 2 offices. Polite, professional and experience required. Call Donna (310) 205-0901.

**INTERNS NEEDED** for Morgan Creek Records' alternative radio promotion and publicity departments. Must be receiving college credit. Russ Gubler (310) 284-8282.

**MUSIC LAW** firm seeks part-time file/office clerk w/ knowledge of filing, light typing; great front office appearance & excellent phone manners. \$8/hr. Barbara (310) 858-7788

**MUSIC/FILM** marketing company seeking creative, hard working and dependable interns and part-time help with car. Call Romeen for interview. (213) 851-5259.

**INTERN WANTED** for music video/film production company. Will learn all aspects of the business and possible pay. Growth opportunity. Call Tim or Dave (714) 563-7474.

**INTERNATIONALLY DISTRIBUTED** rock music magazine seeks advertising/promotions representative(s). Expenses plus floating commission to start, salary plus commission after trial period. (818) 781-4104.

**INTERN WANTED** for indie label with major label distribution. Will assist marketing and promotions dept. No pay, but great hands-on experience. Call (818) 981-9050.

**THE PLACE** needs personnel secretary for its busy recording engineer. Duties: Good office/phone skills; studio time, perhaps some pay. Great opportunities. (714) 529-8220.

**HEAVY METAL** entertainment company seeks reception intern for non-paying position to start. Lots of fun and great experience. (213) 465-2750.

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

**SOBERSINGERS** who love kids! Join a creative

prevention team in New Mexico. Pay! Mail/ 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. Experience helpful. Love of music mandatory. Work with established and developing superstars. Ilene, SRO Marketing and Promotion, (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 salesperson preferably with music background. Commission sales. Room to grow. Call (310) 675-0925.

**P.R./MGMT./TV** production co. Learn all facets 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.

**COCONUT TEASER** seeks booking intern and doorgirl. Over 21 w/car and music biz experience. Quick advancement for career-minded self starter. Len (213) 654-4887, Mon-Fri 3-7pm.

**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.

**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 of alternative music a must. Call Keith (213) 957-4357, ext. 233.

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

**COMING SOON**



**OUR ANNUAL RECORDING STUDIO ISSUE**

Publication Date: **May 25th, 1992**  
Ad Deadline: **May 13th, 1992**  
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**Don't Miss it!**



# PRO PLAYERS

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## SESSION PLAYERS

### DALE SCHALOW

Phone: (310) 652-0378  
**Instruments:** Trident 80B console, Otari 24 trk, Fostek 16 trk, Akai S1000 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 clefs.  
**Styles:** Dance, Rock, Industrial, Jazz.  
**Technical Skills:** Killer grooves a specialty, Keyboard/Drum programming, arranging, engineering 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 experience.  
**Available For:** Unique demo and master productions to start and finish in my 16 & 24 track studio.

### 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), Fostek 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, etc.  
**Read Music:** Sight read.  
**Technical Skills:** Producer/arranger, keyboardist, percussionist, programmer, sampling, sequencing, engineer, composer; also play bass, drums, rhythm 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 years 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/musicians. Eclectic musical background provides uniqueness.

**Available For:** Professional music situations, studio, stage, pre-production, demos, 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.  
**Read Music:** Rock.  
**Styles:** R&B, jazz fusion, rock.  
**Technical Skills:** Great look, sound and stage presence, Dynamic soloist.  
**Qualifications:** 3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtler, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatloua.  
**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

Phone: (213) 936-7925  
**Instruments:** Complete MIDI 16 track studio, Macintosh Performer 3.61, SMPTE lock-up, Korg

M1R, Roland R-8, Roland 106, Akai 1100 sampler, Proteus 1, Yamaha SY-22, Yamaha SY-99, Roland JD-800, E-mu ProCussion, Fender bass and guitar.

**Technical Skills:** Musician, producer, arranger, composer, engineer, programmer.  
**Styles:** Dance, pop, hip-hop, R&B, rap, house music and gospel.  
**Qualifications:** Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential.  
**Available For:** Studio session, demo work, production, programming and film scoring.

### JOHN BOKOWSKI, JR. - KING'S COURT PRODUCTIONS, INC.

Phone: (818) 377-4039  
**Instruments:** Everything, massive MIDI keyboard setup including IBM computer, Linn 9000, AKAI MPC-60, AKAI S-1000, Roland S550, JD-8000, D-70, 2 Korg MIR-EX's, Wavestation, Proteus, Roland 808 and 909, Juno 106, Super JX, Korg EX-8000, turntables. More upon request.  
**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 producer/writer at Motown for 2 years. Production company recently had 2 act production deal with Arista Records. Have co-produced with Nile Rodgers, Richard Perry and Bernard Jackson of Surface. Recently finished co-publishing term with Warner/Chappell music. Songwriter credits include: Tracie Spencer, Kool & The Gang, Latoya Jackson, Madame X, Temptations and Nancy Wilson. Have written with Karyn White, Freddie Perren and Skip Scarborough.  
**Available For:** Production/remixes, pre-production/demos, keyboardist/programmer, sessions, song placement and is currently looking for possible acts for the production company to work with.

### MAURICE GAINEN

Phone: (213) 662-3642  
**Instruments:** Fostek 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 TXS1Z, Alesis D4 drum machine with TR-808 sounds, many outboard EFX, Atari computer with cubase.  
**Read Music:** Yes.  
**Styles:** All.  
**Technical Skills:** Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians).  
**Qualifications:** Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.  
**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 only.

### CESAR GARCIA

Phone: (818) 891-2645  
**Instruments:** Saxophones tenor, alto, soprano and flute. Electric effects. Yamaha REX 50.  
**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 town, concerts, casuals, clubs and sessions. Have recorded my own solo album. No drug hang-ups. Good attitude, dependable.  
**Available For:** Recording sessions.

### 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, Philadelphia Music Academy graduate w/BM in Percussion, transcribes for Modern Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Manienthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash. TV & film: *Roseanne Barr*, *Wise Guys*, *Let's Talk*, *Asian Media Awards*, *Good Morning America*.  
**Available For:** Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

### CARLOS HATEM

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

### JIM KLEINMAN

Phone: (818) 956-5236  
**Instruments:** Warwick and Fender 4-string basses, Guild acoustic guitar. AMPEG S.V.T. 400 T amplifier S.W.R., Edan and Mesa boogie cabinetry, Roland signal processors, Nady wireless system.  
**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 Bliss*. Pat McCormack of Montrose's band. Worked with Patti LaBelle, Carl Frick from Rod Tidgren. Demos, albums, full package available: 28 years old, 6'4" excellent image.  
**Available 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 Midverbs, Hush-1IC, Roland DEP-5 and an Akai Mid-E.C.  
**Read Music:** Yes.  
**Styles:** R&B /funk, jazz/fusion, rock/blues.  
**Technical Skills:** Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound.  
**Qualifications:** 10 years of album, soundtrack and live experience. Originally from Detroit. Currently play with CBS/Sony artist, Louie-Louie.  
**Available For:** Sessions, live performance and tours.

### 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 including performances with Larry Cansler, The Stray Cat Blues Band, The Difters, The Box Tops, The Cal Arts Percussion Ensemble, Cal Lutheran Percussion Ensemble, Vera Daehlin, The Evening Shades, and numerous club and casual bands. Recordings includes: local band sessions, commercials and TV. Artists include Reno Wilde, Manna Abraham, The Fabes, Steve Lapoe and Lyra. Live TV including: Evening Shade, Designing Women, Seinfeld tapes available upon request.  
**Available For:** Sessions, club work, originals, casuals.

### BOB LOZA

Phone: (818) 843-8225  
**Instruments:** Bass guitar (Fender), GK, AMP.  
**Read Music:** Yes, chord charts.  
**Technical Skills:** Bass player, singer, songwriter; guitar as second instrument.  
**Vocal Range:** High end baritone.  
**Qualifications:** Music theory in college, jazz & classical lessons; 20 years experience. Local rock scene with numerous bands.  
**Available For:** Demos, showcases, collaboration. Pro only.

### MICHAEL MCGREGOR

Phone: (818) 982-1198  
**Instruments:** Akai S1000, Roland 330, DX7 II, M1, Proteus, 808 drum machine, DAT, turntable, complete MIDI production studio, extensive sample library, access to any keyboard.  
**Technical Skills:** Complete song production, arranging and programming, remixing and scoring.  
**Qualifications:** Written and/or produced songs for Deniece Williams, Five Star, Timmy T, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.  
**Available For:** Song production, remixing, sampling, programming. House and hip-hop production, arranging.

### RUSS 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.  
**Qualifications:** Full time recording engineer in Los Angeles for over 5 years. Many album credits include: Michael Jackson, Ernie Isley, Barbra Streisand, Desert Rose Band & Quincy Jones. I'm a great production coordinator helping you find 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:** Album/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.

### WILL RAY — COUNTRY PRODUCER & COUNTRY PICKER

Phone: (818) 848-2576  
**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.  
**Available For:** Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! 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, more.  
**Read Music:** Yes.  
**Styles:** Extremely flexible, strong grooves and ideas.  
**Technical Skills:** Accomplished pianist, synth and sequencing programming, sampling, vocal and instrumental production, song, and jingle writing, engineering, electronic percussion and drums, vocals.  
**Qualifications:** NEC Grad, live performance from the rock clubs of Boston to the Jazz clubs of 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 Faithfull and more. 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  
**Instruments:** Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldriller MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).  
**Read Music:** Chords.  
**Styles:** All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel" - it's not just for country anymore. \*

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Note: Please use this listing only if you are qualified

Name: \_\_\_\_\_ Phone: \_\_\_\_\_  
 Instruments: \_\_\_\_\_  
 Read Music:  Yes  No  
 Technical Skill: \_\_\_\_\_  
 Vocal Range: \_\_\_\_\_  
 Qualifications: \_\_\_\_\_  
 Available For: \_\_\_\_\_



# FREE CLASSIFIEDS

## PRO PLAYERS

Vocals: Lead & back-up.  
 Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.  
 Qualifications: Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.  
 Available For: Studio & stage.

**CLARK LEE SOUTER**  
 Phone: (818) 788-4884  
 Instruments: 5-string Modulus grahiite bass with SWR amplification.  
 Read Music: 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 Rickman, Justo Almanzo, Jamie Glaser and Chuck Loeb, and with members of the bands of Barry Manilow, Howard Hewitt, Maynard Ferguson and Marilyn McCoo. AA in commercial music, graduate of the Grove School of Music.  
 Available For: Tours, recording, club work

**TSUYOSHI "TAKA" TAKAYANAGI**  
 Phone: (818) 906-1538  
 Instruments: AKAI S-900, MIR, Proteus, D-70, D-550, Mini Moog ESQ1, MKS-80, Linn 9000, 8+k, MC-500 I, DAZ.  
 Styles: R&B, pop, jazz, rock.  
 Technical Skills: Keyboards, producing, composing, arranging, programming.  
 Qualifications: Writer/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

**GRACE POLANSKI**  
 Phone: (818) 474-0300  
 Instruments: Voice  
 Qualifications: Experience singing lead and backup in Top 40 bands for 5 years. Various studio session experience for commercial and original work. Writing originals as a non-published lyricist/arranger for personal demo purposes. A strong four octave range training under Roger Love as well as an extensive dance history full of training, teaching and choreographing.  
 Available For: Lounge work, sessions.

**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 White.  
 Qualifications: Five years experience-local and abroad. Grove, GIT graduate. Daily vocal practice. Image: baby-faced, mid back long hair, thin, tattooed. 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.

## TO PLACE FREE ADS

If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call (213) 462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For display ads, call (213) 462-5772, weekdays and ask for advertising. For Miscellany ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

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- 150 wtl Music Man head, 2 412 GS cabs. all for \$600. Joe, 213-469-4265
- 50 wtl Marshall head, 1974, \$400. Rick, 818-760-3004
- Acous combo bs amp, 300 wts, graphic EQ, (treble pull bright switch & limiter, \$250 obo. Reese, 818-894-5244
- Alesis Quadriver Plus, in box w/mnl, warranty, \$370. Naglia, 310-474-7774
- Ampeg 300 wtl tube amp w/8x10 cab w/protective steel mesh screen, Calzone cs's \$1100 Nikki, 818-765-1802
- Ampeg SVT 300 wtl tube head w/8x10 Ampeg cab w/ custom steel mesh protection screen, Calzone road cases, like new \$1100 obo Nicky, 818-765-1802
- Ampeg vintage SVT head, 300 wts of tube pwr, recently serviced, still kicks, gd cond. \$400 obo John, 310-450-2337
- BE 422A sonic maximizer, new in box w/mnl & warranty, \$220. Gilbert, 213-962-6223
- Carvin FX100 w/vinyl/cs & ft switch, \$200. Rick, 213-851-8089
- Carvin Pro bs II amp, 200 wts, paramtrc EQ, comprsr, noise gate, \$200. Graham, 818-901-9797
- Celestion vintage 30 spkrs, 4 avail, xint cond, not used often \$50/ea Bob, 818-566-9985
- Cerwin Vega house spkrs, \$300 818-783-3311
- Gallian Krueger 400RB, grt sound, gd cond. \$250 obo. 310-371-5217
- MacIntosh 2105 pwr amp, 100 wts per chnl, perf cond. \$950. 310-457-4269
- Mackie 1604 mixer, in box w/clean warranty in your name & mnl too, \$785 Doug, 310-306-4898
- Marshall 50 wtl head 1970's JMP series, modified by Michael Soldano, w/rx loop, \$600. 818-763-8669
- Marshall JCM50 wtl head, gd cond. \$400. Chuck, 213-666-4535
- Marshall JCM800 Model 2205 50 wtl, all tube, reverb, lx loop, chnl switching, xint cond. \$450 obo Matching JCM800 slant cab, 412 perf cond. \$400 obo. 213-667-0798
- Mesa Boogie Mark IIB, near mint cond. EV spkr, light cs. \$750 obo. 310-958-7234, 310-858-3791
- Music Man 50 wtl head, \$100 Isaac, 213-654-7850
- Peavey Stereo Chorus, 212 amp, xint cond. \$300. Jeff, 213-464-2004
- Pre CBS Fender Pro Reverb, very gd cond w/master volume added, \$425 Roland JC77, \$325, must sell. Will, 310-768-8382
- QSC MX700 stereo pwr amp, \$325. Andrew, 310-836-1298
- Randall 100 wtl 1/2 stack w/chnl switching, push/pull knobs for xtra gain. It switch, xtra sends \$575 Sam 818-467-8447
- Studio Master 1648 mix down console 26 inputs at mixdown 6 aux's. Grt EQ, mnt cond. \$1900. Joe, 213-255-9201
- Sunn 600RMS stereo pwr amp, \$400 JBL Custom 12" spkr cabs, \$350/pair. Andy, 818-986-9478
- SWR Redhead combo bs amp, 240 wts, 2 10" spkrs & hi end driver, 4 ohms. All tube pre amp, grt for recdng. \$850. John, 310-390-3119
- Tangent sound mixer, 16 chns, 2 subs, stereo board \$520 obo. Perry Keilman, 818-567-6392

## 3. TAPE RECORDERS

- Studio Master 8x4x2 board, 8 chnl, rck mntbl, \$600 818-766-1947
- Tascam 238 8 trk cassette recrd, low hrs, like new, also Tascam M216 mixer, low hrs, \$2100 for pair but will separate. Will 310-768-8382

**24-HOUR HOTLINE: (213) 462-3749**  
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## 4. MUSIC ACCESSORIES

- \*360 Matrix Systems board, \$1000 Joe, 818-361-5030
- \*Alesis HR16 drm mach, xint cond, rarely used, \$175 obo Dan, 818-788-0454
- \*Alesis HR16B drm mach, \$300. DBX 163X compressor, \$100. DBX 463X noise gate, \$100. Will, 310-768-8382
- \*Alesis Quadriver, mnt cond w/owners book. Incredible sound 4ix possible at once. \$300. 213-667-0798
- \*Assorted guit p.u.s. single coil & hmbckng, like new, from \$10-30. 818-575-1276
- \*Boss pedl board w/pwr supply, laser, flanger, overdrive, comprsr, & chorus, \$250 obo Pete, 213-462-2691
- \*Boss pedls: DD digital delay, \$100. DM-3 analog delay, \$60. PSA 9 volt converter battery eliminator, \$12 All xint cond 213-878-5560
- \*Brother PBC100 32 trk seqncr w/disk drive, new in box. \$300 obo Steve, 818-508-4424
- \*Digitelch Harmony machine, model #HM4, \$200. 818-783-3311
- \*Digitelch whammy pedl mnt cond. #175. Tube Works Blue Tube pedl gd cond. \$110 DOD FX50B overdrive plus, \$60 Pat, 818-507-6532
- \*Kasha Rock Mod II, 3 chnl tube pre amp, \$400 obo. 818-762-5745
- \*Neumann U87A mic, in perf cond. \$1799 obo. Thomas, 714-835-3345
- \*Practically new Rat distortion pedl, \$50 obo. 213-848-8306
- \*Rocktron Baxb bs pre amp Compressn, distortion, exciter, EQ, levelloop, rck mntbl. Must sacrifice, \$100 obo. Reese, 818-894-5244
- \*Rocktron Hush IICX new in box w/warranty, unwanted gift, \$285 Naglia, 310-474-7774
- \*Rocktron Intellifx in box w/clean warranty in your name & mnl too, \$730 Doug, 310-306-4898
- \*Roland RST550 stereo signal procssr. New in box w/mnl & warranty \$850 Gilbert, 213-962-6223
- \*Shure Beta 58 mic like new w/220 IXLR cables, custom stand & boom & arnlv/cs for mic, \$200 obo 213-851-8732
- \*Tascam M30 mixer, 8 chnls w/ EQ, sounds grt, studio use only, \$450 obo David 213-461-8211
- \*Yamaha 10UR wireless grt cond. sound grt, ong price \$1100, sell for only \$400. Bob, 818-566-9985
- \*Yamaha QX7 seqncr, xint cond. \$90 310-788-0763
- \*Yamaha RX21L percussn mach, xint cond. \$275. Gil, 310-281-6837
- \*Yamaha RX5 rhythm programr, compl w/sounds, like brand new \$450 obo 213-654-7504

## 5. GUITARS

- \*Aqua Silvertone solid body guit, \$175 818-783-3311
- \*Beduliah 4 string bs, red, Bartolini PJP u, BAI l bndge w/ HSC Pad \$2000 sell for \$950. John, 310-390-3119
- \*Charvel Eliminator bs, candy blue, 6 months old, w/ HSC, grt cond. \$325 Graham, 818-901-9797
- \*Custom Tele beautifl turquoise body, perf cond. \$750. Jack, 213-969-0205
- \*ESP Maverick new cond w/cs, black F Rose, 1 hmbckr, 1 single coil, maple neck. \$600 obo. 818-763-8669
- \*Fender Tele's, 1973, black w/maple neck, 1978 sunburst w/maple neck, 1973 custom w/humbckng p/u & 4 knobs. All compl ong, grt cond w/cs. \$650-800 obo. 213-878-5560

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- Fretless Fender Jazz bs Special, xnt cond, barely used, must sacrifice at \$375 obo. Reese, 818-894-5244
- Gibson Les Paul Standard, 2 for sale, 1. 1975 naird finish, 1 1990 tobacco sunburst. Both xnt cond, compl orig w/ HSC. \$700/ea obo. 213-667-0798
- Gretsch Roundup, 1971, rare vintage collectors item, elaborate Western Les Paul style & ik, \$1500 obo. Dan, 818-788-0454
- Gretsch Sparkle Jet guitar, '89 re-issue, mint cond, \$1350. Gary, 818-994-6369
- Ibanez American custom Tele, mint cond, \$450. Oscar, 818-508-8052
- Ibanez Artist, 2700 series, limited edition, 24 fret, act EQ, cool paps, gorgeous finish, xnt cond, \$600 obo. John, 818-752-2733
- Kono classical guitar, Brazilian rosewood side & back, cedar top, grt tone, grt projection, \$750. Seth, 213-436-7427
- Kramer bs, custom w/roak headstock & Kahler trem arm, wood finish. \$450 obo. Perry Keilman, 818-567-6392
- Les Paul Goldtop, 1990 reissue, mint cond, sells for \$1800, I'll sell it for \$850. Frank or Mark, 818-338-3106
- One of a kind Les Paul Jr, made by BC Rich, \$400 obo. Rex, 213-851-5749
- Ovation Custom Balladur edition, \$650. Brand new cond w/cs, sounds xnt, must sell. Mike, 213-876-9864
- Lost Custom Jazz bs w/3 roses painted on body. White peg head inscribed with Raphael Jazz Bink. Generous reward. Judy, 213-466-6900

## 6. KEYBOARDS

- Clavinet, D6, OK cond, buy now for true, trampled, underfoot tones. Only \$50. Marco, 213-343-0850
- English rosewood antique grand piano, \$1500 obo. Jan, 310-550-1655; 818-506-7748
- Kawai keyboard, 280 sqnqr w/stand, \$950. Ray, 213-957-1513
- Korg B551 digital sampling synth w/rig disk library including custom sounds, 100 s of sounds. Xnt sampling keyboard. \$600 or trade for Roland U220. 818-773-0551
- Rhodes pro electric piano, 73 keys w/rig amp. Gd cond, \$175. Aaron, 213-465-1684
- Roland D10, xnt cond, \$425. Jeff, 213-464-2004
- Roland HS-60 Juno, \$600 obo. Wilbur, 310-635-9849
- Yamaha DX7S, \$600 obo. Fred, 310-438-3071

## 7. HORNS

- Wtd. Lkg for used tenor sax. Andrea Smith, 310-470-8343

## 8. PERCUSSION

- 3 anvil light cs's, each cs will hold several drms. All w casters. Protect your investment! \$165 ea or all for \$450. Ben, 818-914-0473

- Alesis D4 rack mnt digital drum mach, new in box w/mnt & warranty, \$375. Gilbert, 213-962-6223
- Cymbal stands, 2 Pearl C850's, new, \$80. Rick, 213-888-5285
- Ludwig 6pc drms set, 26" bs, 13, 14, 16, 18" toms, 3 snare, 8 pc's of hrdwr including pedals, cymbals, etc. \$2750. Jan, 213-851-6322
- Ludwig Rockers, chrome, 228" bs drms, 4 toms, Premiere snare, no cymbal stands, pedals or cymbals. Hrd cs's. \$880 obo. Pierre, 310-425-8999
- Remo 5 pc drms set for sale, w/hdrwr, including piccolo snare. Grt for club dates, rehrls, practice, \$550. 818-986-5212
- Simmons SDS7 drm kit, 6 pc plus extras, \$500 obo. 213-466-8485
- Tama drms set, jet black, dbl bs drms, 7 pc's, Zildjian platinum cymbals, Tama & Yamaha hrdwr. All in grt cond, \$1600. Steve, 818-609-9039
- Tama Power Tower full drum cage. Never used, w/plenty of extras. \$750. Mark, 310-643-9587
- Tama Superstar 12 pc, dbl bs, mahogany finish drms set, all hrdwr & accessories included, anvil fiber cs's for hrdwr & drms included. Must sell. \$4000. John, 714-952-6179
- Wtd, 22" bs drm, pre/white Tama but anything considered. 810-425-8999

## 9. GUITARISTS AVAILABLE

- 23 y/o guitar avail for pro sit. Tint, gd lks, lng hr image 6 ft, 150 lbs, stage presnc, exp. srs only. Scott, 818-899-0093
- 23 y/o R/L p/yr, xnt image, equip & chops. Intl Skid, early Ratt. Ross, 213-461-0401
- Aggrsv guit avail for any slamming metal band w/art. Dagger, 213-463-7346
- Black hr white boy sks real rock band. Marshalls & low slug Les Pauls. 818-360-4070
- Blasting rock guit avail. Pro vocs & snps. Own style. Exp. Aero, Jane's, Stones, Nirvana, 213-285-5548
- Blues, bluesy, blues id guit p/yr avail. Texas & Chicago styles. Yrs of exp. 818-780-1949
- Blues rock guit avail for pro grps w/gigs or recrdng sit. Pros only. Intl ZZ Top, Jeff Beck, S.R. Vaughn. 818-761-9354
- Blues/rock guit goddess w/burning lds, queen of soul, sks wrk covr band. Blues/rock or T40. 310-559-4616
- Bluesy HR id guit, 24, gd sngwrng, vocs & image No ego, just drive, musicianship & confidence. Intl Extreme, V.H. Beatles, Vaughn, Mano, 818-333-5162
- BMI recrdng artist/guit/sngwr/ avail for pro sit. Have album credits, top endorsements, tenslv tour exp, image, chops, feel. Only pros reply. Edward, 213-656-2245
- Booze, blues & lalloos Les Pauls & Marshalls. Lkg for band like Dogs, 4 Horsemen, Shooting Gallery. Intl Keith Richards, open tunings. Chris, 714-722-6782
- Christian guit sks band. Have grt equip, image, vocs & snps. Sks band w/same. Style of Poison, old Ratt & Great White George. 818-332-2182
- Cmrc'l rock guit avail for dmos, pro's & possible band sit. Very versil, have gd chops & cool sounds. Joe, 213-655-7669

- Cntry guit, pro equip, strong vocs, lkg for wrkg grp. Xnt equip. Intl James Perkin & Albert Lee. 818-343-9074
- Crunching guit avail for pro proj. Intl Circus of Pwr, Pantera, Masters of Reality. Equip, trnsps, 25, pro. Tom, 213-937-2052
- Esiab guit, fully endorsed, gd image, world reputation, avail only for signed sit. 818-702-9104
- Exp guit avail for southern rock or blues grp. Must be pro. 805-581-4861
- Exp guit, vocs, sbs & drms for jamming, sng collab. Many Intl, Altriv, aggrsv, classic R&B, blues, positive att. Dean, 310-823-6786
- Exp L/R guit sks pro sit, 25+, 'wly equip'd, bckup vocs & reliable. Cmrc'l R/L. 213-943-6995
- Exp, smooth, tasty, melcd, jazz, R&B, funk, pop, standrds guit. Sks pro estab sit. Srs pros only. Joe, 714-594-2210
- Former Joseph Life guit p/yr sks estab band to join. My mfrare Keith Richards, J Page & all British acts, old & new. Also into altriv rock. James, 310-288-0163
- Guit avail for 70's R&B type music grp. Gd vocs, 15 yrs exp, pro only. 805-581-4861
- Guit avail for all pro sits. Srs inquires only. 213-464-1959
- Guit avail for pro R&B, blues, southern rock Intl 805-581-4861
- Guit avail to J/F emotional, xpressv HR band. Intl Aero to Zep & everyone cool in between. Chris, 213-957-2537
- Guit avail to J/F emotional, xpressv, HR band. Intl Aero to Zep & everyone cool in between. Chris, 213-957-2537
- Guit avail to J/F HR band. Intl Badlands, Skid, Grt equip & lng hr. Kenny, 714-367-1612
- Guit avail, sng/sngwrtr, to J/F rock band. Johnny, 818-789-2713
- Guit avail, team p/yr, pro, att, pro gear. Intl range from Zep, V.H., Alice/Chains. Eddie, 213-666-5706
- Guit avail, HR & soft rock. Intl. Kevin, 213-664-8331
- Guit avail, Ld qual vocs. Pro chops, image & equip. Sks melcd cmrc'l HR band w/grt sngs & vocs. 818-762-5745
- Guit avail, sks cmrc'l, melcd rock band ala Whitesnake. Giant, Journey. I have maj equip, image, stage & studio exp plus pure dedictn. Glen, 818-769-9102
- Guit god lkg for monster band. Intl Zep & no one else. 818-788-1953
- Guit p/yr avail for quality projs only. Very hrd street sound &/or top hon styng. Jimmy Page, mlc Ice Cube. Billy, 213-957-2198
- Guit p/yr forming classic, K/A, cmrc'l HR proj. Have xnt sngwrng abil ala V.H. Mts Zep. Just need the right guys. Mike, 310-541-2263
- Guit sks to J/F band. Metal pwr, altriv smart, sngs first. No copy cats. San Gab Val, pls Jymm, 714-592-1173
- Guit sks estab HR band Intl Skid, O'Ryche, Much recrdng, live exp. Have vocs, pro gear, demo. 818-846-6057
- Guit sks estab, melcd, metal band. Xceptnl p/yr, writr, showm'n w/vocs, exp, very lng hr image, killer gear & pro att. 310-233-3687
- Guit sks musicians w/vision, dedictn, lng hr image, for progrsv HR band. Intl Lileson, Rabin. 818-985-3076
- Guit, 24, avail for hvy rock band. Warrany, XYZ, Dokken. Only 200% dedict, some people w/sns of humor, no flakes. Bijon, 818-888-2745
- Guit, ld vocs, avail for recrdng sits & live gigs. Styles Jeff Beck, Steve Lukather, Gary Moore, John Sykes. Mark, 213-653-8157

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., APR. 29, 12 NOON

- Guit, seasoned pro w/tourng & studio exp sks orig, hrd, blues based rock band. I have xnt equip, att & chops. Jeff, 818-980-8307
- Guit/sngtr/sngwrtr. Fiery, bluesy, soull, hrd edged. Intl Cure. Soc Distinction, Suicidal, Cult. Top gear. 310-944-0788
- Guit/sngwrtr sks muscns to J/F band. Rock w/groove, pop writr, blues w/swng. Jeff, 818-348-6671
- Hrd, dark, intricate guit sks to J/F dark, intricate, metal band w/hrdtnd stage. 310-288-7845
- HR guit/wrir avail 10 yrs touring exp. Bckng vocs. Xntly Intlnd p/yr, exp pros only. Bob, 310-869-6791
- Hrd core, grooving, aggrsv, metal guit avail. Pantera, Slayer. Dag, 213-463-7346
- Intellgnt team p/yr, image, equip, crunch sound, sks quality cmrc'l rock band w/same ala Dan Reed Network, Bad English, Richard, 818-716-9659
- Jimmy Page feel p/yr, w/Pistols, Doors att & Rush mentally avail for compl band. No impsp. Conrad, 213-255-7526
- K/A guit lkg for 4 pc HR band. Intl Crue, Skid, Pantera, Extreme. 818-763-2304
- L.R. guit avail to join pwr metal band. Intl Metallica, Anthrax, old Ozzy, Megadeth. No flakes, pls. Brian, 818-509-1351
- Ld guit gun for hire. Recrdng or perfrmng Darryl, 310-692-4384
- Ld guit/sngwrtr w/pro equip & image, sks cmrc'l metal band w/abl inst or mgmt. Styles of Firehouse, White Lion, Johnny, 818-762-8661
- Melcd, crntng, aggrsv, gear, lks, impsp, dedictn, sks aggrsv, adventurous, sng onem'd band. Kings X, S Garden, Lynch Mob. Scott, 818-766-4180
- Pro guit & bs p/yr lkg to put the next grt cmrc'l metal band together. Have atty & labl instnt. Image import, tinta must. Intl Lynch Mob, Dokken, Whitesnake. Not flakes. J.R., 213-864-7567
- Pro guit avail for compl cmrc'l, totally mercenary, fanically bckd fashionably dark undergrnd sit. Actually not intrsd in souilly intense bands w/integnty. Lawrence, 818-559-3339
- Pro guit p/yr, emphasis blues, jazz, pop & cntry, for club wrk, cs's & session wrk. Grt gear. No flakes. Drake, 818-366-6704
- Pro ld guit w/aggrsv. Euro, HR/HR style avail for pro band Intl M.Schenker, G.Moore, Brian, 818-762-5445
- R&R guit p/yr avail w/image, equip, trnsps. Intl include NY Dolls, Stones, Jimmy Page, Johnny Thunders, Robert, 213-387-1737
- Sklnny, t'attooed, black hr guit. Intl Crue, LA Guns, Primus same. Occa. Have exp, Intl, equip. No Nirvana, sks same or melcd rock. Bo, 714-827-4550
- Terry Herber, Christian guit, sks other musicians for possible jam sessions or wrk. Terry Herber, PO Box 314, San Gabriel CA 91778-0314
- Tintd guit sks to J/F hrd edged, altriv rock band. Very unq. Intl Peppers, Jane's, Primus, etc. Andrew, 213-933-4391
- Versil pro avail for pro sits. Appears in Guitar World & Guitar Player mags. 818-705-4729
- World class guit avail for pro sit. Intl Hendrix, S.R. Vaughn, E.V.H., Richie Blackmoor. Srs only. No drugs. Scott, 213-654-2610
- You're an artist. I'm an artist. Let's be smart about this. Join forces, form band. Publish w/wrir, sngtr, musicn, highly pro. Squeeze, Cars, REM. 310-312-1874

## 9. GUITARISTS WANTED

- #1 exp ld voc sks xplosv guit J/F melcd, cmrc'l mainstream HR band. Brother signed maj labl. Have lks, big hooks, industry shows's. Tommy, 310-836-3713

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•1 **guit** for alt/mv, psych/c, groove band w/rough edged. REM mts Doors mts S.Pumpkins. Have mgmt & grt bookings. Be ambitious. gd att. 818-506-8711

•2nd **guit** wid to write. 50/50 lbs. bckup vocs. for estab band. Greg. 818-344-3553

•2nd **L/R** guit ndd for melodic HR band w/grt snags. Exp pro w/rock image & bckup vocs. Tom. 310-285-9636

•2nd **slide** guit plyr ndd for starguit, bluesy, HR band w/gd snags & demo. Ready to shop. 310-514-4481

•90's **rock** band sks lgt. Bluesy rock, mgmt labl instr. lockout. Vocs a must, rhythm import as id. Groove is the key. 818-503-5750

•A&I **1d** guit ndd for 2 guit HR band. Lng hr. 6 ft or less. 26 or less. vocs, big intris. no BS. Twist of Fate. Nicky. 310-374-3919

•About to explode, where's my guit w/ my fire. Nd young, crazy, emotional, willing & able to play any style for rock band. Mike. 213-461-7231

•Acous guit w/pro att wid to bckup fem singr/sngwrtr w/ snags & publishing intris. New folk/pop materi ie Brickell, REM. 818-760-3530

•Acous/elec, versit & imaginativ guit wid for band forming now. No metal. 310-289-0108

•Aggrsv R&R guit wid. Winston. 213-850-1290

•Aggrsv, creatv guit plyr w/big sound wid for alt/mv proj. Infi Wire. Flash Eaters & Buzzcocks. 213-467-7761. 310-822-0860

•Band commtd to bring next big thing sks guit w/d diversity to create mood. Fem fronted, no BS, it's do or die. Zep, Love/Bone. 310-478-0543

•CARBON 14 sks dark, post punk guit. Infi Joy Div, Killing Joke, Sisters. Pro att & equip. We have rehrsl spc. Snags, press. Rick. 213-461-9522; Todd. 818-249-3928

•CHILLI style guit wid for funk, alt/mv, orig band. Groove & bckng vocs abt a must. Robert or Greg. 310-452-1003

•Creatv 1d guit w/gd snags of humor for estab, responsbl, commtd, alt/mv band. Vocs a + Infi X, So Distortion, mostly ourselves. Free rehrsl. 310-306-9433

•DENIM & LEATHER sks guit/drtr team. Auditing now. 818-982-4842

•Elec/acous, L/R guit ndd for hrd edged, alt/mv, rock proj w/majlabl instr & showcs booked Arthur. 310-834-1858

•Euro edged style band sks guit who can sing harmonies, age 21-27, no more than 6 ft tall, 175 lbs, blk, plyr, perfrm a must. David. 310-379-9813

•Exp keybdst/voc/saxophonist/sngwrtr sks guit of similar style to collab, form band. No rap, metal, ait, no ltnis or amateurs, pls. Mike. 310-477-9078

•Fem guit team to join fem R&R voc, bs team worigs. Sngwrtr abt a must. Must have tape. Chris. 818-506-1485

•Fem guit to join fem R&R voc, bs team worigs. Sngwrtr abt a must. Must have tape. Shannon. 818-508-6759

•Fem rhythm guit ndd to compl alt/mv band w/dark, driving sound. Creativity & pro an absolute must. Cindy. 818-764-8239

•Fem singr/lyricst sks guit. Let's collab on snags & form killer HR band. Infi Scorpis, Boston, Foreigner, Aero. 714-761-1035

•Fem voc w/elecric rock band sks melodic guit for gigs & recrdng. 310-973-7212

•Glam guit wid. Straight dyed black hr, cool gear, thin, hairspray, makeup, hvy sound. Don't waste our time. Steve. 213-874-8719

•Guit ndd for wrkg T40, dance/rock band w/mgmt & ongoing orig proj. Some voc abt a must. Road wrk. Bob. 818-980-0337

•Guit ndd to compl unia, hrd edged band. Must be groove orientd & like distortion. Infi Pixies, Hendrix. Rehrs in Hillwyd area. 310-540-6556

•Guit plyr ndd, AC/DC thru Leppard. Demo req'd, pro att, equip, exp. No overweights or drug users. 818-988-1571

•Guit plyr w/vocs wid for estab alt/mv pop band. Immed recrdng & showcs. Infi Elton John to Pearl Jam, Jim. 818-506-6946; Chris. 213-954-9385

•Guit wid by rock band that incorporates rap into the sound. No bands to compare. Pis lv msg. 310-402-2261

•Guit wid for alt/mv band w/some punk roots w/whot fem vocs. Infi Bad Religion, Ramones & Pistols. Must have demo tape & trnsp. Terry. 213-285-3128

•Guit wid for fem fronted 4 pc alt/mv rock band, ages 18-23. Infi Peter Buck, Texas, Sundays, Cowboy Junkies. Josh. 213-581-6987

•Guit wid for HM/HR proj. Will be plyng org materi. Must have HM image. Chris. 310-274-3730

•Guit wid for rock band w/some punk roots w/whot fem voc. Infi So Distortion, Ramones & Pistols. Must have demo tape & trnsp. Terry. 213-285-3128

•Guit wid to compl orig trp. L/R w/vocs a must w/own equip & trnsp. Dale. 213-939-6937

•Guit wid. Infi Motown, James Honeyman Scott, Andy Summers, Jamie Orm. for band w/24 lrk studio & lunes. Jim. 818-716-0104; Chris. 805-255-3640

•Guit sngwrtr wid by voc to form blues/rock/cntry grp. Must sing & write music. Infi B. Rail, Clapton, Aretha, Kyle. 310-822-9497

•HELL ON EARTH sks hvy, dark, pro plyr. Must lk gd & sound even better. Infi Danzig, Tool & hvy Zep. 213-666-9365

•Hl energy guit man wid. Artistic, melodic plyr w/gd snags of humor for innovativ, alt/mv band. Don't care about hr. Joe. 818-776-8820

•Ld guit for orig lyrics, sng orientd metal band w/vision, dedicin & soul. Must ply from the heart. No drugs or egos. Franz. 818-989-4847

•Guit sngwrtr wid by voc to form blues/rock/cntry grp. Infi CSNY, Beatles, Byrds. Vocs a big +. Under 30 only, pls. Rob. 310-497-7901

•Ld guit or bst wid to compl aggrsv, alt/mv act. Have Bnshl mgmt. Must be able to sing bckup John. 310-657-4095

•Ld guit w/strng bckgrnd vocs for acous/elec rock band. Infi Beatles, Crowded House, Chris Isaac. Have studio & rehrsl spc. Jim. 213-857-1898

•Ld guit wid by keybdst w/studio for recrdng proj. Must be trnd, versit, tastit & dependbl. Hl energy rock. Kurt. 818-780-1846

•Ld guit wid for pop, soul, funk, hippy, groove, groovy band w/mgmt. Ages 21-25. Infi Brckell, Hendrix, Brand New Heavies. Pros only. 310-285-9398

•Lkg for aggrsv, striking guit plyr to add to alt/mv rock band. Must be creatv & dedicin. Julian. 818-764-8239

•MAJOR R&GERS sks ldt guit monster. Aggrsv, technical, melodic, bluesy HR. Must sing, write, have gear & trnsp. Successf minded pros only. Mark or Ted. 818-894-6469

•Mellow plyr wid. Gd soloist, gd listner, able to read charts by singing bst for club wrk as duo. Gd org ballads, blues, M.D., 818-906-0255

•Sherby C. Atlantic sngtr for rock guit now. Alt/mv pop + rock proj. Labl instr 310-399-6184

•Signed alt/mv act ready to tour in May neds very versit guit in vein of Jane's, Animal. Call for audtin info. 310-821-5761

•Soulfl, Stones stylt guit wid for orig alt/mv band. 310-821-7896

•Srs band w/majlabl & top mgmt intrst lkg for strong 2nd guit for proj w/1st class, ready to go pop/rock demo. 818-981-2670

•Strong singing, sngwrtr/guit w/sns of irony & humor sought by same for wring & perfrmng Jojo. 310-397-2816

•Voc/lyricst hungry for proj. Infi Doors, Idol, myself. Paul. 213-666-3949

•Westside rhythm section, Guit, 2d-27. U2, Fxx, INXS, Simple Minds. Cliff. 310-473-4227

•Wtd, HM guit w/orig style, dedicin, trnsp & equip. Infi Skid, Cult, Pussycat, Gus. 818-962-1824

•Wtd, strictly rhythm guit, keys a + image. trnsp & gd equip for pro HR band. Jim or Pete. 213-462-2691

•25, groove, lks, vocs, snags, dedicin, trnsp. San Fern Val only. No stupid names, no glam. Pro sits only. Thin Lizzy, Kix groove, Sambora harmony. 805-287-0119

•Big bs, big vocs, big sound, big style. Charles. 213-957-2457

•Bs plyr & drmr w/grt image & gd sngwrtr abt lkg to J/F cmrd HR band. 818-783-7646; 818-885-1572

•Bs plyr avail for recrdng, gigs, fill ins, tours, w/vocs & even a drmr if req'd. Keith. 213-957-2778; beeper #310-523-6982

•Bs plyr avail for studio wrk & showcsng. Cntry, cntry/rock, alt/mv rock, rockably. Call for credits. Richard. 213-956-1425

•Bs plyr avail for weekend T40 clubs & csls. No orgs, pls. Have gd att, equip & trnsp, also a bckgrnd voc. Marvin. 818-765-4905

•Bs plyr avail. 13 yrs exp, avail for recrdng, tours, live sits. All styles plyr. Srs inquires only. Rene. 818-507-0487

•Bs plyr wts to form new band. Have equip & snags. Stan. 310-798-8915

•Bs plyr/percussnnt lkg for other srs musicians for collab on orig, alt/mv materi. No glam, pls. 25+. Lv msg & number. 213-285-8236

•Bst avail for any paying sit. Studio or live, bckng vocs. T40, jazz, rock, R&B. Graham. 818-901-9797

•Bst skg metal band in vein of Love/Hate, Skid, Tango. Have killer image, equip & chops. Chris. 213-876-7172

•Bst skg progrsv HR/HM band w/ emphasis on all around sound. Infi Fates, O'Ryche, Rush, Yes. Pro att imp. Paul. 714-894-1091

•Bst sks all male, HM/HR lineup. Have snags to wrk on demo. Tintid, dedicin, image req'd. Ready to shop & rock the town. Roxanne. 213-874-5704

•Bst sks HM/HR boy band. I have snags to wrk on demo. Deadly, dedicin & gd image only. Roxanne. 213-874-5704

•Bst w/groove. Intrist n funk, reggae, blues, rock sits. Tom. 818-797-8471

•Bst, mid 20's, lkg for wrking sit. 10 yrs exp. Fretted, fretless, vocs, read, Rich. 818-967-9240

•Bst, plys all style, profs jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-286-5918

•Bst/lyricst wnts your music. I have words & vision. All instrmnts, races, sexes. Dick Grove grad. Love Rush, Lon Anderson, Prince, Mitch. 310-396-1394

## 10. BASSISTS AVAILABLE

•13 yrs exp. studio veteran. lkg for estab grp for demos, live sits, tours. Rene. 818-507-0467

•20 yrs exp. Live in beach area. Current sub for Hammerhead Blue Band out of Newport Bch. All styles. Lkg for F/T wrking sit. Charlie Dale. 714-646-3780

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., APR. 29, 12 NOON

• **Exp bst skg estab & exp altirnv style band**, Hilywd area. Kent, 213-953-1798  
 • **Former Hole bst skg estab band or musicians to collab** with Dynamics. Mananne Faithful & Sabbath Intl. Jill, 213-933-4915  
 • **Hi tech bst & keybdst team skg intellgnt, business orientd** members for progrrv rock band Intl Rush, Kansas, Dream Theater 818-785-8069  
 • **Key bs byvbrds in blues & R&B styles**, avail for enjoyable, paid sats. Ronnie, 213-876-3820  
 • **Reliable bs plyr** avail for blues, jazz, funk, Latin. Fretless & fretted. Pro exp, reads music. Bal, 818-366-6990  
 • **Rhythm Doctors**, bs & drms, avail for gigs & session wrk. Very tight, very pro. Robert, 818-792-8954  
 • **Sings id sks collab for band** Your songs & mine. Must have grt ears. Squeeze, Cars, REM. Jeff, 310-312-1874  
 • **Solid bs lyr from E Cst sks progrrv metal band GNR**, etc. Hilywd area, no trnspo. Ruik, 213-463-7530  
 • **Verstl, exp musicl bst**, fretted, fretless & upright, avail for any style studio, cslor ? grrg Prodr references. Chris, 818-889-7704  
 • **Young bs plyr avail w short hr**. LKgr for prob band wimgmt or tabl instr. Pro's only. LKgr for something fresh & w edge. Brian, 818-599-2510

## 10. BASSISTS WANTED

• **1 tall lanky bs plyr wtd for HR proj w xlnt matrl**. Pls have exp & trnspo. 818-347-3116  
 • **90's rock band sks bst**. Must have strong bckng voics. abll to ply hvy funk to straight up rock. Must bring something to the party. 818-503-5750  
 • **A #1** I know the LA scene is dead, but we are for real. O'Rychants Skid. Pls have a personality. Chris, 213-876-0656. Gavin, 818-244-6737  
 • **A1 pro bst wtd for ready to showcs band**. Must sing, gd lks, age 18-28. We have mgmt, hit snigs. Intl early Police, Squeeze. Robert, 310-825-5663  
 • **All orig band lkg for verstl bs plyr**. Styles include jazz, funk, world beat & rock. Trnspo & pro att req'd. Nicholas, 310-821-4058  
 • **Altirnv band w maj labl instr sks strong bs plyr w image & gd equip**. Mark, 213-462-8618  
 • **Altirnv bs plyr** 28-35, grt sound & timing a must. Intl U2, Simple Minds, Pretenders, to gg & showcs. Robert, 213-874-7966  
 • **Altirnv rock band ala Smitheereens**. U2. Dramarama. w mgmt, sks bst w pro chops, att & gear. 818-884-2277, 818-884-3994

• **Altirnv, mainstream crossover band lkg for energetic**, pwrfl, innovatv, aggrsv, org & dedictd bs plyr. Jane's, Cure, Stones, Bowie, etc. Charlie, 213-746-9144, Dave, 213-849-9784  
 • **Altirnv, mtd pop band nds bs plyr**. Intl Blonde, Siouxsie, New Order. Teresa, 213-935-0891  
 • **Ambitious bst wtd for pop rock grpbckng male solo artist** ala Lennon, McCartney, Elton, w finished album, tour possibilities & much more. 213-469-8836  
 • **Are you hot enough to headline the Whisky or Roxy?** Can you learn a set in 2 weeks? Grt groove lks. Jovi, Winger, Paul. 213-467-5413  
 • **Audtins for bst for altirnv, folk, rock band**. 818-842-5563, 818-787-7089  
 • **BABY INSANE** sks god of thunder to compl. Jazz drinking bar bawling band for 90's. Oh yeah, being able to play would help. Joe, 818-904-0931  
 • **Big beat feel rock band sks star plyr**. Jazz funk bckngmd lng hr image. J P Jones, Flea. 213-257-4251  
 • **BLACK CACTUS STAMPEDE** audtins bs plyrs. Roots R&B nds to jam. Exp only. Isaac, 213-654-7850  
 • **BOB MARSE BAND** nds aggrsv bst for org wtr pop trio. Hall voics, half instrmntl. Intl Colour, the Experience. Must be exp, ages 22-28. Bob, 818-566-9985  
 • **BS & drmr wtd for blues/rock band trying to find our style** for out lime. 213-385-6051  
 • **BS plyr w voc abll wtd for band**. Intl Love, the Move, Beatles. Dennis, 310-390-8838, Jonathan, 818-355-8617  
 • **BS plyr wtd by exp gut plyr for jamming & recrdng**. Creatv, solid chops. Positive all. Intl Cream, Hendrix, Springstein blues, classic rock, altirnv. Dean, 310-823-6786  
 • **BS plyr wtd for band**. Intl Sting, REM, Henley. Rehrrs 1-10 week, gn 1 or 2 times per month. Tom, 310-394-4890  
 • **BS plyr wtd for hi energy HR band**. 22 & under. No drugs. Braden, 818-549-0749  
 • **BS plyr wtd for hvy HR band**. Will be plyng orig matrl. Chris, 310-71-3730  
 • **BS plyr wtd for U2**. Sting. Simple Minds. Mark Martinez, 310-699-8028  
 • **BS plyr wtd for wcked polished pop funk**. R&B band. Under 25. Maj labl mgmt instr. Bootsy/ingers mis a Mark King thump. 818-546-3844  
 • **BS plyr wtd into rock, jazz, blues & funk**. To work wrkng sit. Gary, 310-452-7285  
 • **BS plyrs have the Spinal Tap curse** with us. I wonder if the doors & Jane's had this problem? GUTTERSLOTS, 310-836-0016  
 • **Bst for lounge/lunk band**. Solid plyr w gd pocket/sensibility. Org ideas welcome. Intl Massive Attack, James Jamerson, Raymond Chandler. Ferns encouraged. Rick, 213-664-7563  
 • **Bst nnd for altirnv band w nearly finished EP**. Intl Cure, Mission, Genesis. Floyd. Must be dependbl & dedictd. Robin, 818-343-0231  
 • **Bst nnd for uniq HR band**. Own studio, snigs, lks, pro. Zep Aero, Nirvana, Jane's. 213-285-5548

• **Bst nnd to join org, acous/elec folk/rock band**. Intl CSNY, Beatles, Byrds. Voccs a big +. Under 30 only. pls. Rob, 310-497-7901  
 • **Bst plyr nnd to compl new band w/rfm singer**. Intl Dio, Richie Blackmore, Ian Gillan. 213-275-8007  
 • **Bst sought by eccentric, socially conscious band**. Intl Floyd, Doors, Velvet Undergrnd. 213-469-8584  
 • **Bst w voics wtd for rocking, Western beat band**. Kevin, 818-560-1122  
 • **Bst w voics, equip, trnspo to join verstl, wrkg, blues/soul/R&B show band**. Multinstrmtist a +. D J, 818-764-1906  
 • **Bst wtd by 2 gut & drms for K A HR proj**. Must have Intl image, equip, trnspo. Intl Skid, Alice Chains, Bullet Boys. 818-781-1844  
 • **Bst wtd by exp gut for jamming, soc collab**. Creatv, solid, gd chops. Altirnv, aggrsv, classic R&R, blues, positive att. Dean, 310-823-6786  
 • **Bst wtd by gut & drmr for band w unusual rock & funk overtones**, 18-22. Do. 310-472-4624  
 • **Bst wtd for aggrsv, hi energy, HR band**. Groove orientd. No drugs. 818-243-3020  
 • **Bst wtd for blues, blues rock, cover, org grp**. Pro's only. Michael, 818-994-8113  
 • **Bst wtd for creative, org, altirnv hrd edged band**. Intl old Bowie, 90's Nails, Sabbath, No Nukes, posers or ego. Joe, 818-342-9118. Ben, 310-659-8686  
 • **Bst wtd for eclectic orgs**. No Nukes, Admiration, ml imitation of Beatles. Velvets, Talking Heads, Pixies. 24-28 y/o desired. Steve, 213-467-6679  
 • **Bst wtd for electric, lunky, jazzy, pop proj w grt snigs & indie releases**. Pls, no money hungry egomaniacs. 818-907-0401  
 • **Bst wtd for forming cmrl rock band**. Voccs a +. Gd equip & image. Trnspo. Dokken, Flatt, Ozzy, Stewart, 818-886-4696  
 • **Bst wtd for pro HR band w lockout ala N Sx**. Michael Anthony. Pro gear, job, car a must. 818-904-0931  
 • **Bst wtd for So Bay HR band to compl studio proj** & showcs. Jim, 310-799-5006  
 • **Bst wtd to compl HR trio**. Must have equip, trnspo, lng hr image & be dedictd. Srs only. Bari, 818-709-5046  
 • **Bst wtd to compl wtd estab LA based, 2 gut band**. Lovingfast. Over 25. No mcl. 30 tourists. Altirnv. Crows, Pumpkins. 313-664-1251  
 • **Bst wtd to expand altirnv blues trio to combo**. \*Must be energetic, solid team plyr w gd equ. Bckng voics +. Intl Replacement's. Clash. Blues. Carlton. 213-962-1472  
 • **Bst wtd to compl wtd, estab LA based, 2 gut band**. Practice in Lincoln Hts. Richard. 213-222-0585  
 • **Bst wtd to join gut, singer & drmr for org rock R&B progrrv matrl**. Lawrence. 310-276-2201  
 • **Bst wtd w voics**. Cmpl band. No metal. Ready to wrk. Have studio, gigs, circut opportunity. No newcomers. Moving fast. altirnv rock. 213-661-3888  
 • **Bst wtd 18-24, to form band w voc & gut**. No glam. Hilywd speedneez. just feeling, style & grooveability. Ward. Bonus, 213-876-3034  
 • **Bst wtd, J P Jones, Tom Hamilton type**. Immed gigs, pro sit. Pro's only. Jim, 213-651-7509  
 • **Bst, gut & drmr wtd for LA based band**. Blues rock. 213-960-5652  
 • **Burning 5 strng lngqr style bs plyr nnd for mtd HR band w 2 gut**. Rock image & pro a must. Tom, 310-285-9636  
 • **Can you play bs? Do you have equip? Can you get to practice gigs? Do you dig HR blues?** Mick, 213-462-7647  
 • **Christian metal band w labl sks same in bst**. Must have image, lks, gear & be born again. Intl Yngwie. Phil, 818-3C8-0894  
 • **Classic bst wtd**. Zep thru Jane's, J P Jones, Tom Hamilton. Pro sit, image, att a must. 213-651-7569

• **Ob lbs no rring drmr w/gm meter**. Isthis possible r or HR blues & acous band. Jim or Pete. 213-462-2681  
 • **Dream band sks dream bs plyr**. Inspired pro only. Rock, funk, blues, soul, jazz. 213-463-4121; 213-957-2650  
 • **Dynamically aggrsv, soulful band sks bs plyr into groove**, phrasing & unlimited self expression. Bobby or Charles, 213-666-4535  
 • **Estab HR band sks hi energy bst**. Killer chops, writing abll. We are currently plyr all maj venues. Private studio, recently demo. Pete, 213-281-9959  
 • **Forget LA, forget Seattle, forget lunk rock**. Forget metal. Remember Mink DeVille, Neil Young, grt snigs & true style? Follow your heart. Band forming now. Palrick, 818-766-5502  
 • **Funky black bst wtd for roots lunk band**. Must have seriously funky chops. Sheldon, 213-483-7148  
 • **Fusion, modern jazz bs plyr nnd for orig proj**. Intl Holdsworth, Tull. Tech. Must have exp w odd meter pol/rhythm & modern harmony. 818-705-4729  
 • **Gut & drmr sks exp bst for dramatic, hi pwr rock act**. LKgr for solid plyr w creatv presnc. Call after 5 pm. 213-661-1540  
 • **Gut & drmr sks bst for HR band**. Image. Trnspo, voc & equip a must. Have xlnl snigs. financial bckng & mgmt. Bob, 818-445-2129, Mike, 818-358-5244  
 • **Gut lkg for bst to form HR & soul rock band**. Kevin, 23-664-8331  
 • **Gut plyr formng classic, K/A, cmrlc HR proj**. Have Intl snqwrting abll. VH mts Zep, just nnd the right guys. Mike, 310-541-2263  
 • **Gut team lkg for bst to compl O Ryché type band**. Brett, 213-652-7106  
 • **Hi energy, 90's groove rock band skg m's ng lunk**. Bs plyr req'd urgently. Labl instr, killer gut, groove bs, acid drms strong nclodies. David, 213-848-9784  
 • **HR band sks bs plyr w drive, stahility & chops**. No sleaze, glam or wannabes. 818-569-3022  
 • **Jazz jam**. Sal. altirnv, sks jazz bs plyr. 310-559-4616  
 • **King Crimson fanatic wtd by estab band w their fingers in the proverbial pie**. Prel voc abll & pro gear only. HORRIBLE CURTAIN Mike, 818-247-7134. John, 213-462-5895  
 • **LA's Top drawing org R&B act w grt following**. sks super lunky bs plyr who can cat key bs. Bubbyface, Luther. Director. Steve, 818-344-3816  
 • **LOCAL HEROES** is now holding audtins for bst w lks & team plyr att. Grt sit. 213-900-1070  
 • **Low slng bs plyr wtd for street level R&R band**. Must groove. Voccs a +. Michael, 310-659-7389  
 • **Mel, where are you? Bst nnd for tribute to Grand Funk Railroad**. Can you ply foot stomping music? AMERICAN BAND, 818-763-8669  
 • **Modern rock band w org matrl sks creatv, dedictd bst**. I have gd, recrdng lockout Intl U2, Rush. M Oil. Call us. 818-997-8751  
 • **Mt bs wtd to ply the hvy foundation of a groovy hrd core**. Mt. It band. Do the job, no fretted jmt. Slayer, Painters. Da J, 23-463-7346  
 • **Nd bs plyr**. Altirnv indie, cool English style. Dedictd, org band. No LA types. pls, Jay, 213-969-0205  
 • **Nd hi energy rock bs plyr**. Pro minded in Van Nuys area. 818-295-2955, 818-786-8793  
 • **Nd bs plyr for classic rock band**. No 818 area codes. Ply 2 times per month. Must have exp, sing id & bckups. RaLeone. 310-495-4509  
 • **ONLY THE BRAV'L**. American Indian band, sks Indian bst. 213-257-7690  
 • **Pro bst wtd**. Wymun. Jones, Hamilton, McKegan, Immed gigs access to anything in town. We are the next Iran out. Mick, 310-854-1864

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•Pro groove bs plyr w/mtg, chops & able to sing w/d for cmrcl, progrsv rock w/att, labl intrst, mgmt intrst. Grt sngs, grt harmony iks. 818-765-4684

•Pro groove bs plyr w/d for band w/att, labl, mgmt intrst. Styles like Yes, Journey, Foreigner, Slyx, Grt sngs, grt harmony, must be able to sing well. 818-765-4684

•Pwrtl & versl bst & drrm ndd for recrdng proj, hvy, orig. Tom, 213-937-2052

•RAW HEIDI sks fearless, anemic fem bst inspired by Alice/Chains, Killing Joke, Cult. All ages & styles considered. Loud, dynamic rock. 818-377-8951

•SHAMELESS, melder rock band w/progrsv rock twist, sks bs plyr. Aero, Whitesnake mts Yes, Rush. Lng hr & vocs a must. Pays \$80/weeky, 310-376-6238

•Sherby C. Atlantic srching for rock bst now. Altrntv pop + rock proj. Labl intrst. 310-399-6184

•Singer & guit forming HR band. Lkg for bst between 18-25. Infr Zep, GNR, Skid Allister. 818-506-4621

•Sngsr/sngwrtr/guit sks bst Infr Thompson, Robertson, Cooder. Larry. 310-398-1905

•Skg bst to round out rock band. Hr & harmony a must. No fat, old men. Tim, 818-985-0917

•Sleazy street band sks bst. If you have lng, black or bleached hr, skinny, tntd, Infr Crue, LA Guns, call to K/A. Bo, 714-827-4550

•SOLID LOVE FAMILY. R&B band, is lkg for bs plyr for concerts & special proj. Andra, 213-511-0880

•Soull, Stones style bst w/d for org altrntv band. 310-821-7895

•Srs bs plyr w/d for bluesy rock band. Infr U2, Crowes, Zep. Must have equip & dedcn. We have rehrl spc, orig sngs. Tommy of Rich, 818-766-7976

•Srs bs plyr w/d for creatv, orig grp. Must be tntd, versl & young. Infr Beatles, Floyd, U2, VH, No metal. We also have industry contacts, 213-465-0030, 213-589-7998

•Star quality bst ndd for the next platinum rock act to take over the world. Incredibl iks, lng straight hr & abll a must. 818-981-8491

•Strong singng, sngwrtr/bstw/sns of irony & humor sought by guit for wrting & performng Jojo, 310-397-2816

•Sleazy street band sks bst. If you have lng, black or bleached hr, skinny, tntd, Infr Crue, LA Guns, call to K/A. Bo, 714-827-4550

•SOLID LOVE FAMILY. R&B band, is lkg for bs plyr for concerts & special proj. Andra, 213-511-0880

•Soull, Stones style bst w/d for org altrntv band. 310-821-7895

•Srs bs plyr w/d for bluesy rock band. Infr U2, Crowes, Zep. Must have equip & dedcn. We have rehrl spc, orig sngs. Tommy of Rich, 818-766-7976

•Srs bs plyr w/d for creatv, orig grp. Must be tntd, versl & young. Infr Beatles, Floyd, U2, VH, No metal. We also have industry contacts, 213-465-0030, 213-589-7998

•Star quality bst ndd for the next platinum rock act to take over the world. Incredibl iks, lng straight hr & abll a must. 818-981-8491

•Strong singng, sngwrtr/bstw/sns of irony & humor sought by guit for wrting & performng Jojo, 310-397-2816

•THE BARNBURNERS nd a rhythm section that kicks & swings. We sound like the name. Must sing. Have plenty of shows. Replcmnts. Kentucky Headhunters, Johnny Cash, Gordon, 310-205-0816

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•Tntd guit sks funky plyr ala Flea to form intense, hrd edged, altrntv rock band. Andrew, 213-933-4391

•Top So Bay band w/bking & labl intrst sks bs plyr. No airheads, no att's. 310-316-0808

•Tradit'l happy backbone, Zep, Aero, Nirvana, GNR. Image, brain & balls. Jim, 213-851-7569

•Ultimate band of 90s sks hvy groove, solid, creatv bs plyr. Infr Zep, James Brown, Love Bone & 70s music. Kevin, 213-467-3375

•Very orig, aggrsv, altrntv band sks tntd bs plyr who can rock w/retremous vision & dedcn. Lvg msq. 213-655-7848

•Wtd, bs plyr for orig rock band, formerly Big Willie, Infr Adams, Bad Co, Clapton, No metalheads. Dan, 818-785-5814

## 11. KEYBOARDISTS AVAILABLE

•Blues, R&B keys & keys avail for csts or fill ins. Ronnie, 213-876-9820

•Creatv band w/d by keybdst. Infr Eno, Hex, Blue Nile, 4 AD. Estab only. No pop or blues. Ken, 818-352-9728

•Exp keybdst/voc/saxophonist/sngwrtr sks band that nds direction but has tnt. No rap, metal, alt, no tntis or amateurs, pls Mike, 310-477-9078

•Hi tech keybdst & bst learn sk intellngt business orient members for progrsv rock grp. Infr Rush, Kansas, Dream Theater 818-785-8069

•Hot keybst w/Midi equip avail for all demo for all styles. Monster chops & solos. Call for sample. Chris, 213-756-3073

•Keybdst avail. Studio, live, tours, internat'l exp, vocs, any styles. Bert, 213-957-2778

•Keybdst plyr for detnes, studowrk. Quick learner, cheaper than most. R&R, pop, blues, etc. Nick, 310-420-7217

•Keybdst plyr w/seqncng abil lkg for wrkg sit. T40, jazz, Brazilian, Latin, reggae styles Ron, 714-945-5941

•Pro keybdst skg wrkg sfts. Full Midi, sampling, Leslie spkr, sint vocs, all styles, grt ear, clubs, studio, csts, pros only, pls 310-399-3800

•Pro keybdst/sngwrtr avail for session, seqncng, arrangng, motion pictures. Emphasis on R&B, pop, rock, dance, classc. Pro gear w/studio access. Bob, 714-542-2010

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## 11. KEYBOARDISTS WANTED

•90's rock band sks keybdst w/grt bking vocs. Team plyr w/grt sounds. You must bring something to the party. 818-503-5750

•A textural keybdst w/d for showcs's. Infr Idol, Stevens, Cult. U2. Very minimal parts, must have sampler for vocs. 818-994-9485

•Altrntv band w/maj labl intrst sks strong keybdst plyr w/ imge & gd equip. Mark, 213-462-8618

•Altrntv, melcd pop band nds keybdst plyr Infr Blondie, Siouxsie, New Order. Teresa, 213-935-0891

•Anybody know where I can find Ray Manzarek's mutant clone I'm going down to Tangy town. Poet/voc/sngwrtr. Mike, 213-461-7231

•Fem keybdst w/d by fem band w/altrntv, atmospnc sound. Guit or other instrmt a +, vocs a big + Grt sngs, sngwrting welcome. 310-278-6436

•Fem sngwrtr/wrtr, passionat vocs sks keybdst/compr. My mystic, metaphoric poetry to your music. Let's collab & form rock band. 714-761-1035

•Forget LA, forget Seattle, forget funk rock forget metal. Remember Mink Deville, Neil Young, grt sngs & true style? Follow your heart. Band forming now. Patrick, 818-766-5502

•Gd keybdst/piano plyr w/d, gd muscnship a must! New altrntv band. 310-289-0108

•Keybdst w/d to join guit, dmr & sngwr for orig rock R&B, progsv matrl. Have rehrl spc. Laurence, 310-276-2201

•HIP hop metal band nds keybdst to join immed. We have have full keybd setup, 8 trk Vermon rehrl studio, ggs, grt sngs. Sam, 818-457-8447

•Keil Raven sks lem keybdst w/sampler. Bking vocs a must. MTV iks req'd. Pro sit, loung involved 213-962-7995

•Keybdst ndd for wrkg T40, dance/rock band w/mgmt & ongng orig proj. Some voc abil a must. Road wrk. Bob, 818-980-0337

•Keybdst w/d for band negotiatng majgmt & pubshng deal. Cmrcl melcd HR. Dokken, TNT, Rising Force. Must have demo & lng hr. 818-980-2472

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•Keybdst w/d for hi energy dance/rock band. Missing Person, Jane Child, Dead/Alive. Must have equip, sngwrting, seqncng abil. Rob, 213-876-2294

•Keybdst/sngwrtr w/d by voc to form blues/rock/cntry grp. Must sing & wrte music. Infr B. Raffi, Clapton, Aretha, Kyle, 310-822-9497

•LA's top drawing orig R&B act w/grt following sks super funky multikeybdst w/all the srs sounds. Babyface, Luther direction. Stevie, 818-344-3816

•MF keybdst w/d for org music band w/some restyled covers. Melcd pop, rock, jazz, R&B. Versl & tntd, synth & piano. Zada, 213-467-2646

•Male sngsr/sngwrtr/arrngwr w/studio, finished R&B contract, sks only R&B keybdst/arrngwr to collab for pro demos. Infr Babyface & Stevie Wonder. Jim, 213-851-5062

•SOLID LOVE FAMILY. R&B band, is lkg for keybdst plyr for concerts & special proj. Andra, 213-751-0880

•Srs band w/maj labl & top mgmt intrst lkg for strong keybdst for proj w/st class. ready to go demo. Pop-rock. 818-981-2670

•Voclyricst hungry for proj. Infr Doors, Idol, myself. Paul, 213-666-3949

•Wtd, keybdst for soull rock band. Vocs. Anthony, 818-347-2523

## 12. VOCALISTS AVAILABLE

•#1 Id singer, J/F melcd, cmrcl, mainstream HR band. Brother signed maj labl. Have iks, big hooks, industry showcs's. Aero, VH, Crowes, Zep, Tommy, 310-838-3713

•24 y/o black fem singlyricst nds top, well connected pro for demo. No romance, no favors, just business. Srs people only. Tamiko, 213-751-8420

•2nd tenor to bass for cmrcl rock/pop. Pubshng wrtr, grt energy, also plys keys + rhythm guit. Jeff, 313-312-1874

•Aggrsv fem voc avail. Specialties hvy altrntv/HR & blues. Exp. iks, charisma for pro sit & band that's ready to g/wrrecd. 310-288-6599

•Aggrsv voc, waist length hr, demo. Bullet Boys mts Tango, Faith. Pros only. Monster groove, maj hr a must. Mtd to late 20's Kevin, 818-987-4156

•All I want is a real band to cover a Rolling Stone, party money, a car, 5 albums, Christina Applegate & a trip to Paris. Michael, 213-461-7231

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**INDUSTRY SHOWCASES FOR OUR STUDENTS**  
**Next Show - May 17th**

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., APR. 29, 12 NOON

• **Attractiv fem voc avail for recrdng & demo wrk.** Many styles exp. reliable & reasonable. Lynda, 805-654-8450

• **Avail, xint singer w/strong rock & blues infl, gd health & morals, drug free.** William Sweet, 310-417-4951

• **Baritone voc lkg for R&B band.** Sean, 213-753-9160

• **Exp lkd voc/keybdst/saxophonist sngwrtr sks band that nds direction but has infl.** No rap, metal, alt, no ltrms or amateurs, pls. Mike, 310-477-9078

• **Fem snglr/sngwrtr lkg for mystic, spiritual, R&B band.** Infl U2, Altered State, Julie, 818 893 3009

• **Fem snglr/sngwrtr w/sngs & publishing intrst skg srs muscns for a new folk/pop proj.** Brent Krell, 818-760-3530

• **Fem voc avail for demo session wrk.** Paid sits only, Margo, 818-597-1826

• **Fem voc avail for sessions & demo wrk & shows's.** Lds & bckgrnds Tape avail. Jennifer, 818-769-7198

• **Fem voc avail for singing.** Mars 103 dance sngs. 213-893-1359

• **Fem voc into current cmrl R&B, rock, pop, cntry.** Sks T40 band. Also avail for recrdng sessions, demos, csls. Srs, deditcd pr. Carlene, 213-254-4669

• **Fem voc lkg for R&B, own new sound.** Belinda Carlisle to Stouskie Kehl, 310-376-3652

• **Fem voc w/wrld, passionate vocs sks HR band.** Infl Wilson, Tyler, Plant, Tate. No lonely dudes. 714-761-1035

• **Fem voc, 4 oct, xint quality R&R of R&B.** Pros only. Alex, 818-353 0324, 818-951-4585

• **Fem voc, blonde, blue eyes, dependbl sks org band,** rock/metal. Infl Leppard, early Zep, Aretha, Haggar. Pros only. 310-456-6739

• **Fem voc, w/rlf yel melcd.** Exp stage & studio. Sks band or session wrk, all styles. Tracy, 818-343-2498

• **Frontmn, plys ripping quit, unq "ox & style, lks,** sngs Nirvana, Lennon, XP, Richards. 213-285-5548

• **Inflence, performng voc/sngwrtr/muscns sks others to J** innovativ, charismtic grp. Some infl Gabriel, early Genesis, PFM, Yes, etc. 818-767-4127

• **K-A bluesy HR frontmn w image.** killer stage presnc, dols on quit. sks to J Pro sit. Brian, 213-728-6953

• **Ld sngvr w lks, vox & exp lkg for the perf match for** stardom. Young, mltivld, Hllywd area. Zep, Beatles, R Stewart, 213-288-2546

• **Male pop snglr for demos, angles ssession wrk.** Exp'd, ltrld, most styles covered. When you nd a real snglr, call me. Steven, 213-876 3703

• **Male pop voc, 27, soulful pipes, CD credits, sks collab w** srs muscns ala U2, REM & Max. Kelly Ray, 714-365-1014

• **Male snglr/sngwrtr/arrngr w/studio.** finished R&B contract, sks only R&B keybdst arrngr to collab for pro demos. Infl Babyface & Stevie Wonder, Jim, 213-851-5082

• **Male voc sks band to perform bluesy HR.** Infl Allman Bros, Bad Co, Cult, Skynyrd. Sean, 310-399-4608

• **Male voc, 23, Marx, Toto, Giant, Bryan Adams.** Plys keybds, rhythm guit. Avail for pro proj w/hl matrl. Galo, 818-346-4073

• **Male w/exp & equip sks ltrld, aggrsv, willing fools.** 818-980-0693

• **Orange based male voc w/image lkg to form band to ply** restaurant/bar scene, to make srs cash. Jim, 714-288-9637

• **Pro caliber male ld voc sks pro sil, pref blues/rock.** No corporate, alt/rvnt of funk/rock, pls. Nathan, 213-851-8732

• **Pro fem black ld voc, bckgrnd enhancer, wake up thal dull** voc bckgrnd, R&B, jazz, blues, pop, hip hop scat & this & that. Studios & demos only. Page K C, 213-704-1426

• **Pro male voc on labl sks to join HM band w maj mgmt** or labl deal. Tint, style, image, deditcd, it's all here, 818-765-1151

• **Pro voc avail.** Lkg for estab 2 guit band near N Hllywd, Aero, Skid, Testa, Lynch Mob, Zep, Superstar caliber voc, lks & alt. 213-960-2010

• **Pro voc/sngwrtr lyrctc lkg for estab, wrkg, cmrl rock** band. Performng & recrdng exp. Infl Plant, McCartney, Collins Perry. 714-283-4329

• **Rapper/investor sks 5 pc band for ld snglr, pref from** Orange Co. For ggs, video & album. Labl intrst only. Shwrtz, 714-541-5285

• **Rick Outroga, Hispanic & English voc, sks wrk in bands** or solo setting. Also avail for music videos, has acting exp. Rick, 213-264-5070, PO Box 314, San Gabriel CA 91778-0314

• **Rock snglr/sngwrtr, fem, business like, music only, skg** fem muscns to collab, form band. Infl Pretenders, Concrete Blonde. Dvynyls. Lv msg, 818-767-7005

• **Sngvr avail.** Inspired by Sing, 9 Nails, The Thr. Prince. Have lks, alt & vision. Nd deditcd, unq band. Dan, 310-822-3704

• **Sngvr sick of Sunset Strip wannabes & MTV clones.** Must be srs. Infl Pussycat, GNR, LA Guns & Van. 818-780-9590

• **Snglr/sngwrtr nds d'l bs, fiddle & percussn for immed** gggng. Robbie, 213-663-7956

• **Snglr/sngwrtr, 32, sks to form band.** Hrd edged rock/pop. C. Trick, Bryan Adams, D Henley. Dave, 818-569-0225

• **Tired of immature muscns.** Pro fem voc sks wedding and for the love of music. 310-474-0300

• **Tintd frontmn, roadworth, denim & leather, skg grunge** w/groove. Deepbs to hl tenor. Halford, Roth, Hallfield are infl. R.J., 213-851-4285

• **Voc avail to J.F. aggrsv, ni energy, alt/rvnt band.** Pistols, Hendrx. Sabbath, James Brown. 310-861-3142

• **Voc extraordnare lkg to collab w/co-wrtr, quit or pianist.** Wnt to do some rock/pop tunes, from C. Trick, R Stewart, Beatles, etc. Peter Alexander. 213-732-9013

• **Voc sks patchouli drenched ensemble for psych** positivism built on intense quit layers & driven by world grooves. Alt/rvnt 90's. Open Sean, 213-663-4801

• **Voc/guit sks wrkg 50s, 60s thru 90s music, R&B funk,** standards. Srs pro only. Joe, 714-594-2210

• **Voc/lyrctc hungry for proj.** Infl Doors, Idol, myself, Paul, 213-666-3949

• **Wild, xpressv, pwri range, image, charisma.** Lkg for innovativ, soul R&B, rock, funk proj. Infl James Brown, Steve Marriott, Sly Stone. Mark, 818-763-8669

### 12. VOCALISTS WANTED

• **#1 HR band sks #1 frontmn.** Image a must. Roth, S. Bach, Tommy, 213-876-8044

• **70s style, 90's sound.** We all sing, but nd a frontmn. Robin Zander, S. Tyler & Roth sound alikes welcome. Rags, 310-837-6519

• **90's Taupin/John, Jagger/Richards skg org voc** for recrvnt in private. Singrs only, no sngwrtrs. Crash, 310-374-0413

• **ABSURD WORLD, progrsv, alt/rvnt, rock band sks voc.** Must be melcd, dynamc & artistic. 818-761-4008

• **Aero, Nirvana w/rp infl.** Voc ndd for recrdng proj. Srs labl intrst & atty. Pro only. Jeff, 818-778-3121, 310-390-9404

• **Aggrsv, pro caliber metal band sks voc.** frontmperson, M/F. Srong vocs pro att req'd. Wes, 213-661-6003

• **Aggrsv, sleazy, nasty sounding voc w/lks w/d for** street rock band. 213-883-1937

• **All pro HR band nds rock star frontmn.** Lks, vocs & hungrt att a must. Hi energy old VH. Bruce, 213-851-1372

• **Alt/rvnt funk/rock band, LAPD.** Sks ld voc to front proj for US & upcmng new year Euro concerts. R Dream, 310-854-3809

• **Alt/rvnt proj lkg for soull, gangster slick frontmn w/lnt &** exp. Instrmntlist welcome. Exp only. Demo in progress. 25. Lvs msg & number 213-285 8236

• **Band w/incredbl music, own house & hrsl srs** sks incredbl voc w lks, pro att. Step into a goldmine of music. Srs inquiries only. 818-447-3338

• **Bkup pld sngvr w/d for new R&B, hip hop gr.** Infl by New Edition, Boyz II Men, J.A. Money, after 4 pm, 310-929-3466

• **Black male dance rock snglr sngwrtr w band w/d for** wrting, recrdng & performng. Mark, 310-559-8776

• **CELEBRITY FLOWERS sks deditcd voc/guit plyr for** recrdng & performng commtments. Atmosprc, imaginatv, emotonal, artistic direction. Lv msg, 213-850-8986

• **Deditcd pwr voc ndd to compl HR 4 pc.** Ages 21-24. No uglies. 24 hr rehrls w PA. Infl Skid, GNR. 213-461-9149

• **ELLIE MAE'S BISCUITS sks bckup snglr.** Be avail in eyes, band rehrls, lots of shows s ggs. 818-763-0963

• **Estab HR 4 pc sks exp. deditcd, pro voc.** No alt s. Cool imag only, Studio avail. Infl GNR, Skid. 213-654-6928

• **EXCEPTION sks voc w/ Orange Co based cmrl HR,** mgmt, legal rep. 714-772-7911

• **Fem 50's, 60's R&R & R&B id & bckup.** Jay, 818-357-7492

• **Fem bckup sngvr w/d for hrd, alt/rvnt, rock act.** We have mgmt & upcmng shows. Acting abil a +. Ren, 213-466-3722. Anthony 818-782-9205

• **Fem snglr w/d by keybdst w/sequenc equip for money** making jobs. Own gear pref'd. Wide voc range & lks a must. Dante, 818-994 6711

• **Fem snglr ndd.** possible recrdng deal awaits. Page, 714-276-1405

• **Fem soprano w/d w/ich lamber to sing Doretta by** Puccini & Laudate Dominum by Mozart for recrdng. Fun but no pay. Ken, 818-352-9728

• **Fem voc for hi energy dance/rock band w/edge.** Missing Person, Jane Child, Terri Nunn, Lords of Alcid. Image important. Rob, 213 876-2294

• **Fem voc ndd to join band w/ehrls spc & studio in Hllywd.** Rhythm guit & +. Some Youth rts Partridge Family. Mike, 818 893-2949; Rod, 213-464-2346

• **Fem voc w intrstng vox w/d by male & fem keybd duo w/** own digital studio. Mars FM infl. Melcd lyrical quirky, danceabl. 213-461-8211

• **Fem voc w lks & dance abil w/d for pop R&B proj.** Abby, 310 395-0082

• **Fem voc w/d by estab wrkg band.** T40, R&B & some rock. Yr. must have xint vox & lk gd. Instrmntl, percussn abil a +. 818-980-4092

• **Fem voc w/d for org recrdng proj.** Must have exp in singing pop, R&B & soul. Pros only. Johnny, 310-854-3858

• **Fem voc w/d to collab w/mandolin plyr & quit plyr.** Cntry rock, alt/rvnt rock or any other style. Richard, 213-656-1425

• **Fem voc w/d.** Pop, rock, dance, org band. J.B., 310-393-3780

• **Fem voc, infl Tina Marie, En Vogue, w/d for funkadelic** proj. Hendrx. Parliament, 1999 era Prince. If you re not srs don't call. Christopher, 310-372-3208

• **Fem voc.** Urgent. Must signlsng 3 part harmony from notation & relocate to Germany. Pays \$350 /show. Minimum \$20 000 yr guarantee. Expenses paid. Mark, 213-851-9396

• **Former founding quit & snglr from Kudelath lkg for** grunge voc in Valley. Infl S Garden, CCR, Sabbath. Zep, 818-991-3451

• **Frontmn voc to compl band.** Infl Zep, Temple of Dog, Chris Cornell, Love/Bone Mike or Eric, 818 982 8160

• **Glam frontmn w/d.** Dyed black, straight hr or platinum blonde. Hr Thin hairspray, makeup. We have the tunes & direction, don't waste our time. Stevie, 23-874-8719

• **Guit/sngwrtr sks male voc for collab on progrsv HR proj.** Pro att, drive, lng hr image. 818-985-3076

• **Hi intensity HR org band sk pro snglr, 18-22.** We have everything. Plyng together for 7 yrs. Infl Skid, Mr Big, Testa. Steve, 805-496-5625

• **HOUSE OF HEP uses pop/dance w/jazz swing ala Sade,** Seal. Skg white male voc, 17-23. Don't call unless you can roast anyone. Mark, 818-503-5506

• **HR band sks voc ala Zep, Alice/Chains, GNR.** 213-461-9149

• **HR band, alt aged 19, w maj industry connex, sks voc.** Infl Skid, Mr Big, Testa. Plyng together for 7 yrs. Tony, 805-497 0016

• **HR, hi energy band w/groove sks charsmic ld voc w/** rock star lks. Old VH, Mr Big, Pros only. Mark, 714-282-8354

• **HR/HM band skg voc.** We got unq style, alt, vision. Must be 20-26 image. Vox infl by Aero, Cinderella, etc. Matt 213-469-7903

• **Jazz snglr ndd for Sat afternoon jazz jam.** 310-559-4616

• **Jov'l Zander? Rock band w labl intrst nds ld voc.** frontmn. Grr sngs, rehrls spc, 27-30, no smokers, drugs or sngwrtrs. 213-852-1715

• **Keybd/sngwrtr is currently auditing all vocs for srs demo** pkg. Call now for more info. 213-756-3073

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
 NEXT DEADLINE: WED., APR. 29, 12 NOON

- Kick in the pants from nnd immed by stellar HR band. Old HV w/groove. Alex. 213-243-5380
- LA's top drawing orig R&B act w/grt following sks beautifl & grt fem bkgnd voc. Dancing a must. Babyface. Luther direction. Stevie. 818-344-3816
- Latin rap artist. M/F. for recrdng pr. Spanish, English, dance to trash. Ed. 213-874-5367
- Ld singer wtd for oldies R&B band in Garden Grove area. We play for fun. M/F. B-5. M-F. 714-895-4626
- Lkg for lem rappers who have the abil to dance. Music is not nnd but you must be able to dance & rap. Patrick. 310-393-4334
- Male voc lkg to join passionate. soull. conceptual band. Zap. Queen. GNR. Floyd. Kelly. 818-752-2545
- Male voc w/wupmid wtd for melodic rock band. Gigs & recrdng pending. No drugs. pro only. Infi VH. Night Ranger. Bad English. 714-622-3898; 714-988-0926
- Male voc wtd ala Badlands. Blue Murder. Mother's Finest. Band ready to shows. Pros only a must. Soull voc. 818-848-8825
- Male voc wtd to compl recrdng for well connected pr. Infi ala Sabotage. Skid. Ozzy. Srs pro att. exp & demo req'd. 310-323-3667
- Male voc. Inghr image. for pro HR act. Located in Orange Co by Goldenwest College. Must have own mic & rebv systm. We have PA. Eddie. 714-495-9158
- Musicians wtd by ld guit/sngwr wtds of materi to J/F versl. open minded. rocking band. Jell. 818-348-6671
- Newly formed band. 2 guit & dmr. nd voc for hr energy. HR pr w/groove. No drugs. 818-243-3020
- Orig. creatv singer wtd for 3 ring mosh band. Infi Primus. Sabbath. 818-883-1608
- Pro frontmn. cmrcl HR. Must be strong vocs. range. image. dedctn. team plyr. Infi Dio. Tasia. Skid & yourself. Stewart. 818-888-8696
- Pro male wtd for compl band w/grt sngs. labl intrst. grt plyrs. studio. originality. 213-463-9722
- Pro voc wtd for cmrcl metal band. image import. Innta must. Have atty & labl intrst. Infi Lynch Mob. Dokken. Whitesnake. No flakes. J.R. 213-264-7567
- Progrs band. Rush. L'Couleur. sks Bono like baritone. Glorious melodies. socially conscious lyrics. many tempo changes for skilled frontmn. No screaming metalheads. Eves. 818-763-5318
- Pwrfl voc. frontmn/lyricst wtd by guit/sngwr to form pwr metal band. Hvy tunes w/memorable melodies & hooks. Exp pros only. Brian. 818-506-1351
- O'Ryche type matti guit team lkg for voc to compl our sonic approach. Brett. 213-662-7106
- Reforming band. Infi Replacements. All. Sks voc. Infi Westenberg. Mike Peters. Guit a +. 818-884-8618
- Singer wtd to form band w/grt. Huge potential. grt sngs. just nd the right voc. Infi Jeff Keith. S. Bach. Jell. 818-753-1740
- Singers nnd for private studio recrdng. Ballads. pop. new cntry. Our sngs are next year's hits. Be part of a team. Bern. 818-246-9674
- Sleazy street band sks voc. if you have lng. black or bleached hr. skinny. Infi Crue. LA Guns. call to K/A. Bo. 714-827-4550

- Sngwr w/strong matr intrst in aud'ng cntry fem sngs. Must be pretty & articulate. Call for info 213-257-1221
- STRADA sks pro ld voc. Infi McCauley. Logan. Soto. Must have image. pro att. We have strong matr. rehrl studio & mgmt. Paul. 714-991-8042
- Swedish sngwr lkg for sngs to wrk with. I've got small studio. can help you too. Matr is varied. pop, dance, rock/pop. ballads & quite unq 310-923-5060
- T40 band lkg for young. fem. ld singer. Henry. 818-249-4171
- THE CRACK WAGON sks hrd jazz. crusading voc to form hly alliance & fight the forces of darkness. 818-981-4527; 818-765-4792
- Very Inntd guit w/grt orig matr sks sng/rntmn to form hrd edged. alt/rnk rock band. Very unq. Andrew. 213-933-4391
- Voc w/wnig. pwrfl range wtd by dynamlcly aggrsv. soull band into unlimited self expression. Bobby or Charles. 213-666-4636
- Voc wtd by band w/aggrsv style & somewhat of an alt/rnk sound but much heavier. Brett. 805-526-6993; Stevie. 818-886-4331
- Voc wtd by hi energy HR band. 22 & under. No drugs. Braden. 818-549-0749
- Voc wtd for all orig. cmrcl. rock. prog. band. Rehrl In Fountain Valley. No metal. Jack or Brad. 714-839-5401
- Voc wtd for estab 70s Infi HR band. Style of Coverdale. Rogers. Pro att. R&R image are essential. Mgmt. studio & ? 714-997-8329
- Voc wtd for pwrfl. alt/mv. psychdc. mysticl. intelignt band. Non. 310-455-3938
- Voc wtd. HR. metal. wide range & aggrsv. Join forces now with the next rock band to take control. Get srs & do it. Mike. 818-703-9337
- Voc wtd. Must be grt frontmn & be able to sing well. Michael. 310-659-7389
- Wrkg weekend cover band sks fem voc for clubs. csfs wrk. primarily in Palmdale/Lancaster area. 805-723-5734
- Wtd. blues/rock voc w/image for highly connected band. Scott. 213-654-2610
- Wtd. fem voc w/style similar to C+C Music Factory. Jody Walle. Pret black. multato or Asian grt for house pr. Send demo & pic to c/o MUSHI. 13659 Victory Blvd #156. Van Nuys CA 91401

- Single kck dmr sks alt rock band w/ dark edge. I have the energy. ambition. experience & dedication to make it happen. Rich 213-654-4134
- A pro sng wrkg band or orig prj. 22 exp. x-Berklee. All styles. jazz. rock. blues. Doug. 213-394-8732
- Aggrsv. solid. hrd hitting dmr w/elements of Tommy Lee. Black. Elias sks straight ahead. estab HR. ggging band w/ E Cst style ala AC/DC. Cult. Daze. 818-558-7959
- Artistic. creatv dmr avail Dbl bs. acous & elec. Infi Ministry. Primus. 9' Nails. S'Garden 818-753-9025
- Christlan HR metal dmr avail Xlt meter & equip. Back sliders nd not apply. Dan. 714-563-2150
- Creatv dbl bs rock dmr. exp in club. concert & studio. Sks pro sit only. Have equip. trnsp. connx. xnt att & image. Greg. 818-764-4688
- Dmr & bs plyr w/grt image & gd sngwrng abil lkg to J/F cmrcl HR band. 818-783-7646; 818-885-1572
- Dmr avail for pr/wrkg snt. live & studio. Many styles. Ty. 714-537-2257
- Dmr avail for touring. etc. Very groove orientd & solid. Elec & acous drms. Styles. Jonathan Moflet. Terry Bozzio. 213-388-5285
- Dmr avail. Lkg for jazz. funk. fusion band. Have exp. equip & grt att. Eric. 818-907-9264
- Dmr lkg for gothic industrial band. Must be dark w/ image. Writing to get somewhere. Srs only. Tbnal nightmare dmr Brian. 818-780-2523
- Dmr sks band. Infi Crue. House of Lords. Dokken. White Lion. Paul. 818-753-1831
- Dmr sks modern rock band. Infi by Nirvana. etc. Gd equip & trnsp. recrdng & touring exp & chops. 213-883-0256
- Dmr w/stage & studio exp in all styles. strong groove & chops. top of line equip. Pro sit only. Ron. 818-999-2945
- Dmr. big bam. boom. Infi Kruper & Baby Dods. Into blues & swing of 40s. skg other groove hounds to lay it out. Richard. 213-771-4297
- Dmr. creatav & determined. sks to J/F HR/HM band. Have xntl equip. lng hr & voc abil Infi Alice/Chains. Metalica. VH. Pearl Jam. Brian. 213-933-1590
- Dmr. hrd hitting. gd meter. bckup vocs. sks bluesy. groove orientd HR band. Bill. 310-523-4300
- Dmr. hrd hitting. team plyr. exp in studio & club circuits. grt rock image. Infi Aldridge. Bonham. Pro sits only. Tom. 818-766-5714

- Dmr. Intense showmn. 18 yr stage/studio exp. massive kit. image. very dedctd. Sks pro HR/HM band w/maj mgmt or deal. Pete. 213-281-9995
- Exp. pro dmr sks wrkg sit. Csfs. T40. etc. Mike. 310-390-7855
- Fem dmr w/exp sks to J/F raunchy. roots rock band. Infi Beat Farmers. Little Feat. Dvning & Crying. Dead srs only. Pam. 310-452-2236
- Grooving dmr. k& bckng vocs. 14 yrs exp. Relocating to LA from Atlantic City. Wrkg sit only. References avail. Don L. 609-361-8254
- Hrd hitting. single hck. HR showmn dmr w/stage & studio exp. Lkg for dedctn. estab HR band w/future. Hank. 714-523-3002
- Hrd hitting. skinny. jet black hr. single bs dmr. 22 lkg to J/F bluesy R&R band Infi Crowes. Aero. Stones. Qureboys. Pagar #818-543-9561
- Hrd hitting. world class pr/wrkg labl & top mgmt exp sks unq. signed or showncng rock act. 818-787-1018
- Killer rock dmr. showmn. arena. studio exp. skg band w/ deal or financl bckng. Pro gear. att. lks. Single. dbl bs. Resume avail. James. 310-997-5173
- Latin percussnt. I ply congas. timbals. bongos. hand percuss. All styles. Latin. Afro. pop. jazz. T40 & also studio wrk. 17 yrs exp. Pros only. Johnny. 714-371-7238
- Musicl. grooving. singing ld & bckup dmr lkg to relocate. 609-261-8254
- NY dmr. moving to LA. Hvy ong groove. Mitch Mitchell. J. Bonham. Recrdng. cick trk. labl exp. Pros. mgmt. image only. 716-684-8358
- Percussnt. Can ply with all kinds of bands. Latin. jazz. rock. funk. Caribbean. Ply all percussn. congas. bongos. timbals. etc. Robert Melendez. 818-567-9924
- Pro blues dmr avail. Much road & studio exp. BB King. Albert King. SRV. Hooker. Strong. smooth. 6/8 shuffle. 310-478-1651
- Pro dmr for recrdng. touring. showncng. Infi Simon Phillips. Tony Thompson. Phil Gold. Level 42. Joey. 213-856-8115
- Pro dmr sng pr musicians to collab with jazz. funk. rock. Pros only. pls. 213-463-6135

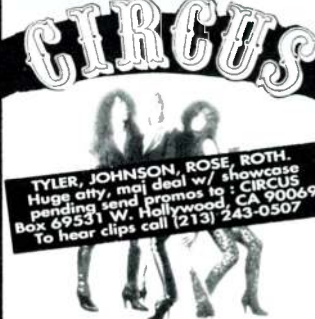
## 15. DRUMMERS AVAILABLE

- Dynamic dmr w/chops. pwr & style avail for recrdng. touring & video. Xceptnl perfmnc. image & gear. Dan Dodd. 213-968-2588
- A pro dmr avail for recrdng & touring. Paid sits only. Maj credits. compl acous & elec gear. No metal. not a snkr. Tom. 818-980-4862

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## 13. DRUMMERS WANTED

\*1 exp'd voc sxs p/box dmr JF mldc, cmrl, mainstream HR band. Brother signed maj labl. Have lks, bg hooks, industry shows s. Tommy, 310-836-3713  
 \*1 dmr for altmrv, psychdc, groove band w/rough edged. REM mts Doors mts S.Pumpkins. Have mgmt & grt bookings. Be ambitious, srs att 818-506-8711  
 \*2 guit & bst sk dbl kick dmr to compl pwr metal, semi thrash band. Must be open mnded w/pro att. Ask for Ron, 310-674-6184; Page 213-707-5939  
 \*50's R&R & R&B dmr/voc ndd Jay, 818-357-7492  
 \*70s Infl, hrd edged, upbeat pop/rock band ala C Trick, Queen, VH, Raspberries, sks loud, grooving dmr. Voccs + a. Rags, 310-837-6519  
 \*Admtr wtd for showcs s Style ala ldl. Stevens, Cult, U2. Only the best. Age 21-29. Hear sngs on machine. 818-994-9486  
 \*Aggrsv dmr to form new band Stan, 310-798-8915  
 \*Aggrsv, progrsv dmr ndd to join already estab band. We have studio & headlining gigs waiting. Image a must. Rockerfield mts Ulrich, 818-901-7290  
 \*Aggrv, wild dmr wtd for unq band w/killer sngs, studio, collab Nirvana, Aero, Planet Drum. Zep 213-285-5548  
 \*Alttrv dmr wtd, 28-35, grt sound & limng a must. Style Zoo Station, ltr gigs & showcs. Prompt & self sufficient. Robert, 213-874-7966

\*Band commitd to being next big thing sks dmr w/ diversity to create mood. Fem fronted, no BS, it's oo or die. Zep, Love/Bone 310-478-0543  
 \*CRUSADER VO, fem cmvcl HR band sks fem dmr for lmed gigs. Infl Tesla, Scorp. 818-571-0067  
 \*Dmr for lounge funk band. Solid p/yr w/gd time, pocket sensibility. Org ideas welcome. Infl Massive Attack, Al Jackson, Raymond Chandler. Ferns encouraged. Rick, 213-664-7563  
 \*Dmr ndd for altmrv band w/nearly finished EP. Infl Cure, Mission, Nephilim, Genesis. Must be dependbl & dedicid. Robin, 818-343-0231  
 \*Dmr ndd for HR band w/Euro edged. Infl Deep Purple, Sabbath, Iron Maiden. Srs inquires only Mike, 213-208-1384; 818-504-0359  
 \*Dmr w/aid back style similar to early Floyd, wtd by guit & bst. Infl Hendrix 1983 mts Floyd's Metal LP. Brad, 818-501-7085  
 \*Dmr willing to explore new musicl directions wtd by bst & guit. Infl, your own. Kyle, 213-957-2356; Jon, 213-871-4935  
 \*Dmr wtd &/or bs plyr for HR band, Tint, eqn & trnspo. Rick, 818-895-8666  
 \*Dmr wtd by guit to start xtremly hvy, mldc, uniq band. Srs only nd apply. Keith, 818-990-0390  
 \*Dmr wtd by MAD COCCOON, versil 60's to 90's altmrv prf. Infl Concrete Blonde, Janis Joplin, Stones, X. Erin, 714-599-7071  
 \*Dmr wtd by rock band that incorporates rap into the sound. No bands to compare. Pls lv msg. 310-402-2251  
 \*Dmr wtd by rock band. Covers & orgs. Lita Ford, AC/DC, Bryan Adams. Voccs helpfl, M/F. Dave, 818-362-2807  
 \*Dmr wtd for 3 ring funk/mosh band. Infl Primus & Sabbath 818-883-1608  
 \*Dmr wtd for band on indie labl. Infl Beatles, Move, Velvet Underground, Dennis, 310-390-8838; Jonathan, 818-355-8617  
 \*Dmr wtd for blues rock band Infl U2, Crowes, Zep. Must have equip & dicitin. We have rehrl spc, org sngs. Tommy, 818-766-7976  
 \*Dmr wtd for jamming, recrdng, sngwrtng, by exp guit Infl Mitchell, Baker, Copeland, Wineberg, altmrv. Creatv, gd choos positive. Dean, 310-823-6786

\*Dmr wtd for NY style HR boogie band. Must be well trained, self disciplined & exp 818-341-8601  
 \*Dmr wtd for org HM/HR band. Will be plying org matr. Chris, 310-274-3730  
 \*Dmr wtd for org music band w/some restyled covers. Melde pop, rock, jazz, R&B. Pwr & finesse, harmony voc a-. Zada, 213-467-2646  
 \*Dmr wtd for org pop. Maj connex, gigs, strong sngs. Infl INXS & R&B. Own studio & rehrl. Very srs only 213-655-4346  
 \*Dmr wtd for org, altmrv band. Showcsng in LA. Brian, 310-316-1951  
 \*Dmr wtd for srs, altmrv prf to make a difference in LA. Must be 100% srs & commitd. Infl include Trashcan Sinatras, House of Love, Smiths, Kevin, 213-798-9159  
 \*Dmr wtd to form wrkg band. Org & covers. Into rock, jazz, blues & funk. Gary, 310-452-7265  
 \*Dmr wtd, 18-24, to form band w/voc & guit. No glam, Hillywd speedness, just feeling, style & grooveability. Ward Bones, 213-876-3034  
 \*Dmr wtd, M/F, by fem guit & bs. Altmrv music, grt sngs. 310-278-6436  
 \*Dmr wtd. Gd meter, gd plyr. Ndd by O'Ryche guit team. No drugs, pls Brett, 213-662-7106  
 \*Dmr wtd. Must be dicitin. No douche bags 18-21. Infl are Soc Distortion, Dramarama, old TSOL & Cure. Lv msg. 818-846-0027  
 \*Dmr/percussant ndd to join org, acous/elec folk/rock band. Infl CSNY Beatles, Byrds Voccs a big +. Under 30 only, pls Bob, 310-497-7901  
 \*ELLIE MAE'S BISCUITS sks dmr. Org hillbilly rock. Have gigs, must be avail to rehrl, 818-763-0963  
 \*Estab wrkg band sks steady, simple, solid dmr. Infl Charlie Watts, Zigaboo & blues Bill, 213-461-2575  
 \*Fem dols bs dmr for all fem org R&R band. Must be versil, all styles & xlnt meter. Sns of humor a must. Shannon, 818-508-6759  
 \*Fem dmr ndd for rock video. Image & must be able to ply for 1 rock video sng. Austin Robert, 818-766-9204  
 \*Fem dmr wtd by fem band Alttrv music, grt sngs 310-278-6436

24-HOUR HOTLINE: (213) 462-3749  
 NEXT DEADLINE: WED., APR. 29, 12 NOON

## 14. HORNS WANTED

\*Electric horn man w/rk rck to join estab band. Infl immd. No money yet but gd prospects. Mike, 818-247-7134. John, 213-461-5895  
 \*M F sax plyr for org music band w/some restyled covers. Melocop, rock, jazz, R&B, Rock & jazz stylings. Harmony voc & gd rhythm. Zada, 213-467-2646  
 \*SOLD LOVE FAMILY R&B band, is lkg for sax plyr for concert & special prgs. Andre, 213-751-0680  
 \*Trumpet plyr wtd for electric, funky, jazz, pop prf w/grt sngs & indie album releases. No flakes or egos. 818-907-0401

## 15. SPECIALTIES

\*NY Dolls guit, Sylvan Sylvain, lkg to form R&R band. Nd dmr, bs plyr & guit plyr. Voc abt & wrttrs pret'd 213-863-0253  
 \*Arizona's hottest lunk, pop, techno, dance band w/maj labl intrst nds prodr to secure deal. Bruce, 602-253-8863  
 \*Alttr bands. I am lkg for other prgs to get involved w/rr on pro distributed compilation CD. Call now, limited trks avail. Steve, 818-243-1482  
 \*Alttr prodrct nrgmt Fem sng/sngwrt w/xtl sngs, chops, lks. Wnt to be part of my success? 310-288-6689  
 \*Atttr, artists. Nd a band to rock, lunk or rap you 'til dawn? We've got our own recrdng studio as well. Keith, 213-957-2778; beeper #310 523-6982  
 \*Atttr, mgmt & A&H. Do you have the next Madonna or MC Hammer? I have the hottest, newest music & sampled trks for you. Steve, 818 904-3499 x 456  
 \*Business partnr wtd to form altmrv recrd co. Must be organized, intellnt, resourcefl w/strong desire to succeed. Connex & exp a-. Rick, 213-461-9592  
 \*Creator of extra terrestrial nature diva creature personalities, not violent, ecological personalities, for all forms of animation & ancillary markets. Skg pr rep. Amadeus, 213-938-4741  
 \*Fem band sks mgr &/or financl bckr. We've grt sngs, altmrv music. 310 278-6436  
 \*Fiddle plyr wtd. Inflilly R&R, org sngs. ELLIE MAE'S BISCUITS. Lots of gigs. 818-763-0963  
 \*Gigging jazz rock band wtd for event. 818-980-9623  
 \*Guit has rehrl room to share. 15'x20'. \$65 month. Safe, secured 1-3 people only or single musicians 310-288-7845  
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 \*ASCAP lyricst rks to collab w ASCAP BMI compsrs or wrkg bands 818 995 3612; 818-905-2192  
 \*Bst lyricst wnts your music. I have words & vision. All instrmnts, races, sexes. Dick Grove grad. Love Rush, Lori Anderson, Prince Mitch, 310-996-1384  
 \*Co-wrttr ndd for smrg/lyricst in San Diego. Will travel to LA, Soul, funk, blues. Tina, Janis Ohio Plyrs. Al Greene. Christina, 619-263 0921  
 \*Fem voc sngwrt sks Mars 103 fans for collab for dance music. 213-893-1359  
 \*Guit/sngwrt sks voc or prodr to wrk wtd & collab wtd. Have many sngs. 213-943-6995  
 \*Nd qualified smrg wgt or bs abtl to compliment same for wrkg sit. You tenor range, crave acous energy & hrmny light. Jackson Kayne, 310-822-4258  
 \*Male sng/sngwrt arrngr w studio, finished R&B contract, sks only R&B keybstl arrngr to collab for pro demos. Infl Babyface & Stevie Wonder. Jim, 213-851-5062  
 \*Paul Hanson has cntry & pop demos. Sks placemnt on movie soundtrk. Paul, 818-358-6863  
 \*Poet wnts to collab w musicians 818-995-3612

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