

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

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### L.A. UNPLUGGED

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KRIS KROSS

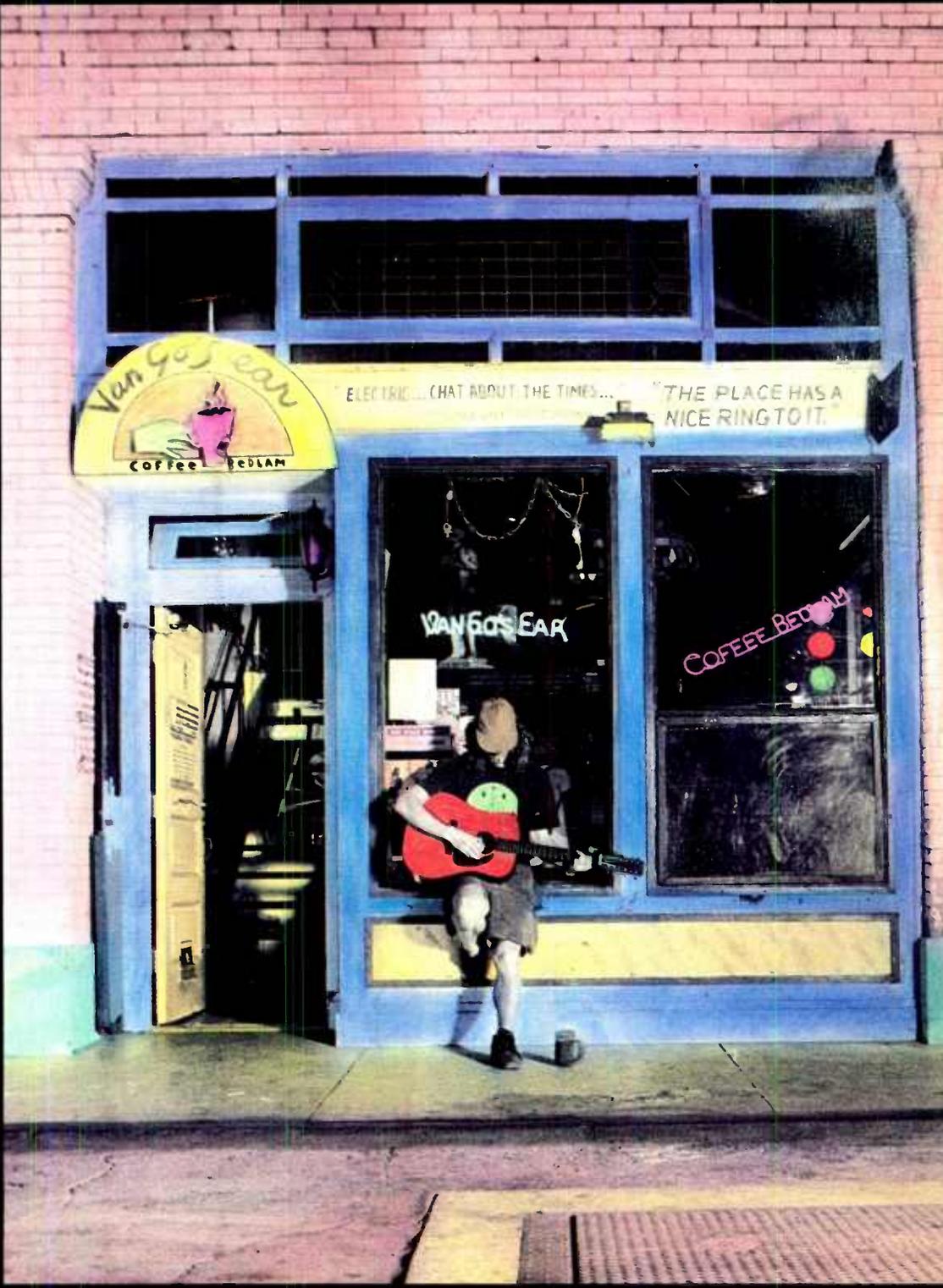
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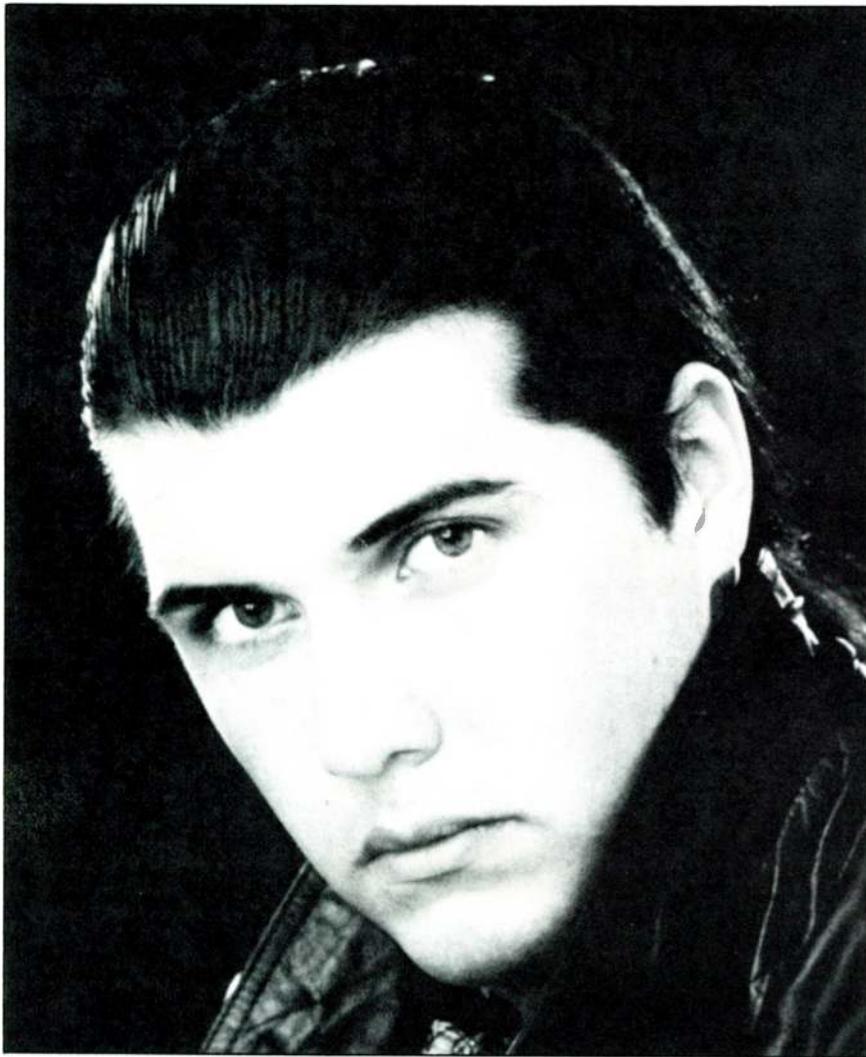
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# MUSIC CONNECTION

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## FEATURES



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### L.A. UNPLUGGED

Since the inception of MTV's *Unplugged* series, acoustic nights have become all the rage on the L.A. club scene and around the country. With the musician in mind, *MC* put together a comprehensive list to help get you a gig at an acoustic club or coffeehouse in town.

By Tom Kidd and Randy Karr

24

### KRIS KROSS

These teen rap sensations (Daddy Mack and Mack Daddy) who wear their clothes backwards, have already scored big with two hit singles, "Jump" and "Warm It Up," and a multi-platinum debut album, *All Krossed Out*. But are they for real or just a passing fad?

By Pascale Lanfranchi



22 INSTINCT ENTERTAINMENT By Sue Gold

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Cover Photo and Hand Coloring: Jessica Brooke Altman

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## FEEDBACK

### 📣 Demo Success

Dear MC:

I wanted to thank *Music Connection* and Demo Critique for reviewing my tape in the Black Crowes issue (Vol. XVI, #12).

The review opened more doors for me than I was able to open myself in three years here in L.A. It's always nice to be validated by someone in the business.

This was my third attempt at submission to Demo Critique. It's hard to be patient but it was worth it. I've received thirty requests for tapes from attorneys, management companies and publishing companies.

I hope to be signed to a publishing deal soon, but if not, I'll keep pumping it out. Too bad Kenny K. wasn't an A&R rep at a record label. The business could use a set of ears like his.

Craig Jackson  
Long Beach, CA

### 📣 Roots Of Rap

Dear MC:

I must respond to the comments about R&B Music in your August 17th article featuring Atco/EastWest/Atlantic Records West Coast Director of A&R, Black Music, Darryl Williams.

It is one thing to be "Pro-Rap," but it should not necessarily preclude recognition of R&B as a time-tested and viable music genre with a substantial consumer base in today's market. R&B songs make up some of the most valuable and coveted catalogs in the history of recorded music.

No one can deny that rap is a popular and profitable medium for the self-expression and social commentary that appeals to today's youth. But the continued success and popularity of R&B music indicates the obvious need for alternatives. And while it is true that R&B Music is much more likely to sing of lovin' and kissin' instead of cussin' and dissin'—about feelin', not killin', it is an insult to define R&B solely on the basis of its lyrical content. You must acknowledge the "music." Most of the music heard today, from rock to pop to rap, relies heavily on riffs, chords, and melodies that were born in R&B music. And that's not to say that R&B writers have been remiss in their social responsibility either. Long used as a vehicle to advocate change, R&B has always effectively (if not controversially) addressed the social, economic and political

issues of the day.

To say that R&B will have to become more street-edged to keep up with rap is ludicrous. R&B music, has exhibited the resilience of the cockroach—it will always be here. If anything, it would behoove Mr. Williams and those who share his vision to get with R&B!

Larry J. Swayzer  
NEM Entertainment, Los Angeles

### 📣 Club M Defense

Dear MC:

In response to the misleading and unjustified allegations from the aptly-named Vendetta band, I would like to clarify the ticket price controversy at my "Club M" show.

First, I had told the band that a \$2.00 discount would be given off the regular door-admission price to anyone presenting a show flyer at the door. This promise of mine was diligently kept. Evidently, the confusion centered around what the regular door admission price was. Had they bothered to call me, I could have easily given them this information. Instead, Vendetta contacted Club M, which has no control over the ticket prices to my shows, as I am an outside promoter.

Also, I wish to point out that I was very fair and considerate to Vendetta and gave them a favorable time slot.

In addition, it should be noted that Vendetta brought in fewer paid admissions than the number of persons on their illustrious guest list. Their guitarist (who chose not to grace us with his presence at the sound check) did not even bother to bring a spare guitar. Consequently, a broken string during their set caused more of a problem than it should have.

To make matters worse, this band's obnoxiously arrogant attitude belies their feeble musical talent. When it comes to Vendetta, I believe it is the promoters and ticket buyers who truly need to beware.

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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

□ As some of you may have heard, former New York Dolls member Arthur Kane was attacked and robbed several weeks ago outside his West Hollywood apartment. He was hospitalized in intensive care, suffering from head wounds which required two surgeries. Hospital costs and Arthur's continuing need for medical care have prompted his friends to stage a benefit show to raise funds not only for Arthur, but for the Rancho Los Amigos, the trauma unit hospital which figured so much in his recovery and its accompanying charitable organization, the Amigos Fund Benefit. The benefit, scheduled for September 12, will be held at the Troubadour in West Hollywood. Organizer Astrid Young has lined up some tremendous talent for this event. Scheduled to appear are Dramarama, Sylvain Sylvain, Shotgun Messiah, Motorcycle Boy and Ten Inch Men and the possible reunion of Chequered Past with Michael Des Barres, Tony and Hunt Sales and Steve Jones. If that's not enough to get you down there, also on the "expected to appear" list are Mitch Perry of MSG, members of Robbin Crosby's new band, Secret Service, members of Circus of Power, Enuff Z'Nuff, House of Lords and numerous other celebs who will be dropping by. Tickets will be available for \$15 in advance from Ticketmaster (plus service charge) or \$18 at the Club's box office. For additional information, call (213) 461-5751.

□ The Celebrity Centre International has announced a schedule change for its ongoing vocal showcase. Formerly held every Thursday at the Celebrity Centre International, 5930 Franklin Ave. in Hollywood, it will now be every Wednesday, 8:00 p.m., at the same location. This weekly event was designed to give singers a professional setting in which to showcase their talents with no performance fee. For more information, or to schedule an audition, call (213) 960-3100.

□ Upcoming National Academy Of Songwriters events include the Acoustic Underground on September 14, 7:00 p.m., at At My Place in Santa Monica. Admission is \$4.00 for NAS members; \$8.00 for non-members. Hollywood Galaxy Songwriter Nights is scheduled for September 12 and 26. This is a free showcase at the Hollywood Galaxy Theater (west of Mann's Chinese Theater on Hollywood Blvd.). There will be open mic at 7:00 p.m.; established artists at 8:00 p.m. "Basic Music Theory" is the title of a seven-week course which begins Tuesday, September 22. The fee is \$200 for members; \$250 for non-members. For more information, contact the NAS at (213) 463-7178.

□ At last it's almost time for the highly anticipated Los Angeles Songwriters Showcase's (LASS) annual Songwriters Expo, now in its 16th year. This two-day, all day event is jam packed with workshops, panels, classes, song evaluations, lyric evaluation, and LASS's own Pitch-A-Thon. In addition, plan on being knee deep in A&R reps, publishers, producers, songwriters and more than enough industry pros to schmooze, groove and press the flesh with. Noted songwriter/performer Wendy Waldman is scheduled to deliver the keynote address for this year's Expo, which is scheduled for October 31 and November 1 at the Sheraton Los Angeles Airport. Advance admission is \$150 for LASS members, \$175 for non-members. Admission at the door is \$195. Call (213) 467-7823 for complete Expo information.

□ Dale T. Tedesco, independent music publisher and consultant with over twenty-three years experience in the music industry, is the instructor for a new Santa Monica Community College course, "The Business Of Music Publishing." This four-week course begins on Wednesday, September 16, 6:30 - 9:30 p.m., and will cover all the inside aspects of music publishing in the Nineties. Call (310) 452-9214 for additional information.

## Recaps

□ It's not too late to sign up for or to sponsor someone in the the Eighth Annual AIDS Walk Los Angeles on September 20. More than 16,000 people will be walking the ten kilometer (6.2 miles) to raise funds for AIDS Project Los Angeles, which provides services to people with AIDS/HIV and AIDS-prevention education to the public. To register to walk, volunteer or sponsor, contact (213) 466-WALK.

□ Vocal coach Roger Burnley presents "L.A.'s Finest," a music industry vocal showcase on Wednesday, September 16 from 7:00-9:00 p.m. at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. This revue features talented, unsigned vocalists performing original material representing a variety of styles in a live setting. Industry reservations are complimentary; there is a \$10.00 cover for the general public. For additional information, contact (213) 876-9306

□ The final workshop in a series, "Project Studio Solutions," hosted by Goodman Music, is coming up soon. The Otari workshop will demonstrate Otari MX80 along with Otari's full line of professional recording equipment on September 15 at Goodman Music-West Side; or September 16 at Goodman Music-Universal City. All workshops begin at 7:00 p.m. Goodman Music-West Side is located at 4204 S. Sepulveda Blvd. and can be reached at (310) 558-5500. Goodman Music-Universal City is located at 3501 Cahuenga Blvd. W., and can be reached at (213) 845-1145. 

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## GUEST COMMENTARY

# ELIZABETH SABINE

### Voice Strengthening Tips



Your recent *MC* feature "Pro Vocalists—Peak Performance Secrets" was a great concept, and some good "secrets" were shared. However, many of them are incredibly dangerous to the vocal cords.

The human mind is so powerful that if you truly believe that your voice is at its best when you haven't had much sleep over the three days before a gig, then that's probably what works for you. Or sucking on throat drops for hours? If it works, use it!

But remember, nothing you eat or drink ever touches your vocal cords! How could it? Food and liquids pass over the tongue and down into the esophagus (or food canal) to the stomach, completely bypassing the vocal cords and trachea. I should also remind you that the vocal cords are very small, approximately an inch in length!

We've all had the misfortune of inhaling a morsel of food, a drop of water or speck of dust and the resultant coughing is very distressing to the vocal cords! However, hot and cold drinks do affect the whole laryngeal area because of proximity to the esophagus. In the middle of a gig, a cold drink may seem refreshing, but it can freeze up the delicate muscles of the larynx, forcing you to push harder. On the other hand, hot herbal teas, hot water, or just room temperature drinks help keep the laryngeal area warm and mobile. Hot coffee will add warmth to the area, too, but the acidity dries the mouth, and it's certainly not a health drink! Alcohol doesn't touch the vocal cords either (except the fumes) and might make them feel dry and "tickly."

What does pass through the vocal cords is fresh air, but also smoke and dust, which are very bad, very drying. Steam is soothing and probably healing, but don't sit in a steam room for hours and get pneumonia! Get a humidifier. Cough drops and lozenges probably contain menthol

and this could help breathing by opening nasal passages and probably soothe the tracheal and lung area. But it doesn't do much for the vocal cords (unless you believe it does!). Don't put lots of perfume or aftershave on your face or chest where you will inhale the fumes. Don't breathe in hair spray, nail polish or remover!

Be very aware of air conditioning in hotels, offices and especially on airplanes. One of the problems singers have on tour is the constant drying effect of the dehydrated atmospheres in which they exist. Use your humidifier! Drink lots of water! As Dr. Van Lawrence always told his singers, "Sing wet and pee pale!"

Although I am best known for my work with "rockers," I teach a voice strengthening course for speakers at UCLA. I find that they have the same problems, especially when they travel and have to speak for hours. It is important for all singers to know how to use the speaking voice correctly. On tour, a singer is always being interviewed, practicing or giving orders and can't usually rest the voice. So do it right!

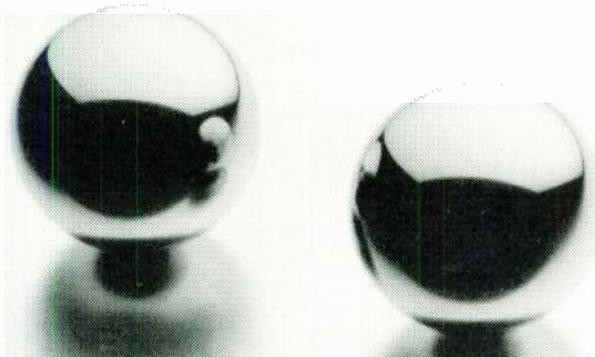
A dancer will never go onstage or perform anywhere without first warming up the body. Since singers are also using muscles to make sound, it is important to do some stretches, breathing, abdominal contractions and make a few basic sounds to get the voice connected. The secret of my powerful voice is my strong abdominal muscles. I dance, run and stretch a lot. My singers like martial arts, Tai Chi and generally "work out" somehow. Don't just do it on the day of the gig, make it a way of life.

Being an active singer is an incredibly rewarding experience. But if you want to keep that voice, especially in the aggressive, raunchy world of rock, then you better pay the price now and take care of it.

Good Luck!

Elizabeth Sabine, Voice Strengthening Specialist. (818)761-6747. 

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The new King of Pop declares war on hunger

## Brooks Announces Early Release Of Xmas Album

By Billy Block

BURBANK—In an elaborate media presentation held on Monday, August 24, at the Burbank Airport Hilton, America's most popular artist, Garth Brooks, announced the early release of his new Christmas album, *Beyond The Season* (1.6 million units shipped). Declaring war on hunger, Brooks, his label, Liberty Records, and CEMA distributors also announced their association with Feed The Children, a non-profit Christian organization providing food, clothing, medical equipment and other necessities to victims of floods, drought, famine, war and other disasters.

Brooks, one of country music's most genuine personalities, was in-

troduced by Larry Jones, founder of Feed The Children. Dubbed General Garth, Brooks spoke about his desire to help those in need and how Feed The Children provided him an opportunity to do so effortlessly. Since the birth of his daughter Taylor, Brooks elaborated on the shifting priorities in his life, while hinting at the possibility of an early retirement from touring to be with his family.

In addition to the Xmas album, Brooks will release his fourth album, *The Chase*, on September 22.

For donations or information write: Feed The Children, P.O. Box 36, Oklahoma City, OK 73101, or call 1-800-527-9922. 



Brooks and Feed The Children's Larry Jones

## Energy Records Enters New Label Ring

By Sue Gold

MELVILLE—Energy Records, a new record label which will focus on modern, cutting edge and alternative music, has been formed by Charles Coronia. The New York-based company will release its first album on October 6th, by the band Pro-Pain. Two other artists, Peace Dogs and Last Tribe, are scheduled to have product out during the first half of 1993.

Energy will be distributed through Relativity/Sony and is hoping to release six albums its first year. According to former Vice President of Concrete Marketing and newly appointed Director of Operations for Energy, James Saliby, "We want artists that have a different personality and who are on the cutting edge of today's music."

While there are dozens of new labels popping up each year, Saliby claims they have a strong base to work from. "We're all fans of music besides being executives, and we're all street level people. The people who work here are also responsible and have experience working with bands and touring, so we know what we're doing," he said. "But the bottom line is the music. It has to be in the music or we have nothing."

Coronia first entered the music industry in the Eighties with a production and publishing company designed to encourage and develop new talent. Last year he decided to form Energy Records with Robert Joyce, who has since left the label. Energy will be based in Melville, Long Island. 

**CORRECTION:** In the last issue of *Music Connection*, we listed the incorrect area code number for our news story on Anheuser-Busch's In-Concert band support program. For information on the program, call (312) 644-0600, or send a press kit to Entertainment Marketing, Inc., 350 West Hubbard Suite 430, Chicago, IL 60610, Attention: In-Concert.

## City Of Hope Honors BMG Head Michael Dornemann

By Sue Gold

LOS ANGELES—Michael Dornemann, Chairman and CEO of BMG, will receive the 1992 Spirit of Life award from the City of Hope. The award will be presented to Dornemann at the City of Hope's annual black-tie fund-raising dinner on September 17, 1992, at the Century Plaza Hotel.

The City of Hope honors different music industry executives annually to raise money for the Music Chapter of the organization. According to Scott Goldman, a City of Hope spokesperson, Dornemann was chosen this year "because of his outstanding leadership in the music industry. All of our honorees have demonstrated personal and professional achievements which we want to recognize, and Michael fits this description perfectly."

The City of Hope has already raised more than \$2 million from ticket sales and journal ads for the evening. "Two million dollars was our original goal, and we're thrilled that we reached it even before the day of the dinner," Goldman said.

In addition to the dinner, there will be a silent auction featuring sports and music memorabilia. Among those who have donated items are Michael Jackson, B.B. King and Metallica.

Last year's honoree, MCA Music President Al Teller, will present the award. Lisa Stansfield, Clint Black and Curtis Stigers will also be on hand and are scheduled to perform.

Past honorees include Irving Azoff, Clive Davis, Mo Ostin, Quincy Jones and Joe Smith.

Tickets for this year's dinner are \$500.00 each. To buy tickets, or for further information on the City of Hope, call (213) 626-4611. 

## STILL THE KING



RCA Records and the Recording Industry Association of America presented the Elvis Presley estate with 110 gold and platinum awards as part of the recent ceremonies in memory of the 15th anniversary of the King of Rock & Roll's death. It was the largest number of awards given at one time to any artist or group, making Elvis the most certified recording artist in pop history. Pictured at Graceland are (L-R): RIAA President Jay Berman, RCA President Joe Galante and Jack Soden, CEO of Elvis Presley Enterprises.

# MARS-FM Drops Techno, Switches To Jazz Format

By Oskar Scotti

SANTA MONICA—For the second time in less than a month, there has been a major format overhaul at Santa Monica-based MARS-FM. This time, according to station General Manager Luz Erdman, there will not be a last minute dance resurrection due to listener dissension. It took a deluge of hate mail from the station's faithful three weeks ago to coerce the station to revert back to techno pop after opting for a two-week KROQ-style trial. But, says Erdman, no amount of pro-synth pop correspondence will alter their course this time.

And just what will those clever MARS-tians unveil when the flagship is launched on September 7? Erdman promises that, henceforth, 103.1 will pump "smooth, sophisticated jazz" over the airwaves of Los Angeles. "We've already dismissed our entire on-air staff, including Swedish Eagle and Freddy Snake-skin," says Erdman, a transplanted New Yorker who stated that the new jazz music will "encompass a wide range of different styles, everything from early Earl Klugh to Miles Davis.

"I think there has been a real void in the marketplace for elegant adult sounds since KACE went off the air," she continued, trying to explain the station's rationale. She

added that 103.1 (they have, in the meantime, scrapped the MARS-FM handle) will adopt a somewhat traditional approach, a la KLOM, the other jazz pull-stop in the Southland. "We researched our old K-SURF listener base and through extensive surveying," she said, "decided that jazz would fill the only remaining void in the marketplace." K-SURF was, along with predecessor K-OCEAN, another format experiment that went awry at 103.1 for beleaguered owner Ken Roberts.

New Program Director Lawrence Kanter echoed his boss Erdman's sentiments and added that the station "will share some listener base with the Wave," but that 103.1 will eschew folk, new age and pop, concentrating more on a non-jarring, mellow sound. "We'll play some vocal music, about 30 percent," he said, "but we will stick to mostly instrumental things." In the interim period prior to D-Day, September 7, 103.1 will play what Erdman dubbed "a phantom format" sporting 80 percent familiar music and 20 percent new material.

And what about the missing on-air personalities? "Right now, it's going to remain a mystery," Erdman replied. "If you want to hear what our on-air sound is going to be, tune in after the 7th." MC

## FOGELBERG HONORED



New York Governor Mario Cuomo and New York State Senator Jeremy Weinstein recently honored singer-songwriter Dan Fogelberg for his longstanding commitment to environmental issues. Pictured are Fogelberg and Senator Weinstein.

By Michael Amicone



Harold Fein

Harold Fein has been promoted to the post of Senior Vice President, **Sony Music Special Products**. In his new post, Fein will shepherd the overall direction of the division, including A&R, Business Affairs, Marketing, Finance and Administration.

**Private Music** has announced several new promotions: **Heather Donigulan** has been named to the post of Manager of Creative Services, **Stephanie Kavoulakos** has been appointed to the post of Manager of Publicity & Artist Relations and **Kathryn Keller** has been named Director of Office Operations.

**Uni Distribution Corp.** has appointed **Eddie Gilreath** to the post of Senior Vice President, Marketing, and has promoted **Bob Schnieders** to the post of Senior Vice President, Branch Distribution. Gilreath's resume includes stints with Motown, Warner Bros., Island Records, Elektra and most recently, Geffen Records, where he exited as Vice President of Sales. Schnieders is a sixteen-year veteran with MCA, first joining the company in 1976 as a sales rep in St. Louis.



Gina Iorillo

**MCA Records** has named **Gina Iorillo** to the post of Senior Director, National Promotion. Iorillo, who previously worked for Impact Records, will handle radio promotion for all MCA artists, particularly the AOR and CHR formats.

Madonna's new company, **Maverick**, continues its staffing. **Ron Rotholz** has been named President of Maverick's Motion Picture Division. Rotholz, whose experience includes working on such films as *House Of Games*, *Homicide* and *State Of Grace*, will oversee all of Maverick's motion picture operations, including development, financing and production.

Public relations veteran **Andrew Seidenfeld** has announced the formation of independent public relations com-

pany **No Problem Productions**. Seidenfeld has handled public relations for a variety of world beat clients, including Bunny Wailer, Rita Marley and Ladysmith Black Mambazo.

**Vin DiBona Productions**, responsible for the show *America's Funniest Home Videos*, has announced the appointment of **Greg Philippi** to the post of Co-Director of Music. Philippi will help expand the music department and will service outside projects and production companies.

**Galaxy Audio**, manufacturer of speaker systems and electronics for professional markets worldwide, has named **Gerald Graves** to the post of Production Coordinator. Graves will handle the company's purchasing, scheduling and quality control.



John Lappen

**Priority Records** has announced the appointment of **John Lappen** to the post of Manager of Special Products. Lappen was previously National Director of Publicity & Artist Relations for Impact Records.

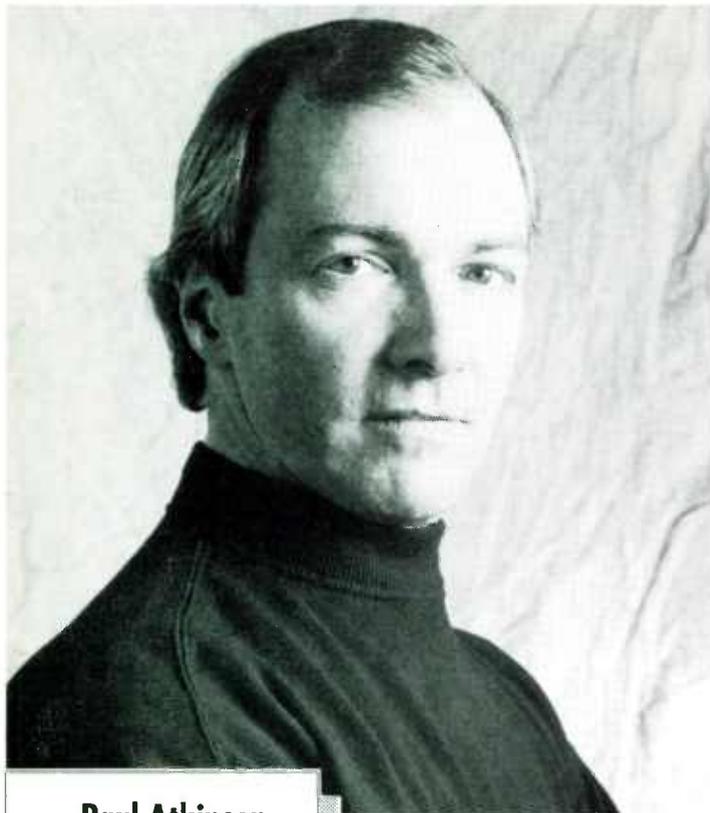
**Arista** has announced several new appointments: **Nancy Shames** assumes the role of West Coast Regional Director, and **Patricia Hauseman** becomes the label's East Coast Manager of Alternative Marketing.

**Zoo Entertainment** has announced the appointment of **Marvin Robinson** to the post of Vice President, Black Music Division. Robinson was previously the label's National Director of R&B Promotion.



Doug Mark

**Giant Records** has announced the appointment of **Doug Mark** to Head of Business Affairs. Mark was previously with the law firm of Schwartz & Mark and represented a variety of music and film clients. MC



**Paul Atkinson**

**Company:** MCA Records  
**Title:** Executive VP / A&R  
**Duties:** Talent acquisition  
**Years with company:** Three

**Dialogue**

**The New Look:** "Most of the A&R people at MCA were here when I arrived. Paul Kreman is the Director of A&R on the West Coast. Notice that he's not limited to just the West Coast but rather he's situated there. Likewise, Susan Dodes is Director of A&R in New York. Bruce Dickinson is the VP of A&R also in New York. Again, we don't limit our A&R people to certain territories. If someone in L.A. hears something great in Miami, he or she isn't forbidden to go there. That would be ridiculous. Denny Diante is also here on the West Coast along with Jennifer Jay. And we have Jill Johnson in New York and Kurt Denny in Nashville."

**The Heads:** "The way our company is organized, we have three heads of A&R: There's myself—I'm in charge of pop & rock; Raoul Roach, head of the R&B division; and Tony Brown in Nashville. Tony is also a producer who produces a good portion of the country albums that MCA releases."

**Reggae:** "We've recently returned from Jamaica where we heard the Reggae Sunsplash Festival and concluded a deal with them to record the festival and release a live album of the music. While we were down there, we also signed three reggae artists

as well. We saw 72 artists in four days. Raoul and I both saw artists that we loved so we made deals on the spot. Up to now, we've only had one artist in that genre—Steel Pulse—a reggae band from England. These reggae artists are going to be promoted and marketed by both the pop and R&B departments."

**New Signings:** "We've also signed Paul Young who has had numerous hit records in Europe. He's being produced by Don Was right now and we're looking at a late November release. Don is also working on some legendary performers for his own label through MCA. I can only mention one of them—the former lead

singer of the Rascals, Felix Cavaliere. We've also been pretty active in the metal area. We now have about a dozen artists in the hard rock/metal genre. Among them we have Dead, White & Blue, Flotsam & Jetsam, Hardline, a band from Cleveland called Screwtractor and the second album from Trixter, which is pretty powerful."

**Radio Power:** "It's very foolish to sign a band just based on what radio is playing at the moment. There are so many other things to consider—like what acts are doing on the road and how many tickets are they selling. That's more of an indicator to me as to the band's future potential. Naturally, you want to get radio for every record you can, but for a rock or metal band, it's not the primary tool used to sell records."

**The Roster:** "I've had a policy about fewer signings for about two years. When I came here, about three years ago, the artist roster was rather large. Our current roster is about half of what we had in 1989. And that's deliberate. I've tried to concentrate our efforts on far fewer artists, and I believe you can see the results on the charts. I'm particularly proud of Susan Dodes' work with Patty Smyth over the last three years, resulting in major chart success. Also, I want to mention Bruce Dickinson's work with the Tragically Hip and Steelheart, which has resulted in great success in the U.S. and Canada."

**Saying No:** "There are all kinds of challenges facing me as Vice President of A&R. I have a very capable staff of people—all of whom are very active and aggressive. We find a lot of very good artists, but the single most difficult task I have is when I have to say 'no.' As a company, we need to keep our focus very sharp. And that means we can't load ourselves up with a huge roster. Sometimes I have to be the bad guy. I have to decide whether we absolutely have to have this artist or is it possible we

could do without him. It's a tough decision because the A&R person who found the artist is totally committed and it can be very disappointing."

**Local Talent:** "If anything, I look outside of L.A. for talent more than I do in L.A. The people outside of Los Angeles and New York are more real. With all due respect, I pay little attention to a local band that packs a local club. Half the people there didn't pay to get in anyway. I'm much more impressed by a band from Dallas or Chicago or Cleveland that does the same thing. These are bands that create a following for themselves just based on their music and their performance. To me, that's a real situation of a real band playing for real people."

**The Message:** "What I really want to mention is our entry into the reggae marketplace, our concentration on alternative and metal music, and the fact that we are not a huge company. The resources of the company are very extensive, but the label roster is fairly exclusive—by intent. I want people to feel that once they've achieved a place on the MCA roster that they're in the company of a select group of artists. Every artist on our roster now is one we truly want to have."

**Grapevine**

After recording their debut for JRS records with **Doug Olsen & Butch Vig** producing, **East Of Gideon** was dropped from the label's roster due to "creative differences." The band, which owns the rights to that album, is shopping for a new deal. If you're interested, call EOG's manager **Carl Stubner** at (213) 655-1222.

**Nirvana** breaking up? The National Association of Record Merchandisers (**NARM**) has announced that Atlanta-based **Ichiban Records** has been nominated for Independent Label of the Year honors.



*Morgan Creek Records expands into the field of country music with the signing of singer Shelby Lynne who will debut for the label in early 1993. Pictured above just after the signing are (L-R) Morgan Creek's Russ Gubler and Colin Stewart; Beth McGowin, Lynne's assistant; attorney John Frankenheimer, Loeb & Loeb; label co-president David Kershenbaum; recording artist Shelby Lynne; label co-president Jim Mazza; and Morgan Creek's publicity head Cary Baker.*



Tom Farrell

**Hollywood Records trio T-Ride took time out to pose and slump all over their pretty A&R rep Rachel Matthews after an exhausting performance at the Roxy. Pictured above (L-R) are drummer Eric Valentine, Matthews, bassist Dan McAuley and guitarist Jeff Tyson standing.**

**Foolish Pleasure** is currently recording at Devonshire Studios with **Neil Citron** engineering and co-producing.

Local band **Tomorrow's Child** has decided to call it quits but will be scheduling one final show for their fans.

Record producer **James Earley**, who produced *Please Hammer Don't Hurt 'em* and the single "Too Legit To Quit," is suing **Hammer** for over \$5.9 million. According to the lawsuit, Earley claims he is owed 40% of all royalties, advances, fees or other compensation received by Hammer for sales from the Earley-produced masters. Allegedly, Capitol Records paid Hammer some \$14 million for those Earley-produced tapes. We'll keep you posted.

**Chart Activity**

The new **Trixter** album *Hear!* is going to blow your mind—especially the track "Road Of A Thousand Dreams." The vocals are massive, the guitars are crunchy and the drums boom from beginning to end. This is the record that will make believers of everyone.

Dance record of the year awards have to go to the **House Of Pain** single "Jump Around." If you can sit still to this one, chances are you're dead!

*Automatic For The People* is the title of the forthcoming **R.E.M.** album which was produced by **Scott Litt** with certain string arrangements written by **John Paul Jones**.

*Us* is the title of **Peter Gabriel's** first new album since 1986.

September 15th is the date **Marky Mark & The Funky Bunch** release their sophomore album for Interscope. Once again, album was written and produced by New Kid **Donnie Wahlberg**.

**On The Move**

**David Kershenbaum** has decided to leave his position as co-president of the **Morgan Creek Music Group**. He will pursue other "creative interests." Kershenbaum is represented by **Worlds End (America)**.

Manager **Bob Raylove** has formed **Pilot Entertainment**, specializing in the management of record producers. Pilot is located at 8255 Beverly Blvd., 2nd floor, Los Angeles, CA 90048. Telephone (213) 966-4810. Amongst the many talented producers they represent are **Marc Tanner, Jim Cregan, George Tutko and Jim Faraci**.

Entertainment attorney **Edward Fair** has joined **Wilde Silas Musicworks** as president of the company. The company's clients now include **Galactic Cowboys, King's X & Atomic Opera**.

**Paris Davis** has been named National Director of East Coast A&R for **Epic Records**.

**Bill Levinson** is named VP of A&R Catalog Development for **PolyGram Group** in New York.

**Brian Koppelman** has been named VP/A&R for the **EMI Records Group** while **Nancy Brennan** has been promoted to VP/A&R for **SBK Records**.

**Lionel Richie** has signed a long-term, multi-album recording deal with **Mercury Records**.

**Anthony Lombardi** has announced the formation of **TNT Records**. Lombardi will assume the positions of CEO and label President while **Dito Godwin** will serve as Senior VP/A&R and industry veteran **Ray Tusken** acts as VP Promotion. Label attorney will be **Leonard Korobkin**. TNT can be reached at (805) 254-5315.

West Coast-based rock band **311** has signed a recording deal with **Capricorn Records**.

**Rita Coolidge** has signed on with **Caliber Records** and will release her initial single, "Heart Don't Fail Me Now", a duet with **Lee Greenwood**, on Sept. 29th.

Recording artist **Jimmy Buffett** has formed **Margaritaville Records** and signed his opening act **Evangeline** to the label.

Two A&R promotions over at **Charisma Records**: **Peri Hochwald** to Director, A&R, East Coast and **Keith Bailey** to Director, A&R, West Coast.

Rap artist **Ice Cube** will be signing and producing several new acts on his **Street Knowledge Records** through **Atco/EastWest**. 



**Lois Blaisch**

Contact: Lois Blaisch  
(818) 831-1538

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Lois has industry credits as long as your arm. From original songs recorded by other artists, to film, television, radio and live credentials. A lifetime's worth of accolades in a few short years. As a singer-songwriter, Blaisch knows how to structure a radio-ready tune correctly. Sometimes, though, she's too right on, and the tune is a bit predictable. The choruses are big and bold ("Get Out Of My Heart") and are ready to be recorded. On the ballad side of things, "A Matter Of Time" stands out as a warm, tender, emotional piece of work. Not quite as strong as **Diane Warren**, Lois nevertheless can have a successful career as an artist in her own right as she also sings well. This might be a case of first trying to secure a publishing deal and then approaching the major record companies. A very nice demo all the way around.



**Jef Rising**

Contact: Jef Rising  
(619) 562-0992

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Influenced by the **Carpenters** and the **Beatles**, among others, **Jef**, who began playing in his first band at the age of fifteen, is a solid singer-songwriter with a very clear, crisp and powerful voice. Every single word seems to just roll out of his mouth effortlessly. Though **Jef** appears to sing about topics that are near and dear to him, the tunes are so pop oriented that they seem to be devoid of emotion and soul. Some of the enclosed tracks could use a little more crunch and aggression. I noticed that a couple of the tunes were co-written, and that's a good sign. **Jef** is clearly on the right career track but he just needs some more time to come up with those monumental songs that will put his career over the top. Though these are good, they just don't ring my bell when the tape is done.



**Larry Neil**

Contact: Pegasus Productions  
(914) 693-8214

Purpose of Submission: Seeking management, publishing & label deal

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

**Neil's** demo presentation looked just like a real live cassette released by a record company, so we know lots of care went into this one. The four songs, all co-written with drummer **Tom Parisi**, are part of a collection called *The Girls Are Out*, which was financed by **Neil** himself. The opener "Down N Dirty" is reminiscent of **Foreigner** or **Bad Company**. A pounding rocker with a somewhat cliched chorus. "Can't Let You Go," the ballad that follows, is very pretty and showcases **Neil's** strong, emotional voice. The closer "Toni" is also outstanding. It appears that the more uptempo tunes are the ones that sound less original. Perhaps **Larry Neil** should spend some more time with the slow to mid-tempo tunes on which he seems to excel and then send a selection of those tunes in for a review. Go with your strengths, **Larry**.

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.



Pat Lewis

Pictured is David Harris, who performed at the latest NAS industry acoustic music showcase called "... Note From the Acoustic Underground" held monthly at Santa Monica's At My Place.



Pat Lewis

Peermusic hosted a poolside summer BBQ at the company's headquarters in Hollywood. Pictured are (L-R): Don Grierson, industry A&R veteran; Kathy Spanberger, Vice President, Peermusic; and Jud J. Freidman, Peermusic staff writer.



Pat Lewis

Pictured is singer/songwriter Wendle Colter, from local band Box the Walls, who recently performed at the ASCAP sponsored industry showcase called "L.A.'s Best Kept Secrets."



Pat Lewis

Also performing at the NAS industry showcase was Los Angeles-based Paris Quadrifolia. Pictured (L-R) are band members Michael Carapella, Kellie Anderson, Betsy Petrie and Toby Petrie.

### Songwriter Activities

Peermusic recently held an informal poolside BBQ at its beautiful estate offices above Hollywood. Peermusic songwriters and staffers, as well as many invited guests, enjoyed the sunset together while munching on a lovely buffet. The turnout was excellent and included many record execs, BMI and ASCAP staff members, friends and families.

The National Academy of Songwriters (NAS) held its monthly singer/songwriter showcase called "...Notes from the Acoustic Underground" at At My Place in Santa Monica. The turnout was excellent and the show featured two-song sets by a number of talented local musicians and a full-set by Capitol recording artists the Cages. These showcases attract many fans and industry folks alike, who have come to expect a high quality show. And they certainly weren't disappointed! Amongst the talented unsigned art-

ist/writers who strutted their stuff were Paris Quadrifolia, David Harris, Big Planet, Liz Byrnes, Michael Kline, Howard and Kelley, Dewy Wolh, and the Rhinestone Homeboys. For more info about NAS acoustic showcase nights, call them at: (213) 463-7178.

### New Songwriter Signings

Grammy Award-winning songwriter-producer Danny Sembello has signed an exclusive publishing deal with **Chrysalis Music Group**. Among his best-known efforts are "Stir It Up" by Patti LaBelle, "Take Your Time" by Pebbles, "Neutron Dance" by the Pointer Sisters, and "Don't Stop" by Jeffrey Osborne.

Bug Music has signed Victor Wooten, Derek Edmondson, Alphonso Johnson, Mario Escovedo, Chan Romero, Laverne Romero, Dewey Terry, Firehose, and Paul Ubana Jones.



Lester Cohen

Recently, performing rights organization BMI and Imago Records hosted a record release party/performance at the Club Lingerie for San Francisco rockers, the Sextants. The band's current debut album Lucky You features bracing melodic pop with a rock edge and three-part harmonies influenced by the Beatles and the Mamas and Papas. Pictured clockwise from bottom left are: Lori Hester, Arthur Hester, Brennan Hester, Sextants; Kirstin Peete, A&R administration, Imago; Max Butler, Sextants; Erik Filkorn, Manager of A&R, Imago; Matt Boudreau, Sextants; Barbara Cane, Assistant VP Writer/Publisher Relations, BMI; Hugo Burnham, Director of A&R, Imago; and Julie Gordon, Director of Writer/Relations, BMI.



Pat Lewis

Warner Bros. recording artists the Williams Brothers, whose publishing is handled by Peermusic, were amongst the many guests at Peermusic's recent BBQ. Pictured (L-R) are: Loretta Muñoz, ASCAP; Andrew Williams; Tom DeSavia, ASCAP; David Williams; and Mike Batami, ASCAP.

**Songwriter Pointers:  
Steven Moos from Jump In the Water**



Bob Sidman

Steven Moos is the guitarist/writer from Burbank-based Jump In the Water, whose self-titled debut album was recently released on MCA Records. Most of the songs on the album were written by Moos, who is signed with publisher, EMI Music. He co-wrote several tunes with band members Kent Forsyth and David Starns, producer/writer Pete Anderson and artist/writer Chris Isaak. Moos has had a song in the television movie *Long Hot Summer*, and a song "Down For the Count" in the feature film *The Five Heartbeats*.

**MC: Why do you enjoy collaborating so much?**

**SM:** First of all, when you're writing by yourself, there's a real temptation to say, "This is not working out" and walk away from it. When you add another person to it, it seems like you're more likely to come up with a song. The fact that someone else is there can add some encouragement and it can even add a deadline to it. It may not be a better song, but it seems that you are more likely to have something at the end of a collaboration.

**MC: Since you usually sing the songs, how does that affect your collaborations?**

**SM:** The way it usually works for me is, I kind of like to have the final say on the lyrics, especially if it's something that I'm going to sing. I'm going to have to be comfortable with the sentiment of the song—what it's saying. Also, just the way the words sound in your mouth. Generally, I like to get into a room and maybe somebody has a title and just let it go—just see what develops.

**MC: When choosing a collaborating partner, do you find it's more productive if he or she has more experience than you?**

**SM:** For some reason, if I'm writing with somebody who's at the same place that I am, I don't know if it's ego that gets in the way or what, but I'd rather write with somebody who's been around the barn a lot longer than I have or somebody who's just beginning. Pete Anderson has a wonderful sense of song structure, and as a producer he's had to analyze tunes. And he is superb at knowing where a song has to go. I think he looks at it almost like a short story where this is Chapter Two and we have to move the action to this point or we have to stop the action here and let the audience wonder what's going to happen next. So, I learned a lot about that from him. **MC**



Alan L. Mayor

An "Achy Breaky Heart" brought lots of smiles when the song's creative team, led by songwriter Don Von Tress, was honored at a party hosted by BMI in Nashville. The platinum single, recorded by Billy Ray Cyrus, spent five consecutive weeks at the top of the Billboard Country singles chart. Pictured (L-R) are: Roger Sovine, Vice President, BMI; Don Von Tress; Harold Shedd, Senior Vice President, Mercury Nashville; and Russ Zavitson, President, Millhouse Music.



**Danny Kortchmar**

Contact:  
Warner Chappell Music  
(310) 273-3323

**S** By Pat Lewis

ongwriter-producer Danny Kortchmar's list of accomplishments reads like a book of who's who in the music business. During the Seventies, he was a session/touring guitarist who shared the spotlight with the likes of James Taylor, Linda Ronstadt, Jackson Browne, Crosby & Nash, and many more. Not only did he tour and record with the aforementioned singer/songwriters, but he collaborated on songs with them as well. During most of the Eighties and early Nineties, Kortchmar co-wrote and co-produced almost exclusively with Don Henley. His credits include Henley's hits "Dirty Laundry," "Sunset Grill," and "All She Wants To Do Is Dance." He also collaborated with Darryl Hall & John Oates, Jon Bon Jovi, Steve Lukather, Stan Lynch, J.D. Souther and Steve Perry, among others.

Kortchmar prefers to collaborate with other writers as opposed to writing alone. However, he did write "All She Wants To Do Is Dance" entirely by himself. "That track really turned me on," says Kortchmar. "I wrote the song and then I woke up the next day and started listening to it and wrote the lyrics in ten minutes." With most all of the other Henley songs, Kortchmar's writing process differed. First, he would write the initial musical track—which sometimes included a vague sketch of a melody. Then, he would record a demo of the song and finally, he'd give the demo to Henley, who would write the melody and lyrics. When Kortchmar collaborates with other writers, the process differs. "With James [Taylor]," he explains, "we'd work out the groove together, get the music down—the chord changes—and a few ideas for the melody, and then James would write the words."

Although he started out as a musician and writer, Kortchmar eventually moved into record production as well. "To tell you the truth," he says, "I kind of eased into production. In the Seventies, I was playing on all these records and was working with all these great songwriters—Linda, James, etc., and working with all these great producers. I learned a lot from Peter Asher and Lou Adler, who were my two biggest influences as producers—although neither of those fellows are actual musicians. I was able to bring my abilities as a musician in and also, a lot of experience doing sessions for ten years. I learned most of it from doing sessions and watching from that side. Peter Asher, for example, would really want ideas from the band. He wanted input and encouraged it. I got to check out some ideas that I had and they were brought to fruition. So I knew a lot about record production by the time I produced my first record."

Because Kortchmar "grew up," so to speak, with some of the most influential singer/songwriters in contemporary music, he has developed a particular slant when it comes to his philosophy of writing and producing. "I was brought up to believe that the gimmick of the record is to have a hell of a good song, sung in a meaningful way," he says. "Not a fabulous drum sound. Sure, I'd love the drums to be fabulous, but my values have more to do with the writing and the singing and the actual musical arrangement than it does with the computer thing."

As a producer, Kortchmar stresses that he would never demand that an artist do anything that the artist himself didn't want to do. "That would be totally inappropriate," he says. "I want to put 100% of myself into it, but I realize that my job is to capture 100% of the artist and that's my focus when I make an album. I put my own ego aside and listen to what the artist wants and go about it the best way to serve the artist. And like I said, I've got a lot of experience working with all kinds of different artists, so I can do that."

Since Kortchmar has had a tremendous amount of success during his twenty-seven-year career, he is in a prime position to pick and choose what projects he wants to get involved with. And instead of going for "the big bucks" projects, Kortchmar prefers working on projects that simply get his heart pumping. "From my point of view," says Kortchmar, "everything that I do can't be a hit and at this point, I only think about what I like. I think that if I like it a lot, other people will like it and that's the only criteria that I go by. I don't go by demographics or these little pigeonholes that everything has in the industry today. I just follow my nose and some of my records are hits and some aren't but I'd say they're all real good records."

But have things in the music business really changed all that much over the course of his illustrious career? "I would say, when I got into this business, it was a wide open situation and a really good growth industry," answers Kortchmar. "Nowadays, it's much bigger, there's more bucks to be made and I feel it's more closed off, too. But if you really have it in your blood—that you absolutely have to be involved in music—you will find a way to participate. But it's a dog-eat-dog world." **MC**

# AUDIO/VIDEO—MICHAEL AMICONE

**THE KING AND VH-1:** Music video channel VH-1 has named Elvis Presley as Artist of the Month for September. The month-long tribute, which will include vintage interviews and footage, home video highlights, rare video clips, Elvis movies and the premiere of an original half-hour special, *The King And I*, is part of the recent tributes marking the fifteenth anniversary of the King's death. As a caper to the month-long tribute, VH-1 will present an entire day, Monday, September 28th, of Elvis footage.

**SUNSET SOUND:** Former Cars guitarist Elliot Easton, recording overdubs and mixing his latest opus, with Roy Thomas Baker shepherding the sessions and Eddie Delena and assistant Neal Avron manning the console...Barry Manilow, mixing his upcoming four-CD box set, with Don Murray and assistant Mike Kloster adding the sonic expertise.

**FOSTEX NEWS:** The Fostex Organization of Japan has announced the formation of Fostex Research and Development, Inc. The newly formed division will conduct future research to maintain Fostex's position at the forefront of digital record-

## SGT. PEPPER REVISITED



*A wonderful new special on the making of the Beatles' landmark album, Sgt. Pepper's Lonely Hearts Club Band, appropriately titled The Making Of Sgt. Pepper, will make its debut on Sunday, September 27th (9:00 p.m. Eastern/Pacific time), on the Disney Channel. Album producer (and the true fifth Beatle) George Martin (also executive producer of the special) narrates the program, placing the album in its proper historical light and sharing with the viewer the technical secrets behind the making of pop music's most celebrated album. Highlights include Martin sitting at the mixing console, his hand on the console's faders, and as the original four-track master tape plays, he isolates individual tracks so the viewer can actually hear the various parts which made up the final product; an intimate glimpse into the creative process. He also plays several outtakes, including early run-throughs of "A Day In The Life" and "Strawberry Fields Forever" (a song originally intended for the album, but released as a single instead). Candid interviews with the surviving Beatles, who share their remembrances and inspirations, are interspersed with archival footage and photos, making this a Beatle fan's delight. Highly recommended. (One minor quibble: The Beatles filmed the session during which the orchestra crescendo for "A Day In The Life" was recorded. Why wasn't any of that footage included in the special?)*

## IN THE STUDIO



Local musician Keli Raven (right) recently completed five tracks under the guidance of writer-producer Howie Rice (Kiss, Patti LaBelle, the Pointer Sisters). Raven played all the instruments and performed all of the vocals on the five tracks.

## COOLIDGE SESSION



Veteran vocalist Rita Coolidge and producer Jim Cregan are pictured during sessions for Coolidge's upcoming BMG release. Cregan produced four tracks for the new album.

## RAISING SOME HELL

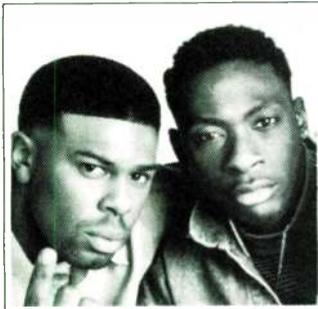


Clive Barker, the mastermind behind the Hellraiser movies, recently directed the video for the track "Hellraiser," by Motörhead, the title song to the new sequel Hellraiser III: Hell On Earth. Pictured (L-R): Philip Burton and Mikky Dee of Motörhead, Hellraiser villain Pinhead and Wurzel and Lemmy Kilmister of Motörhead.

ing technology. **SUNSET SOUND FACTORY:** Producer Mitchell Froom, in Studio B, tracking, overdubbing and mixing with Australian artist Dave Dobbyn, guest artists include drummer Pete Thomas and bassist Bruce Thomas of the Attractions, engineering expertise supplied by Tchad Blake and assistant John Paterno...The Pontiac Brothers, in Studio A, tracking, overdubbing and mixing their latest project for Frontier Records, producer-engineer Paul duGre overseeing the sessions, assisted by John Paterno.

**ECHO SOUND RECORDING:** This recording facility recently added a 48-track recording system consisting of new dual Studer A-827 24-track recorders, MicroLynx sync and 48 channels of Otari/DiskMix moving fader automation. Availing themselves of the new equipment were rapper Ice Cube, newcomer Syke and rappers Ice Cube, King T, Yo-Yo and KAM.

# PRODUCER CROSSTALK



## PETE ROCK AND CL SMOOTH

By Jonathan Widran

**T**he one great truth about rap is that it gives ambitious kids with a flair for rhythm and rhyme a chance to shoot out of the streets of nowhere and make a positive impact on the music industry and society at large. Just a few years ago, high school pals Peter Philips and Cory Penn would spend their free time in Philips' basement working on their favorite hobby, rapping, with only their voices and a pause button as production tools.

With a little help from their DJ Pal Eddie F, a member of Heavy D. and the Boyz who had the duo help him on his remix of Johnny Gill's "Rub U The Right Way," Philips and Penn established themselves as two of the premier remix producers in the business. And now, having worked behind the boards with Kid N' Play, Heavy D., Run-D.M.C., Slick Rick, Public Enemy and everyone's favorite political rap goddess, Sister Souljah, the duo from Mt. Vernon, N.Y., better known as Pete Rock and CL Smooth, is considered the L.A. and Babyface of the rap world.

"We're known for our remixes," says Smooth, "but we're moving into full-on production. Basically, when a group approaches us, we come up with what sounds best for them, applying our own original style. Pete and I form our own opinions, then ask the group the direction they want to go in. We try to figure out how we can contribute to their excelling."

Rock, who is the more technical and music-oriented of the two (Smooth's forte is the writing), adds that their approach is pretty simple. "I learned a lot from other producers that I hung around with, producers who know that the key is to max a group or a rapper up to a sound that they feel will be most like them. When I worked with Chuck D., for instance, his voice is so strong, I toned down

the music to fit his style."

While becoming well-respected producers may be enough for some, Rock and Smooth have spent all their free time these past few years working on their own career as rap artists. Their Elektra debut, *All Souled Out*, impressed critics, but failed to cause a consumer stir. This year, however, their groundbreaking *Mecca And The Soul Brother* has created a buzz. While there is only so much even the most talented forces can do stylistically with a remix, this 75-minute tour-de-force shows that Rock and Smooth are one of the most original rap groups around.

"We want people who are unfamiliar with rap to appreciate what we do," Smooth says. "It's purposely versatile because we have a lot to offer, and we didn't want to stay in one mode. We just do our own thing and hope our fans come along."

Both Rock and Smooth grew up in households rich with jazz, funk, reggae and James Brown, and all these influences have joined to create an appealing, heartfelt sound. "That sound came out naturally," Smooth recalls. "When we emerged, it was unfamiliar, but as we developed it further, listeners adapted to it. It's not so much the material as the way we do our own thing, with no chaperones telling us what sounds we can and cannot make. I look at us as a hard-core rap group, and the originality comes because, like Pete says, 'We're our own people, and we don't look at anyone else and say we want to be like them.' What it boils down to is, we do what comes easiest to us."

While Rock and Smooth seem to have that little something extra that separates them from the plethora of less unique rappers who keep hitting the airwaves in record numbers, neither feels he has anything to prove or any sort of race to win. As Smooth reflects, "We look at our place in rap as being what we contribute to the game, not who's better. We represent all rap groups, in a way. We speak through everybody, through our production and writing. We'd like to set an example, show others how it's done."

Showing others how it's done is already leading these two to rap stardom on their own and upcoming full-scale production projects with heavyweights like Hammer, Tone Loc and L.L. Cool J. Eventually, they'd like to "elevate" to the Jam/Lewis, L.A./Babyface realm of running their own label. But no matter where the streets lead them, their basic philosophy, formed some years ago in the ghetto of Mount Vernon, will never change.

As Smooth concludes: "Two brains are better than one. We've always been sincere and real with each other. We watch each other's back. In this business, you have to have patience. If I fall off the track, Pete will say, 'Don't worry about that, everything's under control.' Together, we can get as perfect as possible for two imperfect human beings. Everything we do is to make sure that someday, we're the best rap group ever." **MC**

## NEW TOYS—BARRY RUDOLPH



### New Aluminum Drumstick from Easton

The AHEAD or Advanced High Efficiency Alloy drumstick is the latest product from Easton, a company which makes aluminum ski poles, hockey sticks, sailboat masts and archery arrow tubing. The Pro Line Series stick comes in five different sizes: 5B and 2B with 16 inch lengths, Rock at 16 1/4 inch with a shorter taper, the Matt Sorum Studio model at 16 1/2 inches and the Concert at 16 3/4 inches. The weight of each stick is controlled to a tolerance of one gram. This closer tolerance makes the sticks more consistent and better balanced.

Probably the most significant feature of the AHEAD stick is the replaceable covers. These polyurethane tapered covers protect the stick and your drum hardware and cymbals. Another unique feature is the screw-on Zytel nylon tip. Each

set of sticks you buy comes with two sticks with covers and tips and two replacement covers.

The AHEAD stick is said to reduce hand fatigue due to shock while the energy-returning design makes it possible to drum faster. Also, unlike wood sticks which have directional properties in the grain, aluminum has consistent flex characteristics that does not change within the life of the stick. A set of AHEAD sticks cost \$29.95 retail and the covers will sell for less than half the cost of new wood sticks. If you would like more information, contact Jas. D. Easton, Inc., 7855 Haskell Ave., Suite 202, Van Nuys, CA 91406-1902. Phones are (818) 782-6445 FAX (818) 994-3889. For distribution information, contact Big Bang Dist. at (800) 547-6401.



### Generalmusic S2 Music Processor

The S2 is a new workstation synthesizer that uses PCM, Wavetables, Multiloop, Crossfade, Multiwave and subtractive synthesis. The 300 Programs which can be used in up to 100 Performance programs (I take this to mean "Combi" mode) and up to ten different Song programs. You get 32 note polyphony with dynamic voice allocation. The S2 has 16 multitimbre, 16 layer and 16 split programs; 32 fully programmable digital filters including two filters with resonance for each voice; and dynamic stereo panning with six polyphonic outputs.

The 250,000 note sequencer has 16 tracks with 192 ppqn (that's pulses-per-quarter-note) clock resolution. You can do all the computer-like sequencer nerdy things like: Realtime editing, Overdub, Quantize and Microscope anal-y-zing. I like the Background Song Loading mode which lets you play the synth and load a sequence at the same time.

As a MIDI keyboard controller, the S2 offers 61 keys with poly aftertouch and the ability to operate 32 separate MIDI channels. The S2 also conforms to the new much ballyhooed General MIDI specification. The S2 uses a 3.5 inch floppy drive to store all PCM data, sounds, songs, performances and DSP effects. There is a large backlit LCD display to graphically edit using computer-user oriented command lingo like Undo, Compare and Clipboard. The S2 differs from most menu driven synths in that seven sliders, seven buttons and fourteen function keys and an "Alpha" wheel are used to program and edit data on this workstation. This is a nice change from the increment/decrement buttons with layers of confusing menus to scroll through.

For more information and to hear this synth, call or write Generalmusic Corporation at 1105 North Ellis Ave., Bensenville, Illinois 60106. Phone (708) 766-8230 or FAX at (708) 766-8281.



### Tascam New Model 464 Portastudio

The 464 is the latest four-track Portastudio from Tascam that has sophisticated features not even found on some pro gear. First, you get four bal-

anced XLR microphone inputs that also work as line inputs. All inputs have a three-band equalizer with a sweep midrange circuit. There are two effects sends with two pairs of stereo returns. The transport has two speeds and is solenoid operated which means fast reliable response like a pro deck. Some other pro features: dual point autolocator with RTZ (return to zero), full auto-rehearse and autopunch-in/out and an LCD screen that includes all master displays, record levels and tape location. The 464 sells for \$899 retail and for more information, contact Tascam Corporation at 7733 Telegraph Rd., Montebello, CA 90640. Phone (213) 726-0303. **MC**



Thanks to well-placed connections and quite a bit of luck, Show Biz recently got to spend a stardate on the set of *Star Trek: The Next Generation*. There, we explored the bridge, read the captain's log and sipped some earthy coffee with series star **Brent Spiner**. Spiner, better known as the inscrutable android Data, wants you trekkies to know of his first solo album, *Ol' Yellow Eyes Is Back*. The CD was actually released last year but proved difficult to locate so Spiner has bought his way out of his contract. While he's looking for a label, rabid fans can purchase sounds such as "Toot Toot Tootsie" and "Zing! Went The Strings Of My Heart" directly from the singer. Contact him through **Paramount Studios**, Hollywood. That's also a good place for brave record companies to contact Spiner about the project, which includes vocal appearances by castmates **LeVar Burton**, **Michael Dorn**, **Jonathan Frakes** and **Patrick Stewart**, and will, he promises, include at least one bonus track when it is re-released. If that doesn't sound like a no-fail proposition, you haven't fought the crowds

at a *Star Trek* convention.

**VH-1** wants to hear from you. All you need is a videotape contribution of 30 seconds or less and enough postage to get it to P.O. Box 3366, Stamford, CT 06905. The clips are slated to air during the video channel's newest segment, *Tell It Like It Is*. They say here that you can talk politics, movies or the environment; share a memory, talk romance or make a dedication. They don't say anything about keeping it clean, but we would if we were you.

In an effort to find a drummer who can drum louder than comedian/television host **Gilbert Gottfried** can talk, the **USA Network** program *Up All Night* recently enlisted the help of the **Ramones'** favorite sibling, **Marky Ramone**. Also included in the all-star lineup of loudness, filmed at **Club Tilt** on Varick Street in Manhattan, were members of **Alice Donut**, **Murphy's Law**, **Uncle Wiggly**, **Drunken Boat** and **Die Monster Die**. The Ramone's newest album, **Mondo Bizarro**, their first for **Radioactive**, should be in stores now.

Show Biz was very excited to receive **Victory Music's** soundtrack

for **Hellraiser 3**. We're mostly ecstatic because the current **Material Issue** single, "What Girls Want" is there, but we're also merry that **Motörhead** puts in two appearances. If those don't make you happy, do check out the disc for offerings from **Ten Inch Men**, **Triumph**, **Tin Machine** and the **Soup Dragons**.

Our old friend **Richard Gibbs** has the score for the latest **Touch-**

stone Picture, *The Gun In Betty Lou's Handbag*. The movie follows the adventures of part-time librarian Betty Lou Perkins (**Penelope Ann Miller**) who fills her need for attention by first confessing to a murder and later helping to solve the crime. While the plot seems pretty usual, the songs are something special. Gibbs has loaded the flick with gems like "Turning Japanese" by the **Vapors**, "(Goin') Wild For You Baby" by **Bonnie Raitt** and a version of **Sting's** "Every Breath You Take," performed Cajun-style by **Michael Doucet** and **Beausoleil**.



**Penelope Ann Miller** in *The Gun In Betty Lou's Handbag*

Local singer-songwriter **Stacy Robin** and her band, the **NYL**, can now be seen and heard in a new commercial from **Toyota Home Video**. We are told the commercial features the band's original music, which you can hear live when the Genghis Cohen favorites come to a club near you.

**Elton John** and **Whitney Houston** will be making rare TV talk show appearances later this month when they drop in at **CBS-TV** studios here in Los Angeles for an appearance on the European show **Des O'Connor Tonight**. O'Connor, known as the British Johnny Carson, decided to tape a couple of his new **Thames TV** shows in the U.S. to get the kinds of guests not available in Britain. No American airings are planned.

Producer **Pierre Cossette**, currently touring with the hit **Will Rogers Follies**, wants you to watch for his next upcoming projects. First will be a theatrical musical version of the cross-dressing musical comedy **Victor/Victoria**. After that will be a biopic

on the lives of rock & roll pioneers **Jerry Leiber** and **Mike Stoller**, if the producer and the subjects can reach agreement. "Jerry Leiber has very positive ideas about the way he wants it done," says Cossette. "He wants to just do it as a rock & roll movie and leave out a lot of drama [of their personal lives]....That's different from the way several of the so-called commercial studios see it."

Tune in to **Bravo** this month to catch **Jim Jarmusch's** highly-rated comedy, **Mystery Train**. The R-rated, Elvis-soaked film focuses on three interrelated stories set in a seedy Memphis hotel. There's the Japanese tourists who have come to worship at the shrine of Graceland; the English immigrant cursed by his resemblance to Elvis and an Italian widow haunted by the ghost of the King. **Screamin' Jay Hawkins**, **Joe Strummer**, **Elizabeth Bracco** and **Youki Kudo** star. The film airs many times in late September. Check your guide for times.

**Lyle Lovett**, featured in the large cast of **Robert Altman's The Player**



**The Ramones**

Paul Natkin



**Cast of Mystery Train**



**Paulette Carlson**

and slated to appear in the director's next movie, says though he's starting a film career, he'll always be a songwriter first. "The thing that's still most important to me is to write a good song," the singer told *The Tennessean*. "All the rest of it is just silly fun."

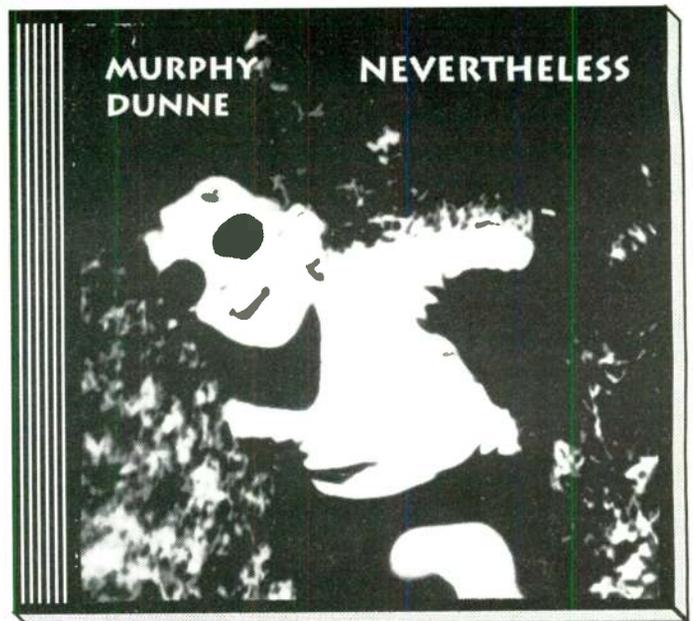
You'll want to tune in the **Nashville Network** September 24. That's when **Paulette Carlson** appears on the popular live series *On Stage*. The former lead singer for country rock group **Highway 101** performs "Somewhere Tonight" and "The Bed You Made For Me," songs that were hits for her former group, along with her first hit as a solo artist, "I'll Start With You," and the rest of the cuts from her solo album, *Love Goes On*. The episode is set to debut at 7:30 p.m. PST, but we suggest you check your listings just to be sure.

**Gillian Anderson**, a musicologist from the Library of Congress, is being feted far and wide for his contribution to the reconstructions of previously lost silent movie scores. Recently, he conducted an orches-

tra as it accompanied the 1927 classic *Wings*—the first film to win an Oscar—and Cecil B. DeMille's 1915 version of *Carmen*. Recreating a score is "like doing a crossword puzzle," Anderson says, noting that some have as many as 170 sections. Anderson next heads for Brazil to conduct 1924's *The Thief Of Baghdad* and D.W. Griffith's 1916 film *Intolerance*. In October, he will accompany *Carmen* to Puerto Rico, then do a November showing of electricity pioneer **Thomas Alva Edison's** 1904 *Parsifal* in Italy and end up next summer with a series of silent classic screenings in Washington D.C.

**Bainbridge Records** has just released *Golden Cinema Classics, Volumes 1-4*. This is an extensive collection of music originally written and recorded for movies performed by England's 70-plus piece **BBC Concert Orchestra**. The four volumes are divided by film category: The Adventure Film, The Love Story, The Hollywood Musical and The Epic Film. Among the categories are works by such famous film composers as **John Williams, Max Steiner, Miklos Rozsa, Elmer Bernstein and Henry Mancini**. Soundtracks included range from *Exodus to The Great Escape, Funny Girl to Superman, Gigito E.T.* A must for film fans.

"Jerking off is a wonderful activity, but it is inadvisable to do it in public," wrote *GG's* **Joe Queenan** of the **First International Men's Conference** held last October. With that in mind, the **Coalition Of Unified Men** have released their first comedy album, *Methods Of Male Bonding And Stress Relief*. The album is a



collection of skits, songs, stories and old-fashioned radio theater taking a satirical look at the male bonding movement. "Laughter heals and unified people when the serious ills plaguing society dominate the headlines," says Coalition member **Joe Stone**. "Who better to poke fun at than ourselves." You may remember Stone as of the creator/writers behind *Two Live Jews*, whose 1990 comedy album satirized the *Two Live Crew* controversy in 1990. That album, *As Kosher As They Wanna Be*, was named the Best Selling Comedy Album of 1991 by the National Association of Recording Merchandisers. Don't be surprised if this new offering, as inoffensive as it is funny, follows suit.

You'll want to stop by the **Globe Playhouse** before October 3 to catch **Murphy Dunne's** comedic compilation of songs, scenes, satire and multimedia effects, *Murphy Dunne Nevertheless*. Directed and co-written by **Lewis Arquette**, the two-act show features such cuts as "Rock Me Lord" and "Desliu." Both cuts appear on the **Angst Music** soundtrack which you may be interested to know also features appearances by music legends **Tito Larriva** and **Van Dyke Parks**. Dunne is best remembered for his lounge-lizard pianist character, introduced in *High Anxiety*, developed in *The Big Bus* and brought to full fruition as **Murph** and the **Magic Tones** in *The Blues Brothers*. The Chicago native is also known as the founder of the Chi-

cago Free Music Program which he co-produced with the late **Willie Dixon**. The **Globe Playhouse** is located at 1107 N. Kings Road in West Hollywood. For information and reservations, call (213) 660-TKTS or (213) 654-5623.

In the strange bedfellows department, we must point to the **Epic Records** soundtrack *Honeymoon In Vegas*. The film is a romantic comedy from **Castle Rock**, directed by **Andrew Bergman** and starring **Nicolas Cage, Sarah Jessica Parker** and **James Caan** and distributed by **Columbia Pictures**. The soundtrack is a thirteen-song compilation featuring various artists covering classics by **Elvis Presley**. While the project is more than a little reminiscent of *The Last Temptation Of Elvis* comp from a while back, we still think you should pick it up to have the divergent talents of **Bryan Ferry** ("Are You Lonesome Tonight?"), **Amy Grant** ("Love Me Tender"), **Bono** ("Can't Help Falling In Love") and **Dwight Yoakam** ("Suspicious Minds") all in the same place. **MC**



**Coalition Of United Men**



**Contributors to the Honeymoon In Vegas soundtrack include (clockwise from top left) Bono, Bryan Ferry, Amy Grant and Dwight Yoakam.**

# Local Notes

By Michael Amicone

Contributors include Keith Bearen and Jan McTish.

**SPEAKER DOCTORS:** If you're having trouble with your speakers or studio monitors, or you just want to get them checked for accuracy, Nadine's Music is the place to be on Saturday, September 12th. From 11:00 a.m. to 4:00 p.m., a JBL factory technician will be on hand to check your speaker for efficiency. You will be given a printout of your speaker's spectral analysis, and the first 50 people to arrive will receive a free JBL T-shirt. Nadine's Music is located at 18136 Sherman Way, Reseda. For more information, call (818) 881-1411. —KB

**ON THE RHINO REISSUE TRAIL:** Known as Mr. Excitement, Jackie Wilson was one of pop music's most versatile vocalists (boasting an operatic range) and one of its most dynamic performers. Rhino has released a definitive collection of Jackie Wilson nuggets drawn from the various phases of his career, including the tracks he cut as a member of Billy Ward & the Dominoes (he replaced future Drifter Clyde McPhatter). Included are all the great Wilson hits such as "Reet Petite," "Lonely Teardrops" (both written by soon-to-be Motown founder Berry Gordy), "Baby Workout" and "(Your Love Keeps Lifting Me) Higher And Higher," and other cuts on which Wilson's vocal talents soar despite battling some of the schmalziest arrangements this side of Pat Boone. Highly recommended. Also available from Rhino is the second volume of Frank Zappa live bootlegs, Beat The Boots #2. Once again sporting a great design (the original box's packaging was nominated for a Grammy), this second volume includes seven live albums and a limited edition beret and scrapbook. Sure to be a collector's item (the first one sold out), Beat The Boots #2 is a must for every Zappa fanatic. Also of note: Tell Me When It's Over: The Best Of The Dream Syndicate 1982-1988, a single-CD set profiling this highly regarded L.A. band led by Steve Wynn.



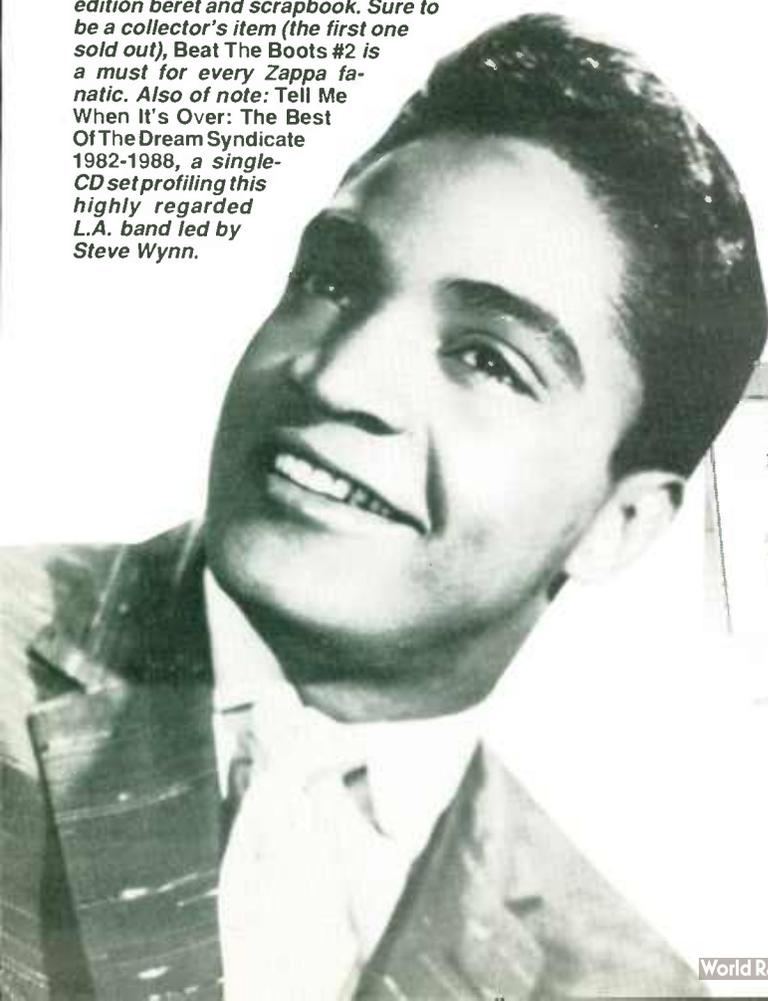
Bob Hoti

**GROVE OPENING BASH:** Music education veteran Dick Grove recently opened his new facility, The Grove Center For Contemporary Music, in Woodland Hills. The grand opening barbecue included a performance by fusion group D.N.A. featuring Dana Rasch, with various manufacturers and stores contributing prizes to the event, including Big Valley Music, Guitar Center, Nadine's, Dean Markley, Marshall and Yamaha. Pictured (L-R, standing): Loni Specter, Dana Rasch, prize winners Adele Nathan, Mark Garber and Ronald Minassian and Dick Grove, (sitting, not in order) prize winners Pam Bartels, Daniel Waite, Fran Briggs, Diana Washburn, W. Riog and Glen Koehnlein. —JM



Chuck Pulim

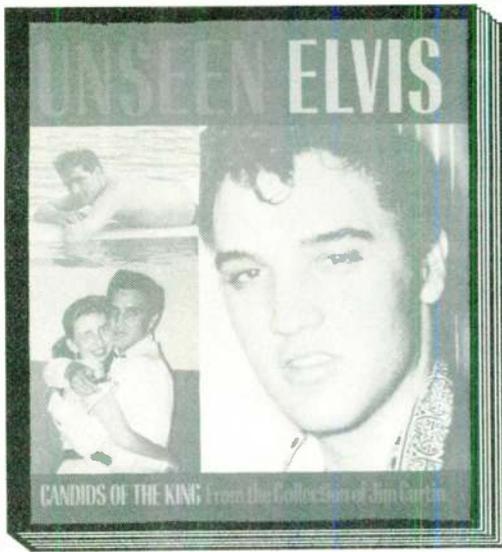
**FAMILY REUNION:** Eric Bloom, singer and guitarist for veteran band Blue Oyster Cult, and radio king Howard Stern recently reunited (the two men are first cousins) when Bloom stopped by radio station WXRK in New York to promote the soundtrack to the film Bad Channels. The soundtrack, released by Moonstone Records, features the first new music to be heard from Blue Oyster Cult in years. Pictured (L-R): Eric Bloom, Howard Stern, Buck Dharma of BOC and Robin Quivers.



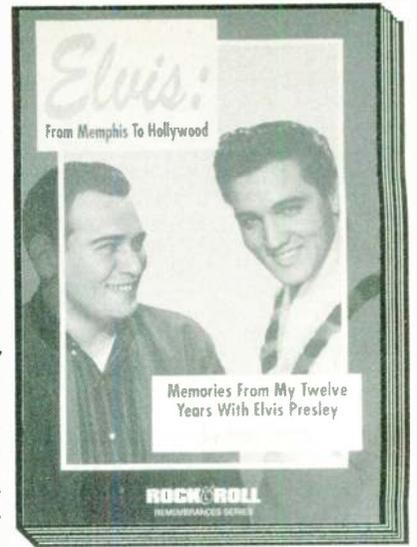
Richard E. Aaron

**BATTLE OF THE BANDS:** Eighteen bands will compete for \$1,000 in cash and prizes during the 3rd Annual Battle of the Bands at Pier 52 in Hermosa Beach. The competition, which starts on Saturday, September 12, and runs for five consecutive Saturdays through October 17 (competition begins around 3:00 p.m.), is presented in conjunction with Budweiser, with such record industry pundits as Helion Records Chairman Greg Knowles, Rodell Records President Adam Rodell and publicity veteran Jeff Wagner of the EMI Records Group on hand to judge the festivities. Two semi-final rounds will follow on October 24 and November 7, with the finals slated for November 14. The complete address for the event is 52 Pier Avenue, Hermosa Beach, CA 90254; phone number: (310) 376-1629.

—JM



**NEW LOOKS AT THE KING:** Two new books on Elvis Presley have made their way into the marketplace, and both are interesting looks at the King. The first is *Elvis—From Memphis To Hollywood*, published by Popular Culture, Ink. (publishers of outstanding, authoritative volumes on all forms of music) and written by Alan Fortas, longtime bodyguard, companion, chauffeur and gofer for Presley. Fortas, who spent nearly a dozen years living and traveling with the King, shares his many candid memories of what it was like to be in Elvis' "Memphis Mafia." The book also includes many great Presley photos culled from Fortas' collection. Which brings us to the second Elvis book, *Unseen Elvis: Candids Of The King*, published by Bulfinch Press. Drawn from the extensive collection of Elvis fan/impersonator Jim Curtin, this excellent photo book contains over 400 never-before-seen Presley photos, a plethora of interesting, candid, behind-the-scenes shots of the King at play. *Unseen Elvis* (\$30.00) is available at bookstores everywhere. *Elvis—From Memphis To Hollywood* (\$40.00) is available at Waldenbooks, or by contacting Popular Culture, Ink. at (toll-free) 1-800-678-8828.



**21 GUN SALUTE:** Former Thin Lizzy guitarist Scott Gorham of 21 Guns stopped by the KNAC studios to talk about his new band and to play cuts from their new RCA opus, Salute. Pictured (L-R): RCA's Tony Gates, KNAC's Long Paul, Gorham and KNAC's Gregg Steele.



**PRIVATE SHOW:** Legendary harmonica man Toots Thielemans is pictured at the offices of his label, Private Music, where he performed for label execs and employees. Pictured (L-R): percussionist Cassio Duarte, guitarist Oscar Castro-Neves (who co-produced Toots' latest record, *The Brasil Project*), engineer Joel Moss, Huguette Thielemans, Private Music President/CEO Ron Goldstein, Toots, vocalist/keyboardist Ivan Lins and album co-producer Goodman.



**CITY OF HOPE:** RCA artists Gene Rice, Warren Hill and Stacy Earl are pictured during a recent visit to the City of Hope Hospital Complex. BMG Chairman/CEO Michael Dornemann is being honored with the City of Hope's Spirit of Life Award. Pictured (L-R): Rice, City of Hope patients Aaron Leff and Sara Boettcher, Earl, patient Joni Ulrich, Hill and patient Michael Ulrich.



**AN ARRESTING SHOW:** Speech (above), leader of one of the best new rap acts of the year, Arrested Development, stops to pose for our MC photographer during the group's recent show at the Palace in Hollywood, while the namesake of RCA act Me Phi Me, who opened for Arrested Development, and producer Chris Cuben-Tatem (far left), flank N'Dea Davenport of Brand New Heavies fame.

## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**AND IN THE BEGINNING...**What with all the video product that has hit the airwaves in the past year, you'd think the new "Best Video Production" category, part of this year's Grammy Awards, would be jammed with entries. It's not, because the judges decided to hold entries to those videos developed specifically for sale. That narrowed the choices, and the nominees are former Monkee Michael Nesmith for *Elephant Parts*, Blondie's *Eat To The Beat*, Paul Simon and *One Night Stand*, a jazz event.

**PUT ANOTHER CANDLE ON THE ANNIVERSARY CAKE:** Happy 13th anniversary to McCabe's. For the past thirteen years, the guitar shop/showcase has been offering top-notch yet intimate entertainment in the Southland. Former concert series director Bobby Kimmel, an alumnus of the Stone Poneys, cut the anniversary cake with current concert series director Nancy Covey.

If you were fortunate enough to live in or around New York City during the late Fifties and early Sixties, you were on the cutting edge of a musical scene that would soon explode and take the country by storm. In those days, new musical talent was exposed at local coffeehouses and cafes in New York's Greenwich Village.

The coffeehouses were nothing more than mid-sized store fronts sparsely decorated with small, wooden chairs and tables and little else. Lighting (what little there was) was provided at each table by the flickering flame of a candle encased in glass—hardly enough light to read the menu, which is probably why I always opted for the traditional rum and Coke.

The stage was dark and black and bare. Come to think of it, most of the cafes were dark and black and bare. An occasional overhead spotlight, a stool and a few microphones tossed around for ambience were all of the props an artist had to work with. And please, let's not forget

the cigarette smoke that, at times, seemed to follow me from club to club. So after you paid your admission fee and walked across a floor covered with either sawdust or peanut shells, you pretty much knew you were going to see artists who performed out of their sheer love for music.

Places like the Bitter End, the Cafe Wha?, Cafe Bizarre, Village Gate, the Village Vanguard and a host of others that Father Time has relegated to a mere memory, lined the streets—each offering the very latest musical discovery. Artists such as the Mamas & Papas, the Lovin' Spoonful, Bob Dylan, Tim Hardin, Tim Buckley and Peter, Paul & Mary honed their craft in these dimly lit rooms.

As a matter of fact, if you were really lucky, you might have even caught a set by Jimi James & the Blue Flames before Mr. James left for England only to return shortly thereafter (along with Mitch Mitchell and Noel Redding) as the Jimi Hendrix Experience. You probably thought Jimi was British, didn't you?

What was incredibly unique about these quaint rooms (generally, each coffeehouse held somewhere between 50-150 people and sometimes, as many as three sets a night were performed) was that you were never quite sure about the entire lineup of talent on any particular night.

It was possible, therefore, to have the Lovin' Spoonful preceded by a poet. Or Dylan followed by a jug band. Those were the days!

Looking back, we realize that these coffeehouses not only exposed new, vital talent, but created an atmosphere conducive to seeing and hearing an artist up-close. If an artist had a particularly bad night onstage, there'd literally be no place to hide! They also served a social purpose—as a meeting place; the friendly local hangout.

Largely due to the massive power of MTV and its successful *Unplugged* series, cafes and coffeehouses are making a comeback. And let's face it, it's a lot easier to see and hear an artist from the third row of the 8121 Club than from the general admission seats located some 2,000 feet atop the Los Angeles Coliseum. Remember, it's not just L.A. unplugged—it's the artist, alone with the tools that got him here: his guitar and his words.

—Kenny Kerner

# L.A. UNPLUGGED



## THE RETURN OF THE COFFEEHOUSE

BY TOM KIDD AND RANDY KARR

IT'S THE ARTIST, ALONE WITH THE TOOLS THAT GOT HIM HERE: HIS GUITAR AND HIS WORDS.

Not only, long lines of would-be warblers haunt coffeehouses and small venues from Pasadena to the Pacific and from North Hollywood to South County. Small clubs are what's hot right now, and any musician who can play it cool and acoustic is making the scene.

When asked to explain this phenomenon, Harvey Kubernik, a former A&R man for A&M who's been booking acoustic shows in Los Angeles for a decade and who currently produces a series of unplugged releases on New Alliance, says, "I think people are retreating into gathering places. Part of it's a reaction against the pay-to-play policies, the restrictions and the politics involved."

The rest of the explanation may be as former Door Ray Manzarek, who is back on the coffeehouse scene from which his super group sprang, says, "It's the hunger of the young people of America for intellectual and spiritual stimulation and seeking the like-minded."

Regardless of the tendency to idealize the scene, we found that most of our respondents were basically interested in the bottom line. The acoustic circuit is, for most of them, either another way to get signed or a way to continue to get their music heard. On that first point, Harvey Kubernik notes that the Hollywood coffeehouses

are now frequented by A&R types and music publishers, which he says shows that someone is doing his job. On the second point, Detroit native Barry Holdship, who plays the electric circuit with Let's Talk About Girls and the acoustic one as a solo act and occasionally Top 40 bars in order to make ends meet, says, "The more time in front of an audience, the better the gig." He goes on to point out that the cover gigs, which he usually plays solo, provide contacts along with cash and are a good way for him to keep up his chops.

It is possible to get signed on the acoustic circuit as much as at any other original music club in Hollywood. However, it's more likely a band will get signed in the center of the scene. For instance, Pam Dwinell was recently inked to a publishing deal with Sony Music after doing a year-long Tuesday night residency at the 8121 club. When asked whether that particular club had any influence on her being signed, she answers, "I didn't



Paris Quadrifolia at Highland Grounds



know getting signed depended on what club you were playing at." Yet, the Valley resident goes on to say that she drove over the hill because "you're more likely to get an A&R person strolling in Hollywood. It just makes sense."

Wherever he or she is, it makes sense for the working musician to know that the acoustic circuit is more complicated than it appears. There are three distinct parts to the community, according to guitarist Laurence Juber, who, with and without his songstress/songwriting wife Hope, has played many of them. At the bottom of the pyramid are coffeehouses such as Highland Grounds. These places are usually small, dark, bohemian in nature and may seat anywhere from 25 to 50. They are usually what most people think of as the typical coffeehouse. Above that are concert venues such as the Fret House. These houses usually seat about 50 and are designed more for listening than drinking. At the apex are larger, better-known venues such as At My Place. These places may also host electric

## PORTFOLIO GALLERY and ESPRESSO CAFE



## Fahrenheit 451

shows.

The smaller coffeehouse/performance centers do exist in Hollywood, but they are not as common as in other parts of Los Angeles. In order to break an act, it is usually best to play the outskirts of town. The industry may not show up as often in the hinterlands, but usually it's easier for a young act to get booked outside L.A.

This isn't always true. Carol Martini, currently playing the Long Beach and Orange County circuit, notes that although these smaller rooms will take "just about anyone with a guitar," she's still had to wait up to six months for a booking. Regardless of this frustrating booking policy, it's worth it for her to play in order to build anticipation for her second album, which she plans to sell at her shows.

In order to book your own show, you need to know that the various venues may have much in common with the better-

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## the Natural Fudge Company Natural Food Cafe



## ECCLECTIC CAFE • RESTAURANT

# SELECT GUIDE TO SoCal COFFEE HOUSES

Following is a listing of coffeehouses, cafes and clubs. Some have artists performing acoustically, some book "lite" electric bands and others book poets or serve as a local meeting place.

Compiled by  
Tom Kidd and  
Randy Karr

## LOS ANGELES/ HOLLYWOOD

☐ **AL'S BAR**  
305 S. Hewitt St.  
Los Angeles  
(213) 625-9703  
Bookings: Kitty, Lizzy, Naomi and Johnny Vargas  
Open mic: Mondays

☐ **CAFE BECKETT**  
5651 Hollywood Blvd.  
Hollywood  
(213) 462-6844  
Bookings: Jas  
Open mic: Wednesday and Thursday

☐ **CAFE LARGO**  
432 N. Fairfax Ave.  
Los Angeles, CA  
(213) 852-1073  
Bookings: Flanagan  
Open mic: None

☐ **CINEMA CAFE**  
7160 Melrose Ave.  
Los Angeles, CA  
(213) 939-CAFE  
Bookings: Glo Williams  
Open mic: Mondays

☐ **DISCAFE BOHEM**  
4430 Fountain Ave., 2nd Floor  
Hollywood  
(213) 662-1597  
Bookings: Mike Bujko  
Open mic: Wed. and Thurs.

☐ **8121 CLUB**  
8121 Sunset Blvd.  
West Hollywood  
(213) 654-4887  
Bookings: Nina Heller  
Open mic: None

☐ **ELIXIR COFFEE BEAN ESPRESSO BAR**  
3361 Cohuenga Blvd. West  
Los Angeles  
(213) 876-8710  
Bookings: Susan Burke  
Open mic: Thursdays

☐ **GENGHIS COHEN CANTINA**  
748 N. Fairfax Ave.  
Hollywood  
(213) 653-0640  
Bookings: Jay Tinsky  
Open mic: None

☐ **GORKY'S CAFE**  
536 East 8th St.  
Los Angeles  
(213) 627-0332  
Bookings: Eric Friel  
Open mic: Varies

☐ **HAUNTED CABARET**  
6417 Hollywood Blvd.  
Hollywood  
(213) 465-3372  
Bookings: Greg Walter  
Open mic: Sundays

☐ **HIGHLAND GROUNDS**  
742 North Highland  
Hollywood  
(213) 466-1507  
Bookings: Mike Giangreco  
Open mic: Wednesdays

☐ **KAFE KAFKA**  
6069 W. Sunset  
Hollywood  
(213) 464-3938  
Bookings: Frank Kafka  
Open mic: None

☐ **MOLLY MALONE'S IRISH PUB**  
575 S. Fairfax Ave.  
Los Angeles  
(310) 392-1966  
Bookings: Jay Tinsky  
Open mic: None

☐ **NATURAL FUDGE CAFE**  
5224 Fountain Ave.  
Hollywood  
(213) 669-8003  
Bookings: Johnny Roberts  
Open mic: Mondays

☐ **THE PIKME-UP**  
5437 W. 6th St.  
Los Angeles  
(213) 896-9348  
Bookings: Andrew Crane  
Open mic: None

☐ **THE SIX GALLERY CAFE**  
8861 Santa Monica Blvd.  
West Hollywood  
(310) 652-6040  
Bookings: Frank Mas  
Open mic: None

## SAN GABRIEL VALLEY

☐ **THE ESPRESSO BAR**  
34 S. Raymond Ave.  
Pasadena  
(818) 356-9095  
Bookings: Gordon Beams  
Open mic: Tuesdays

☐ **FRET HOUSE**  
309 N. Citrus  
Covina  
(818) 339-7020  
Bookings: John Taylor  
Open mic: 1st Sat. of each month

## SAN FERNANDO VALLEY

☐ **COBALT CAFE**  
21622 Ventura Blvd.  
Woodland Hills  
(818) 348-3789  
Bookings: David Politi  
Open mic: Mondays

☐ **COFFEE CANTEN**  
12080 Ventura Pl., #1  
Studio City  
(818) 505-0667  
Bookings: Dove Strand  
Open mic: None

☐ **COFFEE JUNCTION**  
19221 Ventura Blvd.  
Tarzana  
(818) 342-3405  
Bookings: Sharon Benson  
Open mic: Sundays

☐ **COMMON GROUNDS**  
9250 Reseda Blvd.,  
Northridge  
(818) 882-3666  
Bookings: Greg Chapman  
Open mic: Wednesdays

☐ **EAGLES COFFEE PUB**  
5231 Lankershim Blvd.  
North Hollywood  
(818) 760-4212  
Bookings: Jim Nowak  
Open mic: Sundays

☐ **ECCLECTIC CAFE/GALLERY**  
5156 Lankershim Blvd.  
North Hollywood  
(818) 377-4400  
Bookings: Daniel Holmes  
Open mic: None

☐ **EMERSON'S**  
13203 Ventura Blvd.  
Studio City  
(818) 986-CAFE  
Bookings: John Booth  
Open mic: Alternate Thursdays

☐ **IGUANA CAFE**  
10943 Camarillo St.  
North Hollywood  
(818) 763-7735  
Bookings: Tom Ianniello  
Open mic: Sundays

☐ **UNIVERSAL BAR & GRILL**  
4093 Lankershim Blvd.  
North Hollywood  
(818) 766-2114  
Bookings: Bryce  
Open mic: Sundays

## SANTA MONICA & WESTSIDE

☐ **AT MY PLACE**  
1026 Wilshire Blvd.  
Santa Monica  
(310) 451-8596  
Bookings: Matt Kramer  
Open mic: None

☐ **CONGO SQUARE**  
1238 Third Street Promenade  
Santa Monica  
(310) 395-5606  
Bookings: Karen or Daren  
Open mic: Mondays

☐ **JAZZ BAKERY**  
3221 Hutchison Ave.  
Culver City, CA  
(310) 271-9039  
Bookings: Ruth Price  
Open mic: None

☐ **MAMA PAJAMA**  
3786 Durango Ave.  
West Los Angeles  
(310) 558-4904  
Bookings: Nora Landrum  
Open mic: Tuesdays

☐ **MCCABE'S**  
3101 Pico Blvd.  
Santa Monica  
(310) 828-4403  
Bookings: N/A  
Open mic: Third Sunday of the month. Sign-ups on first Sunday of the month.

☐ **SIDEWALK CAFE**  
1401 Ocean Front Walk  
Venice  
(310) 399-5542  
Bookings: Jay Tinsky  
Open mic: None

☐ **VAN GO'S EAR**  
9 Westminster Ave.  
Venice  
(310) 399-6870  
Bookings: John Knapp  
Open mic: Wednesdays

## SOUTH BAY/ LONG BEACH

☐ **BENEATH BROADWAY**  
149 Linden  
Long Beach  
(310) 437-4844  
Bookings: Doug Hart  
Open mic: None

☐ **BOGART'S BOHEMIAN CAFE**  
6288 E. Pacific Coast  
Highway  
Long Beach  
(310) 594-8975  
Bookings: Tim McRaven or Mike Giangreco  
Open mic: Wednesdays

☐ **COFFEE & MORE**  
6210 Pacific Coast Highway  
Long Beach  
(310) 494-6825  
Bookings: Ruth Kane  
Open mic: None

☐ **COFFEE TRADER**  
Lakewood Center Mall  
Lakewood  
(310) 633-3044  
Bookings: Irene Pursch  
Open mic: None

☐ **COFFEE TRADER**  
Marina Pacific Mall  
PCH and 2nd Street  
Long Beach  
(310) 598-1476  
Bookings: Irene Pursch  
Open mic: None

☐ **GAGA**  
2943 E. Broadway  
Long Beach  
(310) 438-2857  
Bookings: Elaine Mendelvit  
Open mic: Wednesdays

☐ **KAFENEO COFFEE HOUSE AND ROASTERY**  
25364 Crenshaw Blvd.  
Torrance  
(310) 539-1333  
Bookings: Ellen Tarlow  
Open mic: Mondays

☐ **PORTFOLIO**  
2300 E 4th St.  
Long Beach  
(310) 434-2486  
Bookings: Tim Duval  
Open mic: Sundays

☐ **SACRED GROUNDS**  
399 West 6th St.  
San Pedro  
(310) 514-0800  
Bookings: Paul Maltese  
Open mic: None

☐ **SYSTEM M**  
213-A Pine Ave.  
Long Beach  
(310) 435-2525  
Bookings: Moins Rostgar  
Open mic: None

## ORANGE COUNTY

☐ **ALTA COFFEE WAREHOUSE**  
506 31st St.  
Newport Beach  
(714) 675-0233  
Bookings: Catherine Graziano  
Open mic: 2nd Wed. of month

☐ **BEAR STREET CAFE**  
South Coast Plaza  
Crystal Court, First Level  
3333 Bear Street  
Costa Mesa  
(714) 751-2233  
Bookings: Anton Segerstrom  
Open mic: After scheduled poetry readings

☐ **BLUE MARBLE COFFEEHOUSE**  
1907 Harbor Blvd.  
Costa Mesa  
(714) 646-5776  
Bookings: Tesh Burke  
Open mic: Every fourth Monday

☐ **COFFEE KAYAK**  
3940 S. Bristol, #113  
Santa Ana  
(714) 241-1088  
Bookings: Robyn Cole  
Open mic: None

☐ **DIEDRICH COFFEE**  
474 E. 17th St.  
Costa Mesa  
(714) 474-8557  
Bookings: Mary Johnson  
Open mic: None

☐ **FAHRENHEIT 451**  
540 S. Pacific Coast Highway  
Laguna Beach  
(714) 494-5151  
Bookings: Harri Wolf  
Open mic: None

☐ **RENAISSANCE CAFE**  
955 East Birch, Suite #1  
Brea  
(714) 256-2233  
Bookings: Candy Strock  
Open mic: None

☐ **RENAISSANCE CAFE**  
234 Forest Ave.  
Laguna Beach  
(714) 497-5282  
Bookings: Candy Strock  
Open mic: None

☐ **RENAISSANCE CAFE**  
Tustin Marketplace  
Tustin  
(714) 823-2323  
Bookings: Candy Strock  
Open mic: None

☐ **SHADE TREE**  
28062 Forbes Rd.  
Laguna Niguel  
(714) 364-5270  
Bookings: Margie Mirken  
Open mic: None

# Instinct Entertainment

By Sue Gold

**T**he merging of Michael Rosen and Tim Sweeney's companies is one of the few good things that has come out of the recent Los Angeles riots. Called in to assist in the marketing and promotion of "City Of Fallen Angels," a song designed to raise money for the First AME Church in South Los Angeles, the pair quickly realized they enjoyed working together and decided to make it a permanent relationship.

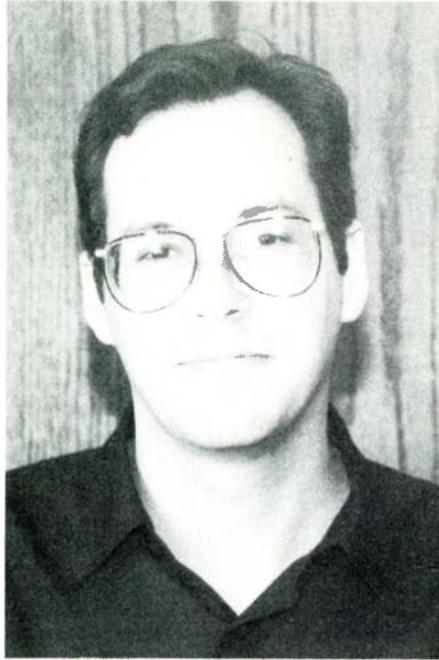
Last spring, they merged Rosen's Instinct Entertainment Corporation (IEC) and Sweeney's promotional and marketing company, Billingslea, Sweeney & Associates, to create a full-service marketing and promotion department as well as an independent record label, Slipped Discs, all under the IEC banner.

"Slipped Discs was originally started to pick up artists that slipped past the majors," explains Rosen, who is President of IEC. "There are artists that the major labels are afraid to take a gamble on because they figure they might only move 20,000 or 30,000 units, and that's fine with me. With that, you can make enough to build into the next release, and you grow with the artist and their career."

Earlier this year, Slipped Discs released its first album by the Dallas-based alternative band Ten Hands. An urban label is also being developed by the pair, who together have more than fifteen years experience in the music business, in spite of the fact they are both under 30. According to Rosen, who is 24 years old, "I think our age intimidates a lot of people who have been around a lot longer than us. When a label brings us in to talk about their problems in the college area, people wonder what's going on because why would we be brought in if they already have reps doing the promotion and marketing. It causes some people to be very defensive and very aggressive around us, but that's okay."

Sweeney, 27, adds, "Typically, when you think of an independent promotion guy, you think of a guy in a T-shirt and jeans. When we go in, we wear a tie and look more like a Fortune 500 than a record person. We take it from a different point of view."

Besides Slipped Discs, IEC will also feature a label development department designed to assist artists on Slipped Discs and other labels with their promotion and marketing of product. The department will be headed by Sweeney, who has been involved with campaigns for the Smithereens, Curtis Salgado and Madonna at college and AOR radio.



**Tim Sweeney**  
Promotion and marketing expert

"Madonna's first release, 'Borderline,' was originally promoted to black radio, and there was this misconception that she was a white artist singing black music," Sweeney remembers. "I was a college rep at the time and had to get college radio to play it, which I did. It had an alternative style, so it could branch out and go past college and into dance, where it did really well."

"There's the perception that college radio has only wild, alternative groups, and what happens is they do like people like Curtis Salgado and they're interested in helping those artists out," Sweeney continues.

Sweeney admits some labels are leery of working with him now that he's at his own label, but others still plan to call on his expertise. "We've had some artists who have called us and expressed an interest to come over here, so we have to separate things and explain to the artist we're here to help them on a particular campaign while they're signed to another company. We have a separate label for the artists we want in particular, and this way we can continue to help out artists we like at other companies. Our marketing division is really set up to try and help them while at their own label," Sweeney explains.

Rosen adds, "But we can also offer personal attention to our own artists that a major label can't because sometimes they're doing so many other releases. We can offer artists national distribution, promotion and marketing, depending on what the release needs."

Neither Rosen nor Sweeney is worried

about competing with other independent labels, in fact, both are looking forward to it. "We're confident enough that if we went up against a major and matched it dollar to dollar, we would go head to head with them on a release and beat them out," Rosen says.

Sweeney continues, "I think we can beat the other independent labels with the experience we have. We both have major label backgrounds so we know where the problem areas are and how to work around them."

Before forming IEC, Rosen spent several years at Bay Cities, Inc., a label he co-founded that concentrated on soundtracks, original cast recordings, classical and jazz music. The company released 45 albums in its first three years, including the soundtracks to *Misery* and *The People Under The Stairs*.

Sweeney has been doing record promotion for major labels for the past ten years and has done projects for Warner Bros., Capitol and PolyGram. "When we met, we realized that our companies could benefit each other, so we decided to merge together," Sweeney says. "We really believe we'll be stronger together than separate."

In the meantime, the company is in the process of promoting "City Of Fallen Angels," something that has proven to be easy everywhere in the country except Los Angeles. The song features Young MC, Kid Frost, Rev. Jesse Jackson, Rick James and Arsenio Hall rapping about the issues which sparked the riots. Rosen and Sweeney were called in separately to assist in the marketing and distribution of the single. So far, more than 200 stations around the country have added the song—none of them in the Los Angeles area. "L.A. doesn't want to deal with a song about the Rodney King incident. When we try and call somebody in L.A., they either don't answer or hang up. Unofficially, [the stations] are saying their listeners aren't interested in hearing anything else about it," Rosen claims.

"I got into a fight with someone from North Carolina who wanted to help us, but he doesn't feel right doing it if Los Angeles isn't trying to help itself. Other stations feel the same way, so it's an odd issue," he says.

Sweeney adds, "It's the only song out now that deals with the issue behind the riot, rather than dealing with love one another or a community type thing. Our song deals with national unity and peace."

As they continue to try and get Los Angeles stations to play "City Of Fallen Angels," both Rosen and Sweeney are in the process of screening tapes and are hoping to sign their first artist together within the next few months. They have already signed a distribution deal with Landmark Distributors, the largest of the national independent distributors in the country. "We're going to try and balance it out between urban and alternative releases," Rosen says. "We have thought about taking an independent artist who already has product finished and put it on Slipped Discs. Then we wouldn't go through the recording process, we would just pick something up and run with it."

IEC can be reached at 1341 Ocean Avenue, #130, Santa Monica, CA 90401. Phone (310) 452-0354.

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**W**anna hump, pump, wiggle and shake your rump? Well, put on your hip-hop dancing shoes and let Kris Kross lead the dance. With their totally crossed out look, the Atlanta-based rap duo's debut single, "Jump," rocketed up the charts within a few weeks after its release.

Still in their early teens (12 and 13), Chris Smith, a.k.a. Daddy Mack, and Chris Kelly, a.k.a. Mack Daddy, have taken the rap world by storm. Of the tremendous success of "Jump," Smith says, "When we first heard the song, we knew it was a good song and it was going to do well on the charts, but we didn't think it was going to happen as fast as it did and do as good as it is doing now."

Doing well is an understatement when you consider that Daddy Mack and Mack Daddy already made memorable appearances on the *Arsenio Hall Show* as well as on *In Living Color*. The sudden success of "Jump" is somewhat scary to the teens. Kelly declares, "It does scare us a little bit because now everybody is going to expect us to come back with another hit song." And that they did as the follow-up "Warm It Up" also became an instant best seller.

Kris Kross may rap straight-ahead, but their clothes are all backwards. The style is called the totally crossed out look, and it is getting a lot of attention from the fashion press. Kelly explains, "Totally crossed out is about doing the opposite of what is usually done. For instance, we wear our pants and our shirts backwards. Chris and I and also our producer, Jermaine Dupri, came up with this style. Before we met Jermaine, we always had a sag in our pants, but we wanted to add something to the baggy look. We felt it needed a different feel. We put this style out because we wanted to create a fad."

As if he wants to set the record straight about the totally crossed out look, Smith emphasizes, "In our song, 'Jump,' our lyrics go 'don't be claiming that as mental.' We are referring to our style of clothing. At first, people were saying that our style is 'mental' like BBD and ABC. We wanted to get the point across that we are not a 'mental' group. We wanted to make sure that the public understood that the totally crossed out style is not the same. We created a whole new style."

# KRIS KROSS 220AKI

By Pascale Lanfranchi



Michael Blomdo

The rivalry between Kris Kross and the East Coast family goes a little beyond the style of clothing. Chris continues, "Every time you see Boyz II Men, you see Michael Bivins and, to me, he is making Boyz II Men look bad as a group. Jermaine goes with us everywhere, but he is not the type of person to go with us onstage and sing our song."

Nineteen-year-old Jermaine Dupri, whose credits include TLC, Silk Tymes Leather and Damian Dame, is responsible for the entire production of *Totally Crossed Out*. Were it not for an unexpected meeting in an Atlanta mall, Kris Kross might never have come to life. Recalling the first time they met Jermaine, Smith says, "We were walking in the mall in Atlanta, and Jermaine had one of his groups with him. We

asked the guys for an autograph. Jermaine asked us if we were part of a group because he said we looked like we were. He wanted to know if we sang, danced or rapped. We told him we dance and rap on and off. He asked us for our telephone numbers, and he called us the very same night." Adds his partner, "We hung out with Jermaine a lot before we even started working with him, so we got to know each other real well. The fact that he is young made it easier for us to have him as our producer because he likes to do all the fun things with us. We can relate to him."

Dupri adds, "We hung out together so much, I knew basically everything they're about. To get where they are now, as far as rapping skills, it took about two years of rehearsal. It was a hard two years to get them there, and then, having to figure out the best way to come out. I used to coach them with their stage presence when they started out. Nowadays, they're developing their own type of routines. I observe them and tell them to keep doing certain things and to avoid others. It really helps them to be on shows with other rap groups, especially groups they admire as far as lyrical skills like Naughty By Nature or Das Efx."

Talking about their rapping skills, Smith declares, "We met Jermaine two years ago. That's when we started to work on our lyrical skills, because when we first met him, we were pitiful. We couldn't rhyme one word, nothing. We were just saying the rhymes. Jermaine had to teach us. It took us only a week in the studio to record the album, but we had spent a whole year before we even got to the studio, working on our rhymes. Once we got to the studio, all we had to do is to record our vocals."

These two kids, who are unable to attend school because of their successful musical career (they do have private tutoring), are taking it to the streets, not to the playground like Another Bad Creation did a few years ago. Kelly and Smith are very confident about their music. Says Smith, "Our music is definitely harder than ABC's tracks. I don't think they are a rap group even though they are claiming they are. As far as I am concerned there are no other kid rappers on the market today. And that's why we are



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being compared to adult rappers." Kelly adds, "Not only is our music harder than theirs, but our lyrics are also much tougher than theirs. They have a much softer approach than we do."

And just to be certain their approach never changes, Jermaine gets involved in almost every aspect of the kids' career. Unlike most producers, he accompanies them on tour. "A lot of producers just get a job from a record company. In our case, it's different. I'm basically the mind behind Kris Kross so I go on tour with them to make sure that my concept of Kris Kross stays the same; that nothing gets changed from the way we started out."

Dupri, who says he came out with the backwards jeans concept, had to overcome many obstacles before hitting the jackpot. He recalls how difficult it was to deal with the pressure coming from the record company as well as the kids' parents. "It's kind of hard to be able to deal with everybody, but it's all about putting your foot down and letting everybody know that I want to remain in control of my group. The parents might get out of hand because the money is so large. We've had some problems like that but my task is to know how to cool the parents off and let them remember that they were never around when I was developing the whole thing, you know, before it blew up like it did."

Only a few years older than Smith and Kelly, Dupri has a very strong influence on them. He feels that they see him as "a role model because I don't drink, I don't smoke or do drugs. I know I have to set the example for them. Hopefully, they see what I did with them, and they can grow up and do the same thing way down in

their career when they get about 25 years old. I don't see it happening as quick as I did it. They'll probably be nineteen and still making hit records."

Mack Daddy and Daddy Mack were raised with rap music. "Our parents were listening to groups like the Sugar Hill Gang and Curtis Blow. Chris and I always wanted to become rappers or dancers, and that's why we feel we were born to rock the crowd. Actually that's exactly what we talk about in our song, "Warm

**"I'm basically the mind behind Kris Kross so I go on tour with them to make sure that my concept of Kris Kross stays the same; that nothing gets changed."  
—Producer Jermaine Dupri**

It Up," Smith proudly declares.

To Kelly and Smith, who were born in the Eighties, sampling is part and parcel of creating music. "I think sampling is going to be around for a long time. There are just too many producers out now that use this technique for it to disappear. I think sampling is cool if you do it the right way and pay the people you sample from. One thing I don't like is producers who do nothing else but sampling. I wouldn't even call them real producers," says Chris Smith. Chris

Kelly continues, "If you sample somebody's music, that person should be happy, especially if he is not doing too good because he's going to get paid. To me, sampling is just a way to recycle and update old music."

About the meaning of other songs like "Li'l Boys In Da Hood" and "It's A Shame," Kelly explains, "What we are talking about in these songs is what we have seen growing up. We grew up in the ghetto, so we are describing what was taking place in school or in our neighborhood. We saw enough bad things happening that we wanted to talk about them."

Although they touch upon some serious issues, Smith claims that, "We're not trying to put ideas in anybody's mind because Kris Kross is not the type of group that is trying to send out messages. Our philosophy is that people are free to think whatever they want to."

When asked about what should be done to resolve black on black crime, I get a discouraging answer from the young Smith, "There is nothing you really can do. There is always going to be people that get killed for no real good reason."

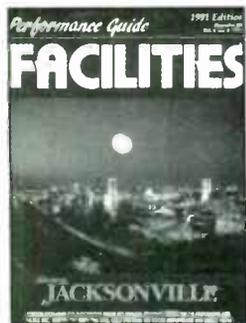
And just where will Kris Kross be five years from now? "We want to produce R&B and hip-hop groups, but we're always going to stay a hip-hop group. We are learning how to produce from Jermaine. Every time he goes to the studio, he takes us with him and we observe what he does. Also, we are planning on getting keyboard lessons. We're planning on staying out on tour for a while," says Smith.

Wrapping up the interview, Kelly has the final word, "Our main goal is to keep making platinum records."

MC

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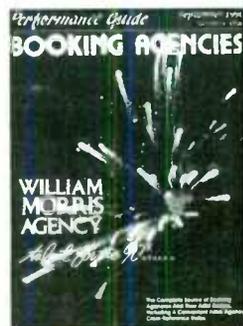
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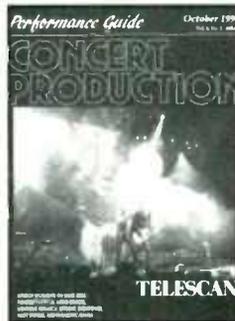
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known band circuit. The photo/bio/tape trilogy you use when you book your band will still come in handy here. Toby and Betsy Petrie of Paris Quadrifolia point out that, just like on the electric circuit, there is also a bias toward known names or acts with a draw.

Jay Timsky, who books Genghis Cohen Cantina, Molly Malone's and the Sidewalk Cafe, does all his booking via the traditional demo package. On the opposite end, the Iguana Cafe and McCabe's will not accept demo packages. They will book acts only after you've played their open mic nights.

There is another way in. ASCAP, BMI and NARAS are each sponsoring acoustic nights around town. These seem to be booked mostly by tape, although ASCAP's Brendan Okrent, who helps out with the Quiet On The Set show at Cafe Largo, says she may also request to see a live performance. The monthly shows are made up of mostly new talent, she says, with a signed act such as Warner Bros. recording artists the Williams Brothers thrown in for audience appeal.

If using a demo package, cut excess bandmates out of the picture and mix them down on the tape. Most of the places are geared to single performers. Some of them, especially places such as Long Beach's Ga-Ga and Portfolio, can be quite adamant about your solo status.

This insistence is borne of necessity. Clubs on the outskirts of town—particularly Long Beach—have run afoul of laws requiring permits for places allowing more than two people onstage at any time. According to Dren McDonald of Giant Ant Farm, who has since left this troubled circuit for Hollywood, there is a hefty \$5000 fine if the vice squad catches a lawbreaker.

Such situations have led to quite a rapid turnover on the circuit, with the fastest changes happening in the San Fernando Valley and Orange County. That's not all bad news. Because the clubs are new, these two regions offer the most chances for new talent to be heard.

One new frontier pioneer is Larry Meyer. The Long Beach



**Giant Ant Farm at the Bohemian Cafe**

Pat Lewis

State professor hosts a forum for literature at the Bear Street Cafe in South Coast Plaza under the sponsorship of PEN (Poets, Essayists and Novelists). "Orange County is, on first appearance, a desolate cultural wasteland," he notes. "It turns out there are good writers and literary folks down here." The Bear Street tends to favor the academic, but they do welcome anyone who wants to get up and read after the scheduled event. Unlike many of the better known opportunities, here there is seldom a waiting list.

Intellectual communion may be the most tangible reward of the acoustic scene, because money is in short supply. Laurence Juber notes that performers don't usually work for part of the door, which makes sense considering how few people can usually squeeze into the smaller places. Sometimes performers do ask for donations. It makes most sense to play them if an artist, such as Carol Martini and himself, has product to sell.

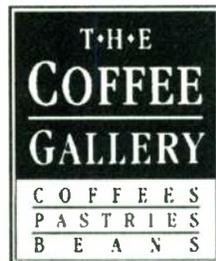
If it seems strange to start a discussion with idealism and end it with commerce, you haven't long been around the entertainment industry. What the acoustic clubs want is, ultimately, the same thing the electric places want: a packed house. And what the people in those packed houses want is always the same thing: entertainment.

Those willing to provide that last commodity will find a buyer's market in these hot acoustic clubs. The waiting lines may be long at some places, but with just a little effort even the most impatient artist can find an empty stage—if they're willing to drive. And because caffeine is so cool right now, when you get there, you'll always find a willing audience. Even if they are a tad amped. **MC**

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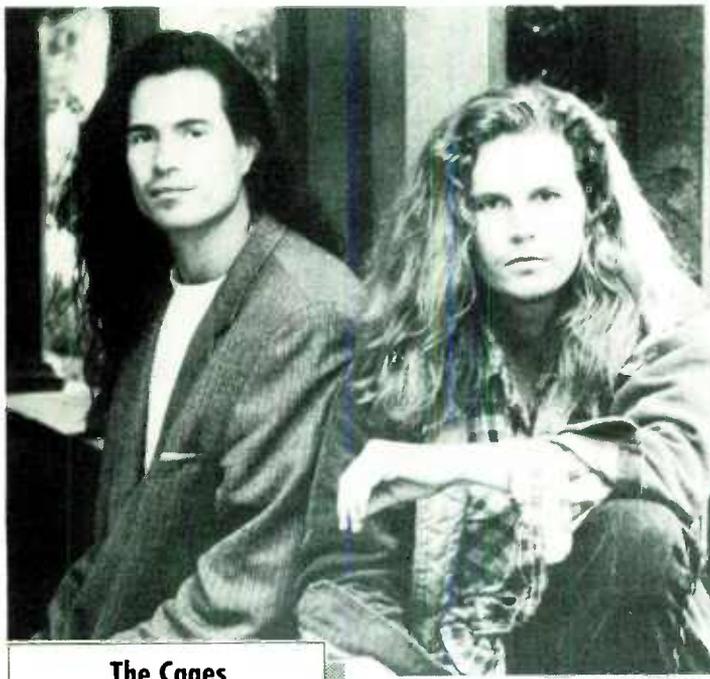
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Henry Diltz

## The Cages

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**Phone:** (310) 285-0335  
**Booking:** ICM/Andy Somers  
**Legal Rep:** N/A  
**Band members:** Clayton Cages, Aven  
**Type of music:** folk pop  
**Date signed:** Sept. 1990  
**A&R rep:** Hale Milgrim

By Michael Amicone

I don't think there's anybody out there doing what we're doing," says Clayton Cages, namesake of Capitol's new duo, the Cages, when asked about their debut opus, *Hometown*. "It's a piece of product that doesn't sound like it was stamped out in a factory."

And indeed, the Cages' well-crafted album, which features several winning tracks, most notably the fine title track, is a pleasant surprise, sporting some tasty acoustic instrumentation and the duo's sweet harmonies.

The duo, Clayton Cages and Aven, met in Atlanta. "I had a 24-hour gym in the apartment complex I was living in, and I used to work out every night between 2:00 a.m. and 4:00 a.m.," recalls Clayton. "Aven was playing a gig, a saxophone gig in a local R&B band, and he came in there one night and wanted to play his saxophone in the racquet ball courts because of the reverb sound. At the time, I had a little sixteen-track studio, and he seemed like a cool guy, so I said, 'Hey, you oughta check out my studio and maybe play some sax on some of my tunes.' And we got to be friends."

One year later, during which Clayton and Aven honed their sound,

they embarked on a trip to New York that would prove to be the turning point for this fledgling duo. "I booked us a gig in New York," says Clayton, "and I knew enough about the business to know that it's a tight knit little group, and if you could get a few people interested, you get them all interested. So I set up a gig in a little place that doesn't exist anymore."

"We got to New York on a Friday, and on Sunday we were standing around at the place we were supposed to play, with our guitars, and we went downstairs and started to jam. A lady who was booking clubs around New York heard us and said, 'You guys sound great. There's a guy from MCA here, why don't I bring him down to listen to you?' So we played a couple songs for him, and he said, 'Would you guys like a record deal?'"

But the Cages' lucky evening was far from over. "That same night," he continues, "we went over to the Limelight and met a lady from a publishing company, and she said, 'Come on over here to the back room and play me some songs.' So we played her some songs, and she said, 'Boy, I'd sure like to sign you guys.'"

"The next day, I made a few calls to publishers I knew and said, 'We're being offered a lot of stuff right now, and we'd like to play a couple songs for you.' Some said no, some said yes. So we went and played for a couple of them. By Monday afternoon, we had played for a few publishers, and had one record deal offered to us. On Tuesday morning, the phone started ringing, and people wanted to meet with us. By Tuesday afternoon, we'd had about six meetings with record companies and received five more offers."

Like a gambler on an incredible winning streak, the Cages found themselves in the enviable position of having virtually every record com-

pany in the known world clamoring for their collective talents. "By Wednesday afternoon, we'd been to Atlantic, Giant, Interscope, and everybody was trying to sign us," says Clayton. "On Wednesday night, some guy we'd met decided that he was gonna manage us, even though we never told him that. He set up this gig at the Limelight on Wednesday night and invited four record people. Seventy-five showed up."

With an incredible array of offers to sift through, Clayton sought professional help. "We hired a lawyer and told him what was going on and gave him a list of things that I wanted, such as complete creative control."

The next week the Cages flew out to the West Coast and met and played for the heads of several labels. "At one point, we had offers of some sort from about twelve record companies," says Clayton, "and five or six companies who were willing to give us whatever we wanted. But when it got down to it, it was obvious that we wanted to be with Capitol, 'cause Hale Milgrim was like a dream come true: a record company president who gave a shit."

Even with all the confidence in the world, didn't the industry's across-the-board acceptance take Clayton by surprise? "With our live performance, our ability as songwriters and the experience that we have, I felt that we had something which was pretty unstoppable."

"Everybody talks about how quick it happened," adds Aven. "On the other hand, I've been in music for fifteen years. We decided to create something really classic and something your average person can really relate to, and the fact that it took off as well as it did proves that conceptually we were on the right path."

With a record deal firmly in hand, the Cages rented a house in Malibu, built their own studio (in fact, Clayton built the studio, wired it and engineered and mixed the record) and set about recording their debut opus in as homespun a setting as possible, something which is reflected in the album's material.

As far as the duo's writing habits are concerned, Aven relates: "It's pretty much what the song dictates. Since I come from an improvisational background, it's easy for me to take up the slack in any given musical situation. I have a really good understanding of music theory."

Is the final product how Aven envisioned it? "If I could have gotten away with it, I would have done it a little more raw. But we wanted to show that we were producers."

Now the duo and their label face the tough task of getting it heard. "The way we'll approach this thing is more like a guerrilla warfare approach: We'll go to the people with the music. And Capitol's a big machine, so they can put a lot of power behind it. But what it comes down to is, people have to see you and enjoy what you're doing. The point is to get out in front of the people and let them make the decision."

MC



## The Cages

*Hometown*

Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Clayton Cages, Aven, J. Steven Soles.

□ **Top Cuts:** "Hometown," "Better Live," "Walking Hand In Hand," "I'll Come Looking."

□ **Material:** This acoustic duo's songs, mostly co-written by Clayton Cages and Aven, are competent folk pop compositions, each one filled with well-crafted melodies and thoughtful lyrics. The best song on the album is the title track, an introspective ode boasting a strong chorus hook. But other songs also rate highly, most notably "Walking Hand In Hand" and "Better Live." The duo is best when sticking to softer styled material such as "Peace & Rain" and "I'll Come Looking," instead of the slightly misogynistic "Too Tired" (though Clayton insists that most women like the song), the duo's attempt at an upbeat rocker that misses the mark.

□ **Musicianship:** Tasteful, sympathetic accompaniment is provided throughout all of the album's tracks, with special mention due fretman Dean Parks for his fine string work. But it's the duo's sweet harmonizing that gives the songs their character, especially the wonderful blend that Clayton and cohort Aven conjure up on the album's title track.

□ **Production:** As Clayton stated during our interview, the idea was to make sure that the production did not overshadow the material. In that regard, Clayton, who engineered, mixed and co-produced the album with Aven (and with help from J. Steven Soles), succeeded. On the other hand, the production is too understated and nondescript at times—except in the case of the title track, which is the album's most perfectly realized track. Every band wants complete creative control (and rightfully so), but this album might have benefited from having a stronger producer helming the project.

□ **Summary:** A pleasant debut filled with simple sonic pleasures and well-crafted, introspective material, from a duo who found themselves in the enviable position of having the music industry at their feet. Hopefully, the Cages' heartfelt, homespun folk pop can find a place in today's high tech, synthetic pop world.

—Michael Amicone

# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

David Reece of Bangalore Choir

A lot of local bands have parted with their labels this past month: **Bangalore Choir** is no longer with **Giant**; the talk of the town is that **Love/Hate** may be off **CBS/Sony**, who will not issue a comment at this time; and **East of Gideon** has parted ways with **JRS**, citing they "didn't feel that their label had the means nor the inclination to support their album."

Demo of the Month: One thumbs up to **Aristocratic Trash**, a brooding quartet who captures the sonorous vibe put forth by the **Doors** and some of the better sounds coming out of Seattle. The demo is good quality with good material, production, etc., which I'll put next to a national level band of their ilk anytime. You can reach **Aristocratic Trash** at (213) 464-5433.

Local Sixties popsters the **Beatbirds** have been chosen to enter the final round of judging in **Musician** magazine's 4th Annual Best Unsigned Band Contest, beating out thousands of entries from all over the globe. **Chrissy Hynde**, **Don Was** and **Bootsy Collins** are among the celebrity judges. The

grand prize is over \$15,000 worth of equipment from **Sony**, **JBL**, and **Shure**. You can reach the **Beatbirds** at (818) ROCK-GAL.

The **Central** celebrated its 12th Anniversary on August 25th with a twelve-band blowout that featured house faves **Chuck E. Weiss** and the **Goddamn Liars**, **X's For Eyes**, **Wonderboy** and **Let's Talk About Girls**. The evening was dedicated to former club proprietor **Bill Knorr**, who passed away recently. For years the **Central** has been one of several remaining clubs (and probably the last on the Strip) that hasn't caved in to pay-to-play. More power to them.

A few clubs to add to your list of happening nightspots: **The Hop**, located at Lemon and Orangethorpe in **Fullerton** off the 91 freeway; and **Club DDT**, which is brought to you by the same folks responsible for **Helter Skelter**. Located at 912 S. San Pedro off 9th street in downtown L.A., **DDT** has featured some excellent gothic/industrial talent, two dance floors, a nice outdoor patio area, patrolled parking, a full bar and a really cool vibe for everyone who pays homage to the color black. I believe the club is all ages. **DDT** happens on Friday night only, and may be reached at (213) 613-1031.

Local boys **Chalk Circle** will be doing a two-week southwestern tour that includes an appearance at the **Lollapalooza** fest.

Band Name of the Month: **Beat Me, Daddy**. They just played a gig at the **Teaszer** with a band called **Weezer**.

Upcoming Gigs of the Month: **Terry Reid** (who is forever kicking himself for passing on the frontman job for **Led Zeppelin** that catapulted **Robert Plant** to fame) will be playing the **Coconut Teaszer** on the 12th; **Agent Orange** at **Bogarts** on the 26th; **Marc Bonilla** at the **Lingerie** on the 11th; **Human Drama** will be there on the 12th; **John Mayall** and the **Bluesbreakers** will be at the **Strand** on the 10th; and on the 14th, you can catch **Echo** and the **Bunnymen** there.



Tom Farrell

Jizzy Pearl of Love/Hate

## WESTERN BEAT

By Billy Block



Billy Block

Russell Scott

The new **Meisner, Rich and Swan** project appeared before an enthusiastic, capacity crowd at the **Strand** last week. The individuals are, of course, **Randy Meisner** of the **Eagles**, **Alan Rich**, Charlie's very talented son, and **Billy Swan** of "I Can Help" fame—three of SoCal's finest talents performing together. The band's material is classic West Coast country/rock with each member contributing fine lead vocals and breathtaking harmonies. Another fine addition to the strong Western Beat scene. Thanks to the **Strand's Joe Miller** for his unsurpassed hospitality and to the band for their unselfish attitude about the deli tray.

Last issue's photo star, **Eddie Dunbar**, has assembled a new band with some hot players. Canadian guitar export **Paul Chapman** (who reminds us of a young **Redd Volkeart**), Texans **Tom Lewis** on drums and **Kevin Owens** on pedal steel and the cowgirl's sweetheart, **Brantley Kearns**, on fiddle. The band has begun rehearsals and will make appearances throughout Nevada before making their L.A. debut. Can you picture these five guys on a bus for nine months? Wow!

There is a great little place in

**Glendale** on **Brand** called the **Forge** where I caught **Vicki Rae Morris** and her band. **Vickie** is an attractive and very talented country singer who plays all the Top 40 favorites, yet manages to give each song a personal touch. It would be interesting to hear her on some well-written original material. Perhaps her keyboardist, **Dave Morgan** (a gifted songwriter in his own right), can find something suitable in his songbook for her. The rest of the band was swell, with **Jim Gibson** subbing ably for **Chris Nielson** on guitar, the phenomenal **Re Winkler** on bass and "Slammin'" **Sam Aiello** on drums.

On the rumor mill: The brothers **Elfman** have been stalking rockabilly sensation **Russel Scott** for a Top Secret new project.

The **Zydeco Party Band** is off to Europe for a week to open for the **Neville Brothers**. The Zydeco Party will return with festival and fair dates at the **L.A. County Fair** September 23 thru October 4, and the **Harvest Festival** October 9, 10 & 11. See you there.

**Cheryl Jones** played a set on the **CCMA**-sponsored show at **Butcher's Arms** recently. Her band featured **Harry Orlove** on guitar and **Kevin Jarvis** on drums.

The **L.A. Chapter of the CCMA Awards Show** is scheduled for Sunday, September 27, at the **Sunset Ballroom of the Hyatt** on **Sunset** (8401 **Sunset Blvd.**) from 1 p.m. to 3 p.m. For more info, call **Linda Cauthen** at (213) 656-7586.

**Jeff Ross** of the **Desert Rose Band** was in town for a couple of days and sat in at the **Hillbilly Rockabilly Party** segment of **Ronnie Mack's Barndance**. **Jeff** tells **MC** the **DRB** is headed to Great Britain for an overseas tour.

**JoAnne Montana** has been making believers out of people as she continues to build a rep as one of L.A.'s strongest female country voices. From **Ray Doyle's Country Songwriter Showcase** and **Richard Barron** and **Craig Lackey's Country Night** at **Genghis** to **Western Beat** at **Highland Grounds**, **JoAnne** has proven she has the goods. She is recording demos with **Ed "Iced" Tree** of the **Bum Steers**.



Billy Block

Billy Swan, Alan Rich and Randy Meisner



# JAZZ

By Scott Yanow



Dizzy Gillespie

Two major jazz concerts at the **Hollywood Bowl** gave L.A. audiences an opportunity to see many top artists. The one-day **JVC Jazz Festival** featured four diverse groups. The unique **Bela Fleck and the Flecktones** ranged from funk to the dixieland standard "Royal Garden Blues" as played by its leader on fusion banjo (!), **Roy Wooten** on drumitar (a portable guitar that does a very close impression of a full drum set), **Howard Levy** (doubling on keyboards and his virtuosic harmonica) and bassist **Victor Wooten**. Much more conventional was **Gerald Albright** whose "rhythm and jazz" sax came across as a low-budget and rather predictable **Grover Washington Jr.**; his rhythm section sounded remarkably stiff. **Chick Corea** was in good form with an acoustic quartet but tenor-saxophonist **Bob Berg** seemed out of place, as if he were added on at the last moment. The final group, the **Miles Davis Reunion Band**, reunited the late trumpeter's band from 1965-68 (**Wayne Shorter** on tenor and so-

prano, pianist **Herbie Hancock**, bassist **Ron Carter** and drummer **Tony Williams**) and found **Wallace Roney** ably filling in for Miles. The music (which included "So What" "Nefertiti" and "All Blues") was consistently complex and it was a particular delight to hear Williams really pushing Shorter.

A lengthy concert saluted the great but now ailing **Dizzy Gillespie**. **Bebop and Beyond**, a fine quintet led by saxophonist **Mel Martin** and featuring the superlative guitarist **Randy Vincent**, opened up with three songs before trombonist **Slide Hampton** led a revolving cast of all-stars in two sets of Gillespie's songs. Strong moments alternated with disorganized disappointments. Best was when six trumpeters (**Claudio Roditi**, the brilliant **Byron Stripling**, **Roy Hargrove**, **Clark Terry**, **Harry "Sweets" Edison** and **Freddie Hubbard**) traded off on "Tour De Force." Other top soloists included altoist **Paquito D'Rivera** (what a range!), **David Sanchez** on tenor, pianist **Hank Jones**, singer **Dianne Reeves** and **James Moody** (who sang a yodel-filled "Moody's Mood For Love"). Much less successful was a disastrous "Groovin' High" (which a raspy **Joe Williams** scatted despite not knowing the melody) and the underutilization of Edison and Terry. Dizzy himself did not play or even sing (he should have tried "Salt Peanuts") but was obviously touched by the heartfelt tribute.

Upcoming: **Catalina's** (213-466-2210) features some very inspired booking with **Betty Carter** (through Sept. 13), the **World Saxophone Quartet** (Sept. 15-20), **Arturo Sandoval** (Sept. 22-27) and **Geri Allen's Trio** (Sept. 29-Oct. 4) but do not overlook the piano festival at the **Jazz Bakery** (310-271-9039) which includes **Billy Childs** (Sept. 12), **John Beasley** (Sept. 18), **Gerald Wiggins** (Sept. 19), **Alan Broadbent** (Sept. 20), **Walter Norris** (Sept. 25-26) and **Steve Kuhn** (Sept. 27).



Bela Fleck and the Flecktones

# URBAN CONTEMPORARY

By Gary Jackson



Jimi Hendrix

Beginning with this column, I will be handling the reportage on **Urban Contemporary**. My esteemed colleague, **Wayne Edwards**, has moved on to bigger and better things at **Mercury Records**, where he will handle all urban music publicity.

My focus for **Urban Contemporary** will continue to report on events throughout the Los Angeles area: concerts, parties, happenings, etc. But the underlying focus will be on the underground side of the L.A. club scene and, specifically, how it pertains to black artists from the Southern California area and their efforts to break into the recording industry. The emphasis will cover the richness and vibrancy of the entire spectrum. Oh yes, I'll cover rap. How can one avoid the streets when that's where the most creative music is hatching?

However, there's a secret side of me that's on a mission. This is my second go-round with **Music Connection**, having been part of the original team those many years ago. I've

had an abiding passion to see black musicians succeed in the rock field. For far too long, from years back, on into this supposedly enlightened era, black musicians have been steered away from rock and into dance. We don't really know the reason why ("protect your women!"), especially since most polls list a black, **Jimi Hendrix**, as the most influential guitarist in rock history. The mind boggles over the intended omission of black musicians who, heaven only knows, could have taken rock into even more exciting areas. Instead, we have a rock scene that, for some time, has been stuck in a creative quagmire, recycling tired, hackneyed ideas, both musical and thematic.

From time to time, I will highlight those black, rock-influenced groups that are on the cutting edge of the genre. They may be signed, but the feeling is that most won't. I'll endeavour to expose as many bands as possible, so at least those of our readership with open minds will have a chance to get out and experience for themselves the rich diversity of the black music experience. But let us not forget the title of this column: **Urban Contemporary!**

One band to watch is **Slapbak**, an eight-member ensemble from the depths of Orange County—Mission Viejo. **Slapbak** is an absorbing combination of funk, R&B and rock & roll, with a heavy accent on the funk. The influence of **George Clinton** is so heavy that he, along with **Parliament/Funkadelic** alumni **Bootsy Collins**, **Fred Wesley** and the **Brides Of Funkenstein** make appearances on their as-yet unreleased debut, **Fast Food Funkateers**. The group also has another advantage that separates them from others of the genre. **Fast Food Funkateers** boasts no samples, synthesizers or other processed sounds. Instead, all music is recorded live, thus giving the album a spontaneity and freshness lacking in the forced mechanical sounds so attributed to **Nineties** funk.

**Slapbak** was discovered at the **Music Machine**, a hot bed of A&R activity here in West L.A. Word is that **Reprise Records** A&R execs were checking out another group but were overwhelmed by **Slapbak**. To this person's ear, there are elements of Prince, Sly Stone, even Lenny Kravitz. An interesting combination.



Slapbak

MC

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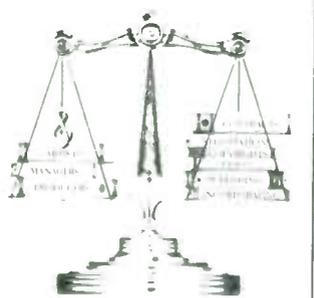
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**CLUB REVIEWS**



*Louie Bellson: One of the best.*

**Louie Bellson Orchestra**  
Catalina's  
Hollywood  
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ☆

□ **Contact:** N/A  
□ **The Players:** Louie Bellson, leader, drums; Ray Reed, Mat Catingub, Don Menza, Bob Cooper, Bill Green, saxes; Alex Iles, Thurman Green, Jimmy Zito, Mike Wimberly, trombones; Steve Hufsteter, George Graham, Frank Szabo, Ron King, John Thomas, trumpets; Rirk Smith, bass; Frank Strazzeri, piano.  
□ **Material:** Nothing out of a just-released or soon-to-be released album; everything presented by this well-established big band is tried and true. There was plenty of variety, though, ranging from a three-movement suite entitled "East Side Suite," through a heart-wrenching version of "Body And Soul" (a solo feature for tenorman Bob Cooper), a smoothly beautiful workout by Don Menza on "Loverman," with several uptempo, wildly swinging all-time favorite jazz tunes.  
□ **Musicianship:** In addition to the above-mentioned Cooper and Menza, there was a gorgeous reading of "Why Do I Love You" by trumpeter Steve Hufsteter, a few choice workouts from Strazzeri, as well as, of course, the leader showing how a drummer can be ever there, but never over-anything. During the suite, for example, Bellson made sure that everyone had a voice—while also showing off his own well-defined and very experienced *modus operandi*.  
□ **Performance:** Although the Bellson orchestra doesn't perform on a continuous basis, nevertheless, every member is familiar with not only the charts, but with the leader and with each other, making for a coherence sometimes not even felt in bands that have worked together for a while. It is a true measure of their musicianship and their stage presence, that these seventeen guys are able to literally breeze through the material and hold an audience spellbound.

□ **Summary:** It is not easy to keep a large ensemble together for regular performances these days (when was it easy?), so it is all the more commendable when a giant such as Bellson elects to call in his cohorts for a week-long engagement such as this. Bellson is now living back in the Los Angeles area after spending time in another state. Let's hope that this truly top-drawing organization can be seen around town more often.  
— **Frankie Nemko**



*Von West: Living in the past?*

**Von West**  
The Roxy  
West Hollywood  
① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Charles (Chuck) G. Naltzahn; (415) 927-2305  
□ **The Players:** Peter Von Klahr, vocals; G.H. West, guitar/backing vocals; Kevin Cuellar, bass, backing vocals; Carl Sausedo, keyboards, backing vocals; Zach Ellis, drums.  
□ **Material:** Dated. Power pop fluff that would have worked in the early Eighties (if, indeed, you liked it even then). Lyrics about love, loneliness and life are lulled with run-of-the-mill, simplistic chord progressions and key changes. Von West teeters between soft progressive rock (Asia) and melodic hard rock (Bon Jovi and, of all bands, Vixen). Their songs are filled with lots of background vocals and oohs and aahs.  
□ **Musicianship:** If you can get past the power pop, the performers of Von West are tight and actually talented. (Why talented musicians resort to this musical style is anybody's guess.) They have a big, full sound due to Sausedo's stylish and smooth keyboard work. Unfortunately, it was this sound that sent flashes of another decade into my head. Cuellar's prowess on the bass were evident when he decided to get the lead out and slap the hell out of the instrument. West plays like a student of George Lynch with no edge; competent yet uneventful. His tone, at times, got to be very annoying. Ellis' pummeling drums and colorful showmanship were right on target. On some numbers, vocalist Von Klahr sounded

like Sebastian Bach, sans the screaming. He has a strong voice, but I think he's at his best when he sticks to the ballads.

□ **Performance:** Von Klahr added a personal touch to the Roxy when he walked around and serenaded the listeners with the power ballad "Loneliness." His vocals during this number were rich and eloquent. "Life In The Streets," with its keyboard opening, driving guitar sound and powerful rhythm section, was the strongest and heaviest song of the night. "My Heart Stands Still" and "Remember Me" were too long and repetitive and overflowed with oohs and aahs and vocal harmonies that left me cringing.

□ **Summary:** Von West needs to come into this decade with their material. If the material is reworked and trimmed (remember...less is more), they may stand a chance. If not, then I'm afraid that time has passed them by.—**B. Shaughnessy**



*Big Sky: Talented and entertaining.*

**The Big Sky**  
Music Machine  
Santa Monica  
① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ **Contact:** (818) 761-6991 or (818) 760-8361  
□ **The Players:** Matthew Asner, vocals; Erik Ambro, bass and vocals; Isaac Bernato, drums; Frank Dolce, guitar.  
□ **Material:** So much of what the Big Sky does echoes Simple Minds that it is near impossible not to make a comparison between the two groups. Both are solidly placed in a distinctive Eighties style of pop that transfers well to the college market, and both are expert songwriters that meld personal sentiment with a kind of abstract global sensibility that appeals to many. (Does it count that both have lead singers with curly brown hair? I didn't think so.) As for the Big Sky, their "Empty Eyes" and "Trouble In Paradise" are two songs

# CLUB REVIEWS

that are ready for airplay without any adjustment, except for maybe some work on the close.

☐ **Musicianship:** Asner is a talented and trained vocalist who can project beautifully even over a bar room crowd on a discount beer night. Dolce is a competent guitarist but he's too nice—he needs more muscle to match the energy of Asner's vocals. Ambro (who kicks in some accomplished harmonies with Asner) and Bernato are polished, seamless and even, laying a smooth foundation for the set.

☐ **Performance:** The set decor could be called curious, what with white sheets draped around the stage written with slogans like "I make love more often than you know." Okay, whatever. I'm part of the MTV generation, so I'll buy it. Aside from that, though, the Big Sky is relatively gimmick free, and relies mostly on Asner for the action, who is prone to getting down from the stage to sing eye level to the crowd. It may not be a new maneuver, but one that nevertheless can flop if it's not done with the right timing and necessary degree of sincerity. Asner makes it work. It's to their credit that, even though the crowd was thinning out because it was late and a week night, they didn't fail to keep up the energy of their set throughout.

☐ **Summary:** This band has too many elements working for it to not see some degree of success, but I think this foursome is at a crossroads, of sorts: Either it proceeds with the polished conservatism of its playing and draws a more VH-1 type following, or kicks up the volume and goes for the college crowd. The talented members can make either choice work, guaranteeing a broad horizon for the Big Sky. —**Sam Dunn**



Toni C. Holiday

**Alligator Soup: Trying too hard?**

## Alligator Soup Coconut Teaser West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** Alligator Soup: (213) 969-1618

☐ **The Players:** J.T. Harding, vocals; Jeff Heavey, guitar; Kimerlee Kraus, bass and keyboards; Lynn Coulter, drums.

☐ **Material:** This is the kind of radio-friendly, high-energy guitar pop that Richard Marx would love. That's not to say that Al Soup sounds like Marx;

they don't. But they do have the intensely accessible, fundamentally upbeat vibe you find in that kind of music. "Everything About You" and "Before You Fall Asleep" are the most developed and interesting offerings in their repertoire; both are love songs that never sink into being truly sappy. Other numbers aren't as skillful and, in fact, sound almost...teenage.

☐ **Musicianship:** Harding has terrific pitch and even better projection. His voice has that supple quality of someone who doesn't smoke (cigarettes) or drink (much). Heavey is a technically proficient guitarist who manages to throw in touches of real personality when the moment's right. Coulter seems like a seasoned war horse of the backbeat—a direct contradiction to Kraus, who seems a little too self-conscious to really rip on the rhythms.

☐ **Performance:** You have never seen a band put more exertion into a Monday night performance, that's for sure. Harding works the stage like he's playing the Forum, with enough energy to light Las Vegas. Such freshness and obvious lack of cynicism are rare commodities on the Hollywood circuit and are good to see, but at times it can seem a little too close to overkill for comfort. Again, Kraus seems less comfortable than her cohorts in assuming attention; she's got to learn to seize her portion of the stage to better balance the action.

☐ **Summary:** Lots of potential for commercial appeal here. The only things this foursome has to learn are just to let the music flow from their natural talents and not try so damn hard. All the elements are there—and that means most of the battle is won. My prescription to Al Soup is this: Keep practicing to get even tighter than you are, read *Zen And The Art Of Motorcycle Maintenance* (just because it's a good book) and keep sending your demo out (you've got great sounds on it). —**Sam Dunn**



Toni C. Holiday

**The Ninth: One-dimensional but appealing.**

## The Ninth Coconut Teaser West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** Gene Solomon: (310) 312-3220

☐ **The Players:** Ken Apperson, vocals; Ara Bedikian, guitar; Chris Dunn, bass; Jamie Helsing, drums.

☐ **Material:** The Ninth credits the Bay Area punk rock movement as an inspiration for their sound. The punk influences are there, but, as the band also says, their music isn't merely a reheated version of what their heroes were playing a decade ago. For example, like punk rock, the melodies of the Ninth's tunes have a decidedly narrow range, and through their entire set, there was only one very brief guitar solo on a single song. On the other hand, quite the opposite of punk, those same songs were very long. I didn't take a stopwatch to them, but most were probably over five minutes. Also, their lyrics, while retaining the social commentary punk was noted for, moved beyond the extreme anger and violence of that genre.

☐ **Musicianship:** Thank goodness these guys didn't pick up the worst attribute of punk rock. Punk was so anti-everything, it was almost a badge of honor to be a lousy musician. Bedikian, Dunn and Helsing can actually play their instruments, and Apperson is a pretty decent singer. Granted, you're not going to hear the type of musicianship you'd find on an instructional tape, but together the four were tight with no ragged edges.

☐ **Performance:** Wearing sandals and a pair of pants made from a faded old American flag, lead vocalist Ken Apperson looked more like Jim Morrison than Jello Biafra. Keeping his eyes closed for virtually the entire set, he would approach the microphone with a look of deep concentration on his face, seeming to contemplate each phrase before actually singing it. In the short term, it was effective, but as the set progressed, I began to long for a more aggressive display of energy, if only for a song or two.

☐ **Summary:** The Ninth is reaching someone, as there was an enthusiastic knot of people dancing directly in front of the stage. To me, however, their songs were one-dimensional and the performance needed a shot of adrenaline. Still, there was that bit of mystery; the dark, slightly threatening air about them that was enough to make the show an hour well spent. That's not a glowing recommendation, and it's not a condemnation either. Have you ever seen a band that didn't blow you away, yet had a certain something about them that was intriguing? A band that left you unable to decide whether you liked them or not?

—**Richard Rosenthal**

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## CLUB REVIEWS

### Course of Empire

Club With No Name  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Leah Horowitz, Zoo Records: (213) 468-4200

□ **The Players:** Vaughn Stevenson, vocals; Mike Graff, guitars; Paul Semrad, bass; Chad Lowell, drums; Kyle Thomas, drums.

□ **Material:** Course of Empire's short, but ample ten song, 35-minute set, aptly demonstrated an intense, drum driven, industrial style that the group embraces. Their songs are deceptively simple, but catchy. Unfortunately, the band sacrifices lyrical understanding and guitar subtlety in favor of blasting drum work, but at times, this made their presentation all the more captivating.

□ **Musicianship:** Like many industrial groups today, Course of Empire has some pertinent, thought provoking things to say about the society we all live in, but live, the band forsakes any intelligible lyrics for pure volume. The band sports two extremely talented drummers who form the core of the group. Like a pair of captivating Japanese Koto drummers, Chad Lowell and Kyle Thomas pound away in perfect sync, while still allowing each other room to experiment with fills. Guitar-wise, Course of Empire spits out a steady din of feedback and static, courtesy of Mike Graff, who has a penchant for classic guitars. Not exactly the sort of musical hardware for industrial music, but nevertheless, the sound is ample and seemingly well suited to the band's heavy style, though the band should be careful, lest monotony take over.

□ **Performance:** Course of Empire is an interesting live spectacle. While guitarist Graff bounces around and pouts like a warped Joe Strummer or Brian Jones, frontman Vaughn Stevenson calmly walks about the stage, surveying the audience be-



Jeff Levitt

COE: Simple but catchy.

low, unfazed by the activity on stage. His vocals are anything but serene though. Selections like "Copious" and "Coming Of The Century" find the singer screaming and howling at the top of his lungs. At times, one might wish that Stevenson would display some sort of frenzied reaction to the band's presentation. The man is no Al Jourgenson, but he holds more than enough strength to make Course of Empire succeed live and his voice is powerful enough to work for industrial music. The most alluring thing, however, lies in the band's two drummers. One is literally hypnotized by watching four arms move perfectly in time together and deafened by the rain of percussion that besets the ears. This is the spine of the band, and everything is backed by this steady, but interesting pounding.

□ **Summary:** Course of Empire is a band trying hard to follow in the footsteps of other industrial notables like Ministry and Skinny Puppy, while at the same time seeking to leave a distinct footprint. Their live performance is intense and loud, but woefully off balance in favor of the drummers. A band is the sum of its parts and frontman Stevenson's understated stage presence may try to prove a point, but ultimately weakens the show. Musically, Course of Empire bursts with potential. While often the guitar work is lost amidst the shattering drums, one sometimes can pick out catchy melodies, and the band's ultimate sound is varied enough to make them continually interesting and enjoyable.

—Erik Jansen

### Stevie Bensusen

The Roxy  
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩



Jeff Levitt

Stevie Bensusen: Lounge lizard?

□ **Contact:** Bobby Bee: (818) 546-2757

□ **The Players:** Stevie Bensusen, vocals; Freddie Clark, guitar; Plookie, bass; Billy Meza, keyboards; Moyes Lucas, drums; Charlia Boyer, Lori Brown and Tamee Sales, background vocals.

□ **Material:** Thirtysomething. Bensusen's from Seattle. But before you go putting on your Doc Marten's and flannel shirt, be advised that he has chosen to follow the romantic, love-lorn and danceable footsteps of George Benson, Michael Bolton and Lionel Richie. Bensusen has penned lyrics and music that will keep his fans sashaying and mighty eyed. From slow, sad ballads to upbeat love songs, his repertoire has something for anyone in an easy listening, lounge-type mood.

□ **Musicianship:** There's no denying the professionalism and powerful rhythm section of this band. Bensusen has surrounded himself with some very impressive, soulful players. Hailing from Chicago and Detroit, bassist Plookie and guitarist Clark pulled out all stops on a few numbers but unfortunately returned to that easy listening mode.

□ **Performance:** If over-expressive, sappy singers are your cup of tea, then you'll enjoy Bensusen. He most definitely had the audience eating out of his hand. He crooned (on his knees) to one female member of the audience and the Roxy dance floor was actually being used as intended...couples were swinging and swaying arm in arm while singing right along. They couldn't get enough of the music.

□ **Summary:** Perhaps Bensusen can find a home with the easy listening crowd; though his vocal abilities and stage persona are not effective enough to command the attention that presently graces others in this genre.

—B. Shaughnessy



## SEEKING LABEL DEAL

Artist Name: The Nick D'Solo Band

Type Of Music: Pop/Alternative

Years Together: 1

Members: Nick D' Solo, lead vocals, guitars; John Mansmann, drums; Frank Sofio, bass, vocals; Costas Giann, guitars.

Recent Gigs: The Bitter End (N.Y.C.), CBGB

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# CONCERT REVIEWS

## Elton John Eric Clapton Dodger Stadium Los Angeles

It was destined to be a rock & roll fantasy. Two of rock music's biggest legends sharing the same stage for a handful of shows, and neither Slowhand nor Captain Fantastic did anything to destroy that vision. It was a safe, yet exhilarating evening. No surprises, but no real disappointments either.

After a brief set from newcomer Curtis Stigers, Clapton led his fiery band through nearly every stop in his illustrious career—"White Room," "Badge," "I Shot The Sheriff," "Crossroads," "Sunshine Of Your Love," "Wonderful Tonight" and, of course, a stellar run through of his immortal, "Layla."

After a couple of hours, it was time for Elton John, and judging by the reaction of the crowd, the real reason 55,000-plus jammed Chavez Ravine. One could almost feel the importance of the evening. After all, it's been nearly twenty years since John last appeared at the home of the Dodgers. Two shows in 1975 at the pinnacle of his career produced some of the most magical moments in L.A. rock history and certainly in the piano pounder's career.

So there was an air of expectation, a sense that the now sober Elton would have a lot to prove. Fortunately, he came through with a powerful two-hour-plus set that more than answered the questions. Opening with the powerful gospel overtones of "Don't Let The Sun Go Down On Me" and the poignant celebratory feel of "I'm Still Standing," Reg more than struck back at his critics who have called this brief tour "The Wheelchair Extravaganza."

In terms of sheer material, John's mixture of new songs ("The One," "Simple Life") with older classics ("Tiny Dancer," "Daniel," "Candle In The Wind," "Rocket Man," "Burn Down The Mission," as well as the live staples "Funeral For A Friend/Love Lies Bleeding" and "Philadelphia Freedom") was much more intriguing than Clapton's more adventurous instrumental-based set, and



Eric Clapton

thus the crowd seemed much more receptive to the man who owes a large debt to Los Angeles for giving him his first big break at the Troubadour in 1970, something that Elton acknowledged before ending the evening with "Your Song."

Probably the most moving moment of the night occurred when Elton talked about his close friend, the late Freddie Mercury, and then went on to perform an emotional interpretation of Queen's "The Show Must Go On" before launching into the blistering closer "Saturday Night's Alright For Fighting."

You just knew that Clapton would join Elton for their duet, "Runaway Train," from Elton's newest album, *The One*, and it was also not surprising to find George Michael coming out during the encore to sing "Don't Let The Sun Go Down On Me" with his mentor, although Elton did inexplicably perform the song twice during the same set.

Hopefully, in this day and age of economic insecurity and faltering concert tours, more artists will swallow their pride and give their fans more winning shows like this one. After all, without the fans, the artists have nothing.

—Steven P. Wheeler

## Ringo Starr & His All-Starr Band Greek Theatre Los Angeles

Ringo brought the second edition of his All-Starr Band to the Greek for two joyous concerts filled with hit songs and stellar performances.

The ex-Beatle, who is currently promoting his Private Music release, *Time Takes Time*, performed two songs from the new album, "Weight Of The World" and "Don't Go Where The Road Don't Go," and the usual assortment of songs from his Beatle years ("Yellow Submarine," "With A Little Help From My Friends") and solo career ("No No Song," "Sweet Sixteen").

As usual, Ringo, who seemed more comfortable as a frontman this time around, needed a lot help from his friends. For this tour, Ringo re-



Elton John

cruited another star-studded conglomeration of musicians, including Todd Rundgren, Burton Cummings, Dave Edmunds, Timothy Schmit and two holdovers from the first All-Starr Band tour, Joe Walsh and Nils Lofgren. Each member of the band was given his own segment in which to shine, and acquitting himself quite nicely was former Guess Who leader Burton Cummings, who performed stellar versions of "American Woman," "Undun" and "No Time." Other highlights included Timothy Schmit's beautiful Eagles-era ballad, "I Can't Tell You Why," which featured an excellent Nils Lofgren guitar solo.

But the surprise of the evening was the fine drumming of Ringo's son, Zak. The first All-Starr Band tour sported several drummers, including longtime Ringo cohort Jim Keltner and Levon Helm, but on this tour, Zak ably held down the fort on his own, with father and son working well together on the other musician's songs.

With a strong list of songs to draw from, this was a hit-filled evening which guaranteed that a splendid time was had by all. —Keith Bearen

## World Beat Tour '92 Greek Theatre Los Angeles

Reggae and World Beat are musical forms capable of uniting diverse audiences into one single, grooving organism (from tribal tradition and ancient rituals come the roots of the rhythm). Although still viewed as alternative musical forms, the 6,000-plus capacity Greek Theatre was filled for an upbeat celebration of the music of the Third World.

The venerable Toots and the Maytals had the dubious honor of opening the night's festivities while much of the audience was still fumbling their way to their seats. Long one of reggae's most endearing and enduring figures, Toots' tough rhythms and soulful R&B vocal stylings proved to be an upbeat opening to the evening.

Majek Fashek wove a dense, percussive curtain of rhythm in his all too brief half-hour set. Hailing from

Nigeria, the singer melded an electric approach to Afro-pop/reggae with talking drums and synthesizers, while a three-foot-high dwarf in African tribal robes performed traditional dances. Fashek's impassioned tenor was especially riveting on "Send Down The Rain," a song which is said to create spontaneous cloud-bursts in his arid homeland when he performs there. Believe it.

As the sun sank thankfully into the night, Burning Spear, a stately roots reggae practitioner, dug in for some serious skanking. A three-piece horn section provided ominous overtones to the musical mix, while Spear's world-worn vocals and percolating band ignited the ready crowd. The audience wasn't the only thing that ignited during the set either, the collective cloud of smoke arising from a thousand fiery spliffs threatened to obscure the Greek's flawless sight lines.

Topping this bill was Jamaican veteran Jimmy Cliff. Signed to JRS Records, Cliff is responsible for writing and performing songs which have become reggae standards. Although clearly battling vocal difficulties, Cliff managed to overcome his physical limitations and actually made them work for him, especially in a poignant reading of his classic anthem, "Many Rivers To Cross," his raspy voice soaring free, accompanied only by a single keyboard. Cliff's show presented a vibrant, visual version of reggae, too, with band members physically involved in a playful upbeat spirit. Cliff's renditions of his classics, "I Am The Living," and the title song from his Seventies movie, *The Harder They Come*, were wildly appreciated by the multi-ethnic, cross-generational crowd.

The sound mix was superb throughout the show, and the turn around time between acts, a short fifteen minutes, kept the night flowing. Although each act performed a condensed set, the show was cohesive and the audience fresh. The diverse attendees provided an interesting people-watching spectacle, too; where dreadlocked Rastamen sat knee to knee with freshly scrubbed teenage Valley girls, all sharing the groove on a magic night here on the Island of Los Angeles.

—Dan Kimpel



Ringo Starr



Jimmy Cliff

## MUSICIANS

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## LOS ANGELES COUNTY

**ANTICLUB AT HELEN'S PLACE**  
4568 Melrose, Hollywood, CA 90028  
Contact: Reine River (213) 667-9762 or (213) 661-3913  
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.  
Club Capacity: 200  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.  
Pay: Negotiable.

**CHIMNEYSWEEP LOUNGE**  
4354 Woodman ave., Sherman Oaks, CA 91423.  
Contact: Oren (818) 783-3348.  
Type of Music: Acoustic material. Both covers & original.  
Club Capacity: 49  
Stage Capacity: 3 or 4  
PA: Yes  
Lighting: Partial  
Piano: Yes  
Auditions: Call for information or come in Sunday night & see Hal Cohen.  
Pay: Negotiable.

**CLUB M**  
20923 Roscoe Blvd., Canoga Park, CA.  
Contact: Lesli Simon, (818) 341-8503  
Type of Music: Original rock, all styles.  
Club Capacity: 200  
Stage Capacity: 12  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call for info or send package to Lesli Simon, c/o Club M.  
Pay: Negotiable.

**COCONUT TEASER**  
8117 Sunset Blvd., Hollywood, CA 90046  
Contact: Len Fagan (213) 654-4887  
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).  
Club Capacity: 285  
Stage Capacity: 15  
PA: Yes, with pro engineer  
Lighting System: Yes  
Piano: Upstairs, no/downstairs, yes  
Audition: Call Len Fagan  
Pay: Negotiable.

**ENGLISH ACID**  
7969 Santa Monica Blvd. West Hollywood, CA, 90046  
Club Capacity: 400  
Type of Music: Original Rock n' Roll/Alternative  
Stage Capacity: 8  
Piano: No  
P.A.: Yes  
Lighting: Yes  
Audition: Send or drop off demo package. Must include photo. Contact Janice DeSoto. 24 hr. voicemail, (213) 969-2503.  
Pay: Headliner only; negotiable.

**FM STATION**  
11700 Victory Blvd., North Hollywood, CA  
Contact: (818) 769-2221 Attn: Booking  
Type of Music: All new, original music. All styles.  
Club Capacity: 500  
Stage Capacity: 12-15  
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman  
Lighting: Yes  
Piano: No  
Audition: Send tape, promo pack, SASE.  
Pay: Negotiable.

**GENGHIS (COHEN) CANTINA**  
740 N. Fairfax Ave., Hollywood, CA 90046.  
Contact: Jay Tinsky (213) 392-1966.  
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.  
Club Capacity: 75  
Stage Capacity: 5  
PA: Yes  
Lighting: Partial  
Audition: Send promo package to Jay care of club.  
Pay: Negotiable.

**L'EXPRESS RESTAURANT**  
3575 Cahuenga Blvd., Los Angeles, CA 90068  
Contact: Tony Mendola  
Type of Music: Jazz, rhythm & blues  
Club Capacity: 100  
Stage Capacity: 10  
PA: No  
Lighting: Yes  
Piano: No  
Auditions: Send tape to above address or call Tony (818) 996-4278.  
Pay: Negotiable

**THE MUSIC MACHINE**  
12220 Pico Blvd., W. Los Angeles, CA 90064  
Contact: Milo (213) 820-8785.  
Type of Music: All types  
Club Capacity: 400  
Stage Capacity: 15  
PA: Yes. w/separate monitor mix.  
Lighting: Yes  
Piano: No  
Audition: Send demo on cassette.  
Pay: Negotiable.

**NUCLEUS NUANCE**  
7267 Melrose Ave., Los Angeles, CA 90046  
Contact: Susan DuBoise, (213) 652-6821.  
Type of Music: Jazz, Blues, Monday night jam session.  
Club Capacity: 150  
Stage Capacity: 6  
P.A.: Yes  
Lighting: Yes  
Piano: Yamaha Baby grand.  
Audition: Send tape to club care of Susan.  
Pay: Negotiable.

**POSITIVELY 4th STREET**  
1215 4th St. Santa Monica, Ca 90401  
Contact: George  
Type of Music: Jazz, blues, folk.  
Club Capacity: 30  
Stage Capacity: 1-3 players  
PA: No  
Audition: Send tape, promo pack.

**SILVERADO SALOON**  
1830 Fiske ave. Pasadena, CA 91104  
Contact: Stan Scott, (714) 537-3894  
Type of Music: Hard rock & heavy metal.  
Club Capacity: 200  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape to above address.  
Pay: Negotiable.

**TONY LONGVAL'S COUNTRY CLUB**  
18415 Sherman Way, Reseda, CA. 91335  
Contact: SUSETTE (818) 881-5601  
Type of Music: All Styles  
Club Capacity: 886  
Stage Capacity: 20+  
PA: Yes  
Lighting: Yes  
Piano: No  
Auditions: Send Promo Pack.  
Pay: Negotiable

**THE TOWNHOUSE**  
52 Windward Avenue, Venice, Ca. 90291  
Contact: Frank Bennett (213) 392-4040.  
Type of Music: All types (danceable).  
Stage Capacity: 12  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo pkg.  
Pay: Negotiable.

**TRANCAS ROADHOUSE**  
30765 Pacific Coast Hiway, Malibu, Ca.  
Contact: Mark Friedman (213) 271-7892  
Type of Music: R&R, alternative, R&B, jazz, blues, reggae.  
Club Capacity: 700  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape-promo pkg. to above address.  
Pay: Negotiable.

**WESTSIDE WOK**  
12081 Wilshire Blvd., West Los Angeles, CA 90025  
Contact: George Fan or Bob Bell (310) 914-1766  
Type of Music: Jazz fusion blues (No hard rock)  
Club Capacity: 120  
Stage Capacity: 8-10  
PA: Yes  
Piano: No  
Audition: Send tape & bio, call..  
Pay: Negotiable..

**ORANGE COUNTY**  
**GOODIES**  
1641 Placentia Ave., Fullerton, CA 92631  
Contact: Jacque Hunter, (714) 524-6778.  
Type of Music: Original, all styles.  
Club Capacity: 367  
Stage Capacity: 5-11

PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call for booking. Send tape/promo. pack to: Goodies Booking, P.O. Box 1328, Placentia, CA. 92670.  
Pay: Negotiable.

**THE GREEN DOOR**  
9191 Central, Montclair, CA (Inland Empire)  
Contact: Elisa (714) 982-8712 after 1pm.  
PA: Yes  
Type of Music: All-original only.  
Club Capacity: 300  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Audition: Call for info.  
Pay: Negotiable.

**MARQUEE**  
7000 Garden Grove Blvd., Westminster, CA 92683.  
Contact: Randy Noteboom, (714) 891-1971.  
Type of Music: Loud, long haired rock n' roll.  
Capacity: 452  
Stage Capacity: 12  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape, bio.  
Pay: Negotiable.

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<b>STEVE BLOM - Guitarist/Vocalist</b> Custom Tom Smith Strat, modified Ibanez AI Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter. Effects rack.	(818) 246-3593	<input checked="" type="checkbox"/>	3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faurt, Gloria Rusch, Nicky Hopkins, Glen Zatlola, Jamie Glaser.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack programming, jingles, casuals and Top 40 gigs.	<input checked="" type="checkbox"/>
<b>JOHN CASEY - Drummer</b> Akai /Linn MPC-60, Simmons and Daz MIDI pads and set. MIDI kit, PM 16 MIDI controllers. Pearl accous drums. Roland R8M sound module, Rainstick.	(818) 505-9587	<input checked="" type="checkbox"/>	Large library of quality samples. Film and TV, casuals, sessions, shows. Berklee College of Music.	Read music. Drum programming, Sampling acoustic and/or electronic drums.	<input checked="" type="checkbox"/>
<b>STAN COTEY - Guitarist/Producer</b> Acoustic and electric, six and twelve string guitars, PPG Wave, Wave Station, D50, full guitar and keyboard racks.	(818) 988-9246	<input checked="" type="checkbox"/>	Guitarist with Giraffe, guitarist/keyboards with Fiona (Geffen), session player with major label credits, producer/engineer for ten years.	Long hair image, pro attitude, in tune, on time, very creative, great sounds, easy to work with, TV/Video experience, references.	<input checked="" type="checkbox"/>
<b>KERMIT "DEE" DAVIS - Prod./Bass</b> Drum programmer, producer, bassist, full MIDI studio including MPC60 and 8-trk, 4 & 5 string basses, misc. samplers, and synthesizers.	(213) 461-0124	<input checked="" type="checkbox"/>	Over ten years exp. session and club work as bassist; over 3 years exp as drum programmer, producer, have done over 20 demo production projects as songwriter, producer, drum programmer, keyboardist, bassist; additional musicians available upon request.	Non-reader, fully equipped pre-production studio, style similar to Teddy Reilly, Dallas Austin, Beats that make a difference, solid bass grooves, smooth productions, aka Deemeister.	<input checked="" type="checkbox"/>
<b>BURT DIAZ - Keyboardist, Vocalist</b> Korg T3, Peavey DPM3, Roland V10, Yamaha DX7, DMI Hammond, 16trk recording studio, tenor vocal range.	(818) 889-2109	<input checked="" type="checkbox"/>	Recent tours: White Lion "Mare Attracclon", U.S.A. and Europe, Gary Richrath (Red Speedwagon), U.S.A. and Canada, Iron Butterfly. Sessions include: White Lion, Mike Tramp, Vito Bratta, Gary Richrath. B.A. and A.A. Degrees in music.	Experienced keyboardist, vocalist, touring and recording professional.	<input checked="" type="checkbox"/>
<b>LISA FRANCO - Medieval Strings</b> Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	(818) 569-5691	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>
<b>FUNKY JIMMY BLUE - Producer</b> MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and and-106, Yamaha SY-22 and-99, Roland JD-800, Fender bass and guitar.	(213) 936-7925	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper.	<input checked="" type="checkbox"/>
<b>MAURICE GAINEN - Producer</b> Fostex 16-trk w/full SMPTE lock-up to video, 40 ch mxr w/MIDI muting, DAT mxdwn, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Atari comp.	(213) 662-3642	<input checked="" type="checkbox"/>	Read music. 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.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing, Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>
<b>NANCY GAIAN - Vocalist</b> 3 1/2 octave vocal range. Lead or back-up. Sight read. Powerful, versatile, e.g. A.Wilson, Sinead, M.Carey, P.Cline, Raitt, Enya, Madonna, etc.	(310) 390-8725	<input checked="" type="checkbox"/>	Currently the lead in "The Third Day" Rock Opera. Solo performances nationwide, Indonesia (royal command) & Cuba 2 solo albums. TV and improv. credits. Lead singer in rock bands. Studio work in NY, CA, IL. Keyboards, percussion, Lyricist, dancer.	"Nancy Gaian...stands out as a gifted singer..." Eric Roth, Village View. Soaring highs, dynamic lows, passion and depth. Creative and incredibly versatile. Grungy, clean or operatic.	<input checked="" type="checkbox"/>
<b>PAUL GOLDBERG - Drummer</b> Recording qual Gretsch drums, "studio ready" w/R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).	(818) 902-0998	<input checked="" type="checkbox"/>	Phila. Music Academy grad w/BM in Perc., transcribes for Modern Drummer, perf w/ Bill Medley, Maurice Hines, Bob Cranshaw, Jamie Glaser, Bob Shepard, Andrew Woodfolk, Grant Geissman, Biff Hannon, Brian Bromberg, Lee Jackson. TV & film: Roseanne Barr, Wise Guys, Let's Talk, Good Morning America.	Gretsch/Vic Firth artist. "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussion! Inspiring instruction, any pro situation!	<input checked="" type="checkbox"/>
<b>AARON GROSS - Percussionist</b> Congas, timbales, bongos, djembes, dumbdecks...all standard perc as well as Latin, African, Middle Eastern and other exotics	(213) 965-7939	<input checked="" type="checkbox"/>	Berklee College of Music, Dick Grove. Read music. 10 years professional experience east and west coasts and abroad, on the road and in the studio.	World Beat player, any pro situation	<input checked="" type="checkbox"/>
<b>CARLOS HATEM - Percussion/Drums</b> Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	(213) 874-5823	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production, Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravisimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>
<b>GARY HOLLAND-Vocalist</b> Distinctive lead and backup vocals. Strong tenor with 4-octave range.	(310) 838-8766	<input checked="" type="checkbox"/>	Vocals on numerous albums including: Great White, Don Dokken, Ozzy Osbourne, Britton, Twisted Sister and more plus numerous publishing demos.	Visual: a la Sebastian Bach w/o tattoos, union scale, passport. "...a singin' machine!"-Dito Godwin, "...I got exactly what I wanted"-Michael Wagener.	<input checked="" type="checkbox"/>
<b>ANTHONY KING - Bassist</b> Custom Music Man Stingray basses, 4 string with d-tuner, 5 string. SWR amplification, tenor vocal range.	(818) 782-9205	<input checked="" type="checkbox"/>	20 years experience on bass, specialize in fill-ins, live performance, studio, demo and rehearsal, played and recorded w/ local and national acts, very reasonable rates.	Client satisfaction my #1 priority. Huge wardrobe, excellent stage presence, very aware, no drugs, no alcohol, no smoking. ALWAYS ON TIME.	<input checked="" type="checkbox"/>

# MUSICIANS & SINGERS: GET PAID FOR YOUR TALENT!

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Instruments and/or vocal range (20 words maximum) \_\_\_\_\_

Available for:  Sessions  Touring  Club work  Production  TV/Movies

Qualifications (40 words maximum) \_\_\_\_\_

Comment (25 words maximum) \_\_\_\_\_

Music styles:  Rock  Pop  R&B  Jazz  Country Specialty (4 words maximum) \_\_\_\_\_

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
<b>RICKY KRESAK - Bassist</b> Tune Bass w/ D-Tuner. Steinberger, Jackson endorsee. Gallien Krueger w/ E.V. speakers.	(213) 351-1522	✓/✓/✓/✓	Extensive touring experience. Worked w/ Don Dokken. Warner Brothers and V.M.I Records.	Great long hair image. Monster performer. Groove oriented.	✓/✓/✓/✓/✓ Pocket player.
<b>KEN LARISH - Guitars</b> Les Paul, Schecter Strat, Kramer acoustic/electric, all new Boogie Tri-Axis loaded stereo FX rack, midi guitar synth triggers, Korg 01 W/FD.	(818) 509-3890	✓/✓/✓/✓	Numerous singles, records, TV/movies, tours. Songs published - credits include: Waking Wounded, Radio Luxembourg, Joachim Krauer Bib Band European Tour, CBS Records Frankfurt.	You'll like the guitar sound plus vocals. Might only play sus 9 chords! The Boogie amp, direct out sounds like a record, on 4, or 24 trk.	✓/✓/✓/✓/✓ Riff burglars.
<b>DAVID LEWIS - Keyboards</b> Korg 01/W, Kawai K4, Roland U-220, E-Max sampler, Ensoniq VFX, Memory Moog, DX7E1, TX7's, Roland Axis, Sound Library.	(310) 394-3373	✓/✓/✓/✓	Grammy Award Winner. 1988 with Shadowfax. Ambrosia: 1977-1981, Shadowfax: 1984-1990, four albums, major contributor in songwriting, extensive touring, BFA in music from Cal Arts, teaching (synths, piano, Macintosh-MIDI-Music)	Player, composer, arranger, scoring, transcribing, pre-production with MIDI sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music.	✓/✓/✓/✓/✓ New Age, funk
<b>WILL RAY - Country Producer/Picker</b> Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands, make my guitar sound like WWIII thru a Marshall	(818) 848-2576	✓/✓/✓/✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuk-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓/✓/✓/✓/✓ western beat, range rock
<b>EDDIE ROGERS - Drummer</b> Sweetest sounding set of Ludwigs you've ever heard!!! Electronics too... (Octopad, Simmons, & other MIDI stuff). Lead and background vocals also.	(818) 985-8078	✓/✓/✓/✓	Degree in Music Performance (Berklee College of Music). Demos for Steve Vai, Mark Wood (B.M.G. Records) & also for Randy Coven (guitarist recordings). Extensive demo & live work playing both covers and originals in Atlantic City, N.Y.C. and L.A.	Double or single bass (many styles). Great image (long blond hair, 29 yrs. old). Will do any gig except Country!!! Demo package available.	✓/✓/✓/✓/✓ Stupid, Slammin' Crunch, Groove!
<b>DALE SCHALOW - Keybd/Producer</b> Keyboards, samplers, drum machines (huge sound library). Atari & Macintosh computers w/MIDI sequencing & dig. recording. Pro 24 trk studio	(310) 652-0378	✓/✓/✓/✓	Music prod/prog for DavidBowie, Cypress Hill, Lighter Shade of Brown, ALT, Keith Boyd, X-Factor, R.C. Vetr, Music Prod for ind/maj labels on east, west coasts. TV & film scoring for Universal, Mattel, Camel, Nickelodeon, Hewlett-Packard, Nabisco, B.M./Music Industry. Several years of prod.	Keyboard/Drum programming, arranging, engineering and mixing proficiency help you develop your ideas into magic and move on. Start to finish, flex rates, warm environment.	✓/✓/✓/✓/✓ Dance, KILLER GROOVES
<b>NED SELFE - Guitarist</b> Sierra S-12 Universal, ZB Cust D-10 strg pedal steel guitars, ZB Cust db10 string pedal steel, IVL Steelfider MIDI converter, acoustic & electric guitar.	(415) 641-6207	✓/✓/✓/✓	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.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - It's not just for country anymore."	✓/✓/✓/✓/✓
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(818) 359-7838	✓/✓/✓/✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/vid. available.	East going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓/✓/✓/✓/✓ A rocker at heart.
<b>JIM STUBBLEFIELD-Guitarist</b> Electric and acoustic guitars, Mesa Boogie amplification, MIDI effects rack, wah-wah, E-bow, modern and vintage sounds.	(818) 445-3747	✓/✓/✓/✓	Guitarist with Killian Ryan, GIT grad, extensive club/touring/studio work, demo tape and CD available, very affordable, pro/perfectionist. Have access to variety of musicians for demos.	Styles: Dominic Miller/Lukather/Landau... a player who knows exactly the right licks to play to fit the moods of each song... "Music Connection."	✓/✓/✓/✓/✓ Playing for the song!
<b>"TAKA" TAKAYANAGI - Kybds/Prod.</b> Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓/✓/✓/✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓/✓/✓/✓/✓ Pop, R&B, ballads
<b>GORDY TOWNSEND - Drummer</b> Yamaha Recording Custom drums with R.I.M.S. system; piccolo and bronze snare drums; Sabian cymbals. Beautiful kit.	(213) 462-7364	✓/✓/✓/✓	Extensive live experience; accomplished studio/session player. Former member of MCA recording and touring act. Click proficient.	Hard-hitting, i.e. Kenny Aronoff, Bun E. Carlos. Clean and drug-free. Give me a pocket, I'll fill it.	✓/✓/✓/✓/✓ Rock solid groove with finesse.
<b>RUDY WEST - Vocalist/Songwriter</b> Voice, lead and backup, 3 1/2- 4 octave range, clean, soulful or nasty, ala Tate, Mercury, Dokken. Lyrics ala Jrney, Del Leppard, Grt White, Whitesnk	(213) 878-2533	✓/✓/✓/✓	5 years exp-local and abroad. Grove, GIT grad. Additional vocal studies with Sabine. Babyfaced, thin, long haired, tattooed image. Photogenic, drug free, hard working team player. Regular exercise & vocal practice. Good, friendly attitude, excellent stage presence.	Paid sessions/showcasing, tours-U.S., abroad. Non-paying situations must have mangrnt, backing, and be w/in 10 mi. of Hollywood	✓/✓/✓/✓/✓ Commercial Hard Rock, Pop
<b>GEORGE A. WIETCHA - Drummer</b> Yamaha Recording Custom w. R.I.M.S. Wood and metal snares. All equipment is studio-ready.	(310) 983-9111	✓/✓/✓/✓	15 years experience playing professionally in Detroit area. Just moved here. Toured Europe, also played the Montreaux Switzerland Jazz Festival. Jingles, demos in Detroit studios. Excellent reader, all styles. Jaxx category includes: BeBop, swing, Big Band, Blues, Funk, and contemporary.	Great feel, time, and groove. Play all styles. Excellent reader with great ears. Very studied, passionate, and ready to work. Pro situations only, please.	✓/✓/✓/✓/✓ All styles very well.

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### 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 Miscellaneous ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

### 2. PA'S AND AMPS

- 64 Fender Bassman black face, pre CBS w/212 bottom, \$600. Scott, 213-390-2986
- 2 Carvin PA cabs w/EV spkrs, mid range & horns. 400 wts each. Grt cond, \$500 for both. Joe, 213-222-7856
- 2 Yamaha DMP7 mixers, \$1300/each. 1 Yamaha MLA7 mic line amp, \$200. 1 Marshall 4x12 JCM800 slant, \$400. Ed, 818-760-0269
- Altec Lansing PA cabs, 1218A's, \$700/pair. Scott, 818-358-7178
- Ampex gult amp, 140 wtt, 2chnls, stereo chorus, fx loop, 300 wtt max output. Brnd new & perfct cond, \$525. 310-391-7740
- Ampex SVT for sale, head & cab, 1970 model, gd cond, \$750. Roy, 818-891-5578
- Carvin FE4000 pwr amp, perfct cond, grt for gtr or PA. \$300. 213-466-9322

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- Carvin X100B gult head for \$125. Dave, 818-763-7027
- Custom Valley Arts peeled cab w/12" EV spkr. Like new, sacrifice, \$200. Jonathan, 818-609-0867
- Fender Deluxe Reverb II, Lee Jackson mod, Groov Tubes, fx loop, 12" EV, Incredib sound, \$550 obo. Ken, 818-761-1607
- Fender Vibralux, tweed, very gd cond, later Fender spkr, super tone, \$475. Brown Phncelton, later Fender spkr, very gd cond, \$375. Will consider vintage swap. 818-902-1084
- Kitty Hawk 412 Celestion cab w/70 wtt spkrs in perfct cond, \$350 obo. Dave or Eric, 213-874-5964
- Ladd series L5 amp, grt sound, \$150 obo. Mike, 818-752-1065
- Lane SVT wtt head, new tubes, xint cond, \$400 obo. Rusty, 818-785-3151
- Laney Pro bs 150 head, 11 band EQ, paramtric EQ, fx loops, master volume. \$175. Steve, 310-439-5274
- Marshall slant cab, Celestions, grt sound, xint cond, \$350 obo. Chuck, 818-549-9081
- Marshall 4x12 spkr cabs, 25-75 wtt spkrs, various tube avail, \$350-395. 818-382-2819
- Marshall 412 slant cab, \$420. Craig, 805-251-0498
- Mesa Boogie Mark IV combo, has everything, w/digital ft switch, xint cond, \$1250. 818-609-0746
- Mesa Boogie studio pre amp in new cond, \$450. Lou, 818-752-2769
- Peavey stereo chorus 212 amp avail. 3 chnl, 260 wtt, it swtch. Xint cond, \$380 obo. Boris, 818-776-8515
- Rocks AC300 top boost w/reverb, \$1175. Edward, 213-256-2771
- Roland JC120 amp, \$350. Ray, 213-957-9930

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- Fostex 450 mixing brd, Fosten 80 8 trk plyr. Patch bay & cables. \$1650 obo. 310-422-2129
- Fostex Model X25, xint cond, still under warranty. Must sell. \$285. 818-762-8622
- Fostex R8 w/synchronizer. Brnd new, used once, sacrifice \$1675. Michael, 818-989-7240
- Fostex X26 4 trk recdr, 6 chnl, built in mixer, in xint cond, for sale, less than 5 hours use. \$260 obo. George, 310-578-7744
- Tascam 38 1/2" 8 trk w/DBX modules & remote, xint cond, \$1500. 818-763-3742
- Tascam model 5B mixer. 8 in, 4 out, grt cond, \$700. Harris, 310-399-4089
- Teac A-3440 4 trk d to r. Brnd new heads. Remote control. \$750. 310-312-1874

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- 1 Banana gult tuner, \$25. 1 DOD 565 Phaser fx pedal, \$25. 213-243-7392
- 20 spkr rck w/fullsize hrwr. Never been used, purchased from Calzone, has locks front & back. Cost \$875. Lkg for \$450. 818-831-0855
- 4 Yamaha SPX90 II, \$300/each. 1 SRV2000, \$300. 1 DEPS, \$300. 1 Yamaha RV-5, \$600. Ed, 818-760-0269
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- Alesis HR16 drm machine, \$200. 213-871-1480

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 •Anvill hvy duty road cs w/casters, foam lining. Very lg & versil, for lrg drm kits, etc. Xint cond, \$750 obo. 213-962-0802  
 •Bass pedals, Ibanez bass compressor, Ibanez bass EQ, Boss bass flanger, \$40/each. Ibanez modulation delay, \$60. Jacob, 213-525-1396  
 •Boss DD-2 digital delay, \$100. DOD FX-10 pre amp, \$25. DOD FX50 overdrive, \$40. 213-667-0799  
 •Digideign Sound Tool system, complete, still under warranty, xint cond w/mnl. \$1100. 818-382-2819  
 •MXR 6 band graphic EQ, \$50. Lou, 818-752-2769  
 •Noise reduction unit, 8 on 4 chnl by LT Sound, \$300. Harris, 310-399-4089  
 •Rocktron IntelliTix, the best in its class, \$730. Bradshaw Patchmate, 9 stereo loops w/Hush, both new in boxes. \$500. Doug, 310-306-4898  
 •Roland GR8, perfit cond, still in box, \$350 obo. 310-306-0270  
 •Roland MC500 Mark II seqncr, top of line, sacrifice, \$475. Brian, 310-390-4348  
 •Roland SRV2000 digital fx proccsr, gd cond, \$450. Edgar, 310-452-2985  
 •Simmons Porta Kit, similar to Roland Octapad but w/12 pads, 8 external inputs, xint cond w/manual. \$275 obo. 213-368-4678  
 •Telex WT50 wireless systm for guit. Xint sound, wrks perfit. \$100. Peter, 818-363-6281  
 •Ultimate Support 2 tier keybrd stand, A-frame style, black, \$110. Ken, 818-352-9728  
 •Used 2" tape for sale, Scott 228, 1 pass, \$40/roll, negotiable. 310-657-4458  
 •Violin, electric Veta. Midi compatible, top of line, jazz, fiddleay design, black. Was Camper Van Beethoven's cutaway! \$800 obo. New & xtra part. 310-477-4123  
 •Wireless Samson 10 chnl transmitter & receiver. Cost \$1500. sell for \$600 obo. Xint cond. Chuck, 818-549-9081  
 •Wireless Yamaha Diversity receiver, WKY-10UR, perfit cond, like the pros use. \$1100 retail, sell for only \$285 firm. Bob, 818-566-9985

•Yamaha drm machine, RX21, grt cond, \$150. Kelly, 818-559-2464  
 •Yamaha SPX90 multi fx, fantastic sounds, industry standard. \$350 obo. 310-289-4532

## 5. GUITARS

•1967 Fender P-Bass, all orig w/HSC, \$850. '74 Fender P-Bass, natrl finish now, the rest orig, w/HSC, \$385. 819-902-1084  
 •1973 Tele Thinline, restored, refinished, new frets, beautifl cond. \$700. Jack, 213-969-0205  
 •1990 PRS vintage cherry, xint cond, \$900. Jim, 310-306-0119  
 •BB5000 Yamaha 5 string bs, black, gold hwrwr, grt cond, HSC, \$650 obo. Mike, 213-483-4780  
 •Chapman Silek, custom white polycarbonate w/black lfrm. Xint cond, xtrmly beautifl, wrks & lessons. \$800 obo. 213-381-7576  
 •Fender Mustang, \$350 obo. Gibson SG, 1968, \$650 obo. 1986 Rickenbacker 3/4 scale, \$320. Model 1998, \$1000 obo. 818-982-6979  
 •Fender P-bass, P/J p/u's, B/A bridge, ebony fretbrd, 21 frets, anvil cs, \$450. Steve, 310-439-5274  
 •Fender Precision bass, 1978, sunburst, rosewood neck, orig fantastic cond w/HSC, \$500 obo. Mustang bass, 1967, canny apple red, \$500 obo. 818-362-7925  
 •Fender Strat, 1969, Eric Clapton signature model, orig electric green metal flake, maple neck, active electrics, fantastic sound. \$700 obo. 310-289-4532  
 •Fender Tremolux, early 80's, blonde, piggy back, \$575 obo. Gd shape, sounds gd. 310-375-3611  
 •Fretless bs, 1972, blonde w/black pickguard, \$275. 818-506-4749  
 •Gibson L4 arch top, VSB, gold hwrwr, 1989, dead mt, \$2499 list, sacrifice, \$1400 w/Gibson HSC. 1955 Fender P-bass, \$2400. 818-762-8622  
 •Gibson Lea Paul, 1977 Standard, maple top, EMG 85 p/u, in gd cond w/cs, \$800 or trade for Paul Reed Smith guit. 818-281-5107

•Guild acoustics, F50 super jumbo top model, 1975, grt cond w/cs. \$1100 obo. D-35 Dreadnought 1976, mint cond, orig HSC, \$600 obo. 213-667-0798  
 •Hamer 5 string custom w/iron bar, natrl mahogany wood grain, ebony fretbrd, custom inlays, EMGs, H5 Shot, 1 of a kind prototype, \$800 obo. Matt, 310-207-2923  
 •Harmory Rockett, cherry red, arch top, F-holes, single cutaway, single D'Armond p/u, cool blues tone. \$220. 818-780-4347  
 •Ibanez RG750, 2 hmbckrs, 1 single coil, locking trem, all fret access cutaway, new fret job, binding, shark tooth inlay, HSC. \$350. Randy, 818-752-7518  
 •Ovation acous, custom edition, big back, like new, sounds grt, \$550 obo. Mike, 818-752-1065  
 •Ovation Legend 12 string acous/elec w/cs. \$600. 714-998-4856  
 •Pedulla 4 string bass, xint cond, active Bartolini p/u's, B/A bass bridge, \$1200. John, 310-568-9735  
 •Steve Vai autographed Ibanez Gern guit, lime green, grt cond, F. Rose fream recessed into the body, scalloped fingerbrd, DelMarzo p/u's. \$1500 obo. 310-842-3953  
 •String basses, 2, modern handmade in very gd cond. Deep tone & gd action. \$2000 to \$2800. 818-990-2328

## 6. KEYBOARDS

•Compl Midi pkg. Roland U20 keybrd, Roland MC50 seqncr, Proteus 2 sound module, Toy mixer, plus more. \$2200 obo. Matt, 310-207-2923  
 •DX7 synth, \$400 obo. Gary, 213-466-7613  
 •Essential EPS 16 Plus module w/SCSI drive & flash bank. Nd money for school tuition. \$2000. 310-410-9207  
 •Ensoniq ES01, grt cond, w/Ultimate Support stand & Alesis drm machine & amp. \$600 obo. Chris, 714-898-3738  
 •Korg EPS1 elec piano, 78 touch sensitive keys. Transposes to any key. Very gd cond. \$700 w/pedal & stand. 818-990-2328  
 •Oberheim Expander, 8 voice, multi timbral, analog, very fat sounding, perfit cond w/manual & data tape. \$1250 obo. 818-362-2819  
 •Roland D110 multi timbral synth module w/sound card. Wrks & sounds grt. As is, \$320 firm. 213-381-7576  
 •Roland D20 multi timbral multi trk seqncr, built in disk drive, 2 cards, external progmmr, all manuals, xint cond, \$700 obo. 818-609-0748  
 •Roland D20 synth, multi trk seqncr, multi timbral, including Roland PG10 progmmr, cs, expanded mnls, like new, barely used, \$935. 818-762-8622  
 •Roland D50 w/3 ROM cards & mnls. Ernie Ball volume pedal & stand. \$1000. Danny, 213-222-7855  
 •Wurlitzer Mod 200A elec piano, natrl key action, black w/ sustain pedal, grt cond, \$350. Harris, 310-399-4089  
 •Yamaha RX11, \$200. Yamaha TX7, \$200. FB01, \$100. Roland 505 drm machine, \$100. Ed, 818-760-0269  
 •Yamaha YPP-50 electric piano. Job layoff, desparate. Superior cond, still in box, stand, midi, memory, weighted keys. New \$1000, sacrifice, \$600 firm. Carol, 213-876-2030

## 8. PERCUSSION

•1 Sound Percussion boom stand, brand new, never used. Quality item, \$50. Jack, 213-969-0205  
 •Alesis D4 drm module, new, never used, 16 bit stereo samples, 99 kick drm sounds alone, \$400. Doug, 310-306-4898  
 •Avali, Tama 6 1/2 x 14 snare drm, new, \$100 obo. Zijlidian 21" rde cymbal, gd cond, \$100 obo. Rick, 213-388-5285  
 •Tama Camco h pedal. \$75. Ted, 213-876-0818

24-HOUR HOTLINE: (213) 462-3749

NEXT DEADLINE: WED., SEPTEMBER 16, 12 NOON

## 9. GUITARISTS AVAILABLE

•24 y/o guit avail to J/F ultimate band. Has mega equip, killer lks, tour exp & tmspo. Infil VH, Rush, Lynch. Lkg for musicians who have the same. Pros only, pls. Barak, 818-980-0488  
 •A guit fairly new to reggae skg band or bst. Infil Bob Marley, Gregory Isaacs, Black Uhuru, etc. Dez, 310-949-1871  
 •Aggrv ldr/rhythm guit lkg for hvy, pro sit. Killer snags & alt. 213-874-7135  
 •Baseball, cartoons, death, emotion, feeling. I ply guit & sing. Call today. Be intrsd. You're out there, I can hear you breathing. Oliver, 310-207-8165  
 •Blues & roots, T-Bone, Son, Elmore Albert, Buddy. Ld guit, vocs, slide, vintage gear. 310-376-9141  
 •Blues HR guit p/yr. Infil Beck, Hendrix, Moore, sks lead rock band into same. Marshall, 310-719-8953  
 •Blues, rock guit avail for pro grp w/jgs or recrdng sit. Pros only. Currently doing studio wrk. 818-761-9354  
 •British magic, stuning, pro guit, wide exp, Euro tours, sessions, etc. Skg srs, estab band. 310-823-5362  
 •Crnk blues ld guit w/srncg vocs, all pro gear, lkg for w/ky or touring band. Infil Albert Lee, James Burton. 818-343-9074  
 •Creaty pop/rock guit avail for demos, projs & showcs's. Versil, gd chops & cool sounds. Perfit sideman. Joey, 213-655-2969  
 •Creaty, mtl versed guit w/endorsmnts, touring exp & image skg estab pro sit. Infil Roth to Whitesnake. Tony, 818-988-5138  
 •Emotionally charged guit, King Diamond, Mary My Hope, Warrior Spd, pro gear, exp, hvy. Sks band. Robert, 714-670-1740  
 •Exp pro guit, capable of any style or sound you desire, everything & anything, avail for paid sits only. 818-705-4729  
 •Frm guit p/yr lkg for T40, classic rock band. Sings ldvocs. Wendy, 818-365-5868  
 •Groove & grind. Pro HR/HM guit wkllier lng hr image, chops, snags, exp & maj labl connex, sks killer HR/HM band. Pros only. Doug, 310-371-0579  
 •Guit avail for ong proj. Much exp. Pro gear, tmspo, wtl travel. Skg aggrv, authentic plyrs. No lame video star wannabes. Page Conat, 213-230-0217  
 •Guit avail for progrv rock proj. Into Rush, Yes & Floyd. 213-465-9484  
 •Guit lkg for HR/HM band. Infil Warrant, XYZ, Ratt, etc. Only 200% dedictd people wrks of tumor. No flakes or drugs. 714-962-5242  
 •Guit nds R&R to survive. Infil Aero, VH, Zep, Crowes. Have equip & tmspo. Gene, 818-982-3094  
 •Guit plyr sks band, very soufl & emotional & wild. Infil Winger, Vaughn, AC/DC, Ozzy, Crowes. Hiro, 213-876-9965  
 •Guit plyr w/lots of snags lkg for singr, bs & drms to form hrd driving R&R band. STARVIN' MARVIN. 818-985-7005  
 •Guit sks band. Clapton, Gilmore, Beck, Santana, SRV. Originality & musically a must. Srs inquires only. Lyle Cairne, 818-763-7425  
 •Guit sks musicians to form xperimntl rock music. Many infl. Have equip & tmspo. Jamin, 310-945-6073  
 •Guit sks musicians w/vision, dedictn, lng hr image, for progrv HR band. Infil Wilson & Rabin. 818-985-3076  
 •Guit 25 y/o, avail for 70's, straight forward, hrd crunching & groove band. Pros only. 512-418-7773

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- Guit, best team to form the most slamming rock band ever. Tons of tunes & ideas. Sks voc & dmr w/same. Extreme, Beatles, Craig, 213-851-4582
- Guit, seasoned pro sks all orig. HR, blues based band. I've xint equip, att & chops. Jeff, 818-980-8307
- Guit. Music strong but gd w/some jump & a groove. Infl Pearl Jam, Nirvana, Cure, Doors. Top gear. 310-944-0788
- Hendrix, Mud Puppies, Link Ray stuff is really hrd to ply. Pp, Johnson should show me how. Slow hand. 818-352-9728
- Here's the new twist. Virtuoso guit w/out an att who writes memorable snags. Lkg for Leppard, Jovi, Mr Big thing. Dmo avail. Jeff, 818-712-9420
- HR guit avail for band proj. Lng hr, 2 stacks, 15 yrs exp. Vh, Aero, Kings X, Skids, C.Trick. 818-609-0746
- Hrd rocking, exp guit plyr lkg for hrd, melc, concert type rock band. I ply from the soul. I have a loud soul. Tim, 818-367-4353
- If you don't have quality mgmt & full proj w/rd for sngwrtr, modern, hip, Jesus James type groove & ages 24-27, don't call. Jack, 213-868-0205
- K/A guit & slamming dmr sks cmrcl rock band. Have lks, dedicin & snags to reach the top. Justin, 818-989-0170
- Ld & rhythm guit team avail to J/F groove oriented band. Infl AC/DC, Testa & Aero. Joe, 818-362-3853; John, 818-719-9297
- Ld guit avail to J/F band. Skg beautifully hv, technically restrained sound. Infl Ministry, COC, Bungle, Dream Theater & Sod Industry. Keith, 818-990-0390
- Old dog guit w/voc sks band &/or musicians to form one. Marshall equip, hr & tmspo. Our music or theirs. P.Stone, 818-240-0274
- Pro cntry rock id guit avail for F/T road wrk. Pro & exp. David, 702-438-8798
- Pro guit, exp in pop, rock & R&B, lkg for paid gigs or sessions w/bands or other artists. Reading no problem. Sven, 818-785-7810
- Pro ld guit sks band sit. No BS, just darn gd. Xint lk, sound & chops/rifs. Rock, metal, etc. Tom, 213-874-8314
- Pro, multi lntid guit w/touring & recding credits, sks pro sit, gigs & recding projs. All styles plyd w/authority. Leo, 213-668-2608
- Pure aggrsn & style. Guit lkg for real band. Infl Aero, Pistols, Guns, Alice/Chains. 310-836-5960
- Pwr metal guit for hv band w/lots of melody & harmony. Infl Metallica, Malmsteen & early Q/Ryche. Have exp, gear, image. Walt, 213-962-2387
- R&R guit/voc/sngwrtr. Allman, Richards, Page, Taylor, Gibbons, for band w/rotes in southern soil. Ld, slide, tunings. Vintage gear. 310-376-2081
- Reggae/jazz, rock guit, 33, xpress flowing improv. Eloquent chord/voxings. Album, tour credits. X-Dominators, Specs, Ross Michaels, Sapdilla, etc. Dale Hauskins, 310-695-4089
- Rhythm guit, hrd, edgy street rock w/groove. Lng hr, equip & tmspo. 213-620-8776
- Smart alec bst srs, lntid rhythm guit, some ld, avail to 2 guit act ala Aero, Tango, Hanoi. Equip, vox, sngwrting, no att's. Nick, 818-985-6956
- Texas blues, rock, boogie guit, 23, w/low slung Les Paul & bckups avail for HR/HM sound. 213-871-6801
- Tintd HR guit sks Westside or Valley based band sit. Srs calls only. Don't waste my time. 310-557-4458
- Top line exp guit lkg for well connected, near or signed grp. The Keith lk, Stones to Kixx. Jay, 510-689-9422
- Verst! pro avail for pro sits. Appears in Guitar World & Guitar World mags. 818-705-4729
- Young 2nd guit plyr avail to J/F band. 310-490-0909

## 9. GUITARISTS WANTED

- #1 Lefty Strat, southern slide rocker. Early 20's w/ conscience, chops & bad att, wtd by ld sngwrtr/guit/wrtr. 213-871-6801
- #1 raw, Les Paul plyng maniac for 2nd guit to share in sngwrting, solos, etc. Black, blonde straight hr. Have lockout, mgr, snags. 818-545-1232
- 2 pro guit plyrs wtd to compl band. Mgmt, atty, EP. Currently in Rip mag. Infl Skids, Crue, Love/Hate. Young punk att's only. 818-567-2990
- A hrd wrkg band sks gnt plyr. Infl George Harrison, Keith Richards, Sly & Family Stone, Descendents. Jeff, 805-522-9278
- ABSURD WORLD sks innovatv ld guit w/bckng vocs for Crowded Hs, L.Colour, altmrv, progsv band. Melc, intlgnt snags. Commitd pros w/taste. 5-10 pm. 818-783-5318
- Accomplshd, straight acting rock/pop music/voc/sngwrtr skg gay guit for possible wrkg relationship. U2, Stone Roses, Ride, Catherine Wheel. 310-375-3611
- Aggrsv, altmrv band ala Faith. 9" Nails, sks guit w/ muscle & finesse. We have mgmt, agent, studio, gigs. Rick, 213-469-6748
- Aggrsv, soull band nds Page, Trower, less is more type. No ego. Lots of matn. Zep mts Pearl Jam mts Floyd. Young image. Tony, 213-876-2413
- Alt mrv band w/labi & mgmt intrsl lkg for grooving rhythm & ld guit to start now like Hendrix, the Edge & Dave Navarro of Jane's. Giovanni, 310-652-5818
- Axe master w/dedicin & discipline wtd for 2 guit band. Image, equip & tmspo a must. No addicts, short hrs. Infl Skid, Kiss, Whitesnake, John, 714-898-9211
- BAD ANGELS sks ld guit plyr. Still holding audins. Infl Aero, GNR, old Bad Co. Larry, 310-692-0119; Val, 310-980-9858
- Band sks creatv guit. No HR or HM, pls. Tom, 818-891-7956
- Band w/mny infl like Peppers, Hendrix, U2 & more nds funky rhythm & ld guit to start right away. Not HM. With mgmt intrsl. Adrian, 310-372-3711
- Bluesy R&R band into Stones, Crowes, Cocker, true blues, sks rhythm guit plyr. Hvy groove, Keith Richards type. Cool & ready. 818-785-0471
- Cmrl rock band sks rhythm guit w/bckng vocs. Procltn deal w/maj studio. Free rehrl spc. Pro gear, no att's. Steve, 213-960-1070
- Competnt, creatv guit, altmrv w/blues roots & edge le Concrete Blonde, wtd by tem voc/srntist. Demo, snags & connex in place. Wrtts & collab welcome. 310-285-3216
- Dangerous rock pro band specifically sks 2nd rhythm axeman. Wrk w/pro plyrs, pro att & commitmnt. Making music a pro career. Rhythm guit. 310-854-0291
- Dare to be different. Guit wtd into Beasties, Run DMC & crunch. Lv msg. 310-402-2261
- Elec/acous guit for funky, altmrv, melc, sophisticated band. Must groove hrd & solo like Vai, Morse & Gilmore. Recding & showcs's pending. Jeff, 310-542-0756
- ELK THUNDER w/mgmt, labi intrsl, nds strong guit for live & recding grp. 818-541-3356
- ELIE MAE'S ESCORTS sks hot, hillbilly, cntry picker for orgi proj. Labi intrsl. 818-881-3767
- Estab orig proj sks replacemnt. Ry Cooder mts Marvin & Clone mts you. Slide, ld, rhythm, open/standard tunings. Multi instrmtnst a plus. Pro essential. 213-862-1704
- Euro edg'd sng/sngwrtr sks guit/sngwrtr to collab on sngs & form band. Infl Curve, U2, INXS & Cure. 213-851-4891

- Exp sng/sngwrtr/guit w/killer hit snags sks dynamic, young, ld guit for blues, rock, pop proj. Stuart, 818-994-9429
- Exp voc/lyricst skg guit & collab for future band proj. Infl are Gabriel, Vaughn, BB King, Lennox & Kravitz. Michael, 213-656-2230
- Fem guit wtd to collab w/voc/sngwrtr & start hi energy, all tem rock band together. 818-786-9247
- Fem guit/voc nnd by srs tem dmr. Lkg to start tem HR band. Srs only. Jannifer, 213-871-2722
- Fem ld guit wtd for new band. Must be tall, creatv w/gd att. Infl Concrete Blonde, Pretenders, Go Go's. Carol, 818-985-2268
- Fem sngvr sks guit to write & perform with. Altmrv style, pop/rock w/punk edge. Call 24 hrs. 310-281-6721
- Funky yet hvy guit plyr wtd to collab w/voc. Crowes, Zep, Hendrix, old Chaka. 818-753-0587
- Guit plyr wtd for HR/HM, hrd core, altmrv, metallic ravs. Multiple styles, everything from Slayer to the Smiths. Megadeth to Cure & more. Chris, 213-664-4987
- Guit plyr wtd. Infl include Bauhaus, Sisters, Skinny Puppy, Christian Death, Virgin Prunes, etc. Image & dedicin a must. Eddie, 213-893-1342
- Guit wtd by org, modern, altmrv, melc band. No att or glam freaks. Srs minded & abll a must. Call after 5 pm. Mark, 310-926-0738; David, 310-864-6364
- Guit wtd for band intrsl in plyng all styles or learning all styles from funk, blues, jazz, ska, Latin or reggae. 818-508-7730
- Guit wtd for Chicago band in LA. Very diverse. Real snags. Real plyrs. Real srs. 818-508-6820
- Guit wtd. Everything from Megadeth to Cure, from Slayer to Smiths. Wide variety. Psychos only. Labi intrsl. Chris, 213-664-4987
- Guit wtd. Exp. Infl Fugazi, Raging Slab, Tad, Don, 818-752-3172; Eric, 818-343-0272
- Guit/voc wtd. Currently forming orig, soull band driven by Latin rhythms. New generation of American/Latin music. Have guit, bst, percussnt. Dave, 310-864-1862
- Have Keith Richards att plus exclusive mgmt. Sks 2 exp pro guit w/chops from SRV to Stevens & gd lks. 213-469-3459
- HR voc/guit, BMI sngwrtr, reforming band, sks shredding ld guit. Lng hr, 20's, pro gear, hi energy, big voc, melc HR. 818-382-2871
- Jazz guit w/electrnc edge wtd for dissident fusion proj. Gigs & recding. No paid rehrls or tradl lts. Infl life time. Miles, Weather Report, Fire Merchant. John, 213-882-6970
- Keyboards & drm team to J/F orig, altmrv, progsv band. Zep, Pearl Jam, Genesis, VH, Tony, 310-943-3003
- Ld guit for dynamic, orig, metal band. Srs only. Must sng bckups. No flakes. Send tape, bio to John Haynes, 927 5th St, San Fernando CA 91340
- Ld guit nnd for org, acous/elec, folk/rock band. Infl CSNY, Beatles, Byrds. Under 30 only, pls. Voccs a big plus. Rob, 310-397-7901
- Ld guit wtd by sng/sngwrtr, rhythm guit & dmr to join band. Pixies, Edge, Richards, Concrete Blonde, Replacemnts. Susan, 213-460-2532
- Ld guit wtd for rock band. Infl C.Trick, Bryan Adams, w/ top prodcr/engineer, maj labi intrsl, private rehrl. 27-32. No smoking or drugs. 818-240-9131
- Lkg for tem guit/cmprsr who does soul, blues & R&B infl mat. 213-876-6278
- Midl progrrmtr/bst sks guit & vocs. Infl Floyd, Cocteau, Police. Max, 714-595-6246
- MISERY'S CHIL D is lkg for a shredding 2nd guit. Dedicin a must. Infl Pantera, Death Angel, Megadeth, etc. We

- have lockout. Joe, 818-701-6774; Ron, 805-584-3064
- Pro guit plyr wtd. Gd level. Gigs, labi intrsl. 213-208-3772
- Pro guit into Nymphs, Aero, Pearl Jam, Pretenders wtd by tem voc/poet. Let's form HR band. You're the music, it's the words. 310-390-2317
- Pro HR band sks ld guit. Pro equip, bckup vocs, dedicin. We have maj connex, mgmt & top pending. 714-890-7551
- Pro pedal steel plyr for cntry rock band w/labi intrsl. Gina, 714-777-3268
- Rhythm guit wtd by spiritually blue R&R grp. From Johnson, Muddy to Allman, Richards & Robinson. Just groove, brother. 310-215-0349
- Rhythm guit wtd. 27-35. Bckup vocs, 10 plus years pro exp. Must be comfortable w/LA, your sound, your function, yourself. Lister, 818-761-7811
- Rhythm guit, id voc & bs plyr sk id guit & dmr to compl all org, cntry/rock band. Jeff or Bart, 818-578-7307; 818-258-8101
- Rhythm or co id guit wtd for org, hvy groove rock band. 18-28. Songwrtng lkt & tmspo a must. Infl from Sabbath to SRV. 310-398-3646
- Rock/funk guit nnd to form band w/tem voc/sngwrtr to perform/recd ASAP. Concrete Blonde, early Pretenders, B52's. Labi intrsl. 310-390-6184
- S.G., all tem HM/HR line up sks shredding ld guit for permanent, secure position w/band ready to recrd & potentially tour. Band's music plyng in Euro. 310-288-9660
- Sexy fem voc lkg for srs, dedicid guit to compl full band. 140, standards to start. Band has rehrl room. Debra, 213-653-9437
- Sngvr sks 2 Keith Richards, Jimmy Page mix guits for 24 trk recd, maj labi deal. Tour. Shane, 714-544-4188
- Sngvr/sngwrtr w/keyboards/dmr & bckng voc sk guit w/ jazz exp. H&B flavored from 80's to 90's. Abill to be funky & 12 sngvr styles also. 213-886-8967
- Skg orig guit plyr for compl rock proj. Must have fluidity & a brain, someone who can think on his feet. Guy, 818-509-1855
- World class guit/voc. Pro tint, exp, killer sound, rock image for recding, soundtrk & touring. San Diego based proj. Peter, 714-676-9530
- Wtd, guit for Queen cover band. Srs musicians only. We nd you, Brian May. Mark, 805-496-6355

## 10. BASSISTS AVAILABLE

- Aggrsv bs plyr sks uniq soundng, hvy groove band. Infl Love Bone, Alice/Chains. GNR, Zep, Keith, 213-874-8269
- Aggrsv bst avail to J/F intense, intricate, in your face metal band. Infl Pantera, King Diamond, Dream Theater, Cacaphony, Keith, 818-704-9232
- Avail bst for pro HR groove band. Pros only. Maj touring & recding exp, xint gear, stage presnc, lks & chops. Srs only. Joseph, 818-753-7712
- Bs & guit team, formerly Destiny's Edge, sk metal band w/progress edge & killer vocs. Pros only. Infl Dream Theater, Fates, Wayne, 818-249-9853
- Bs plyr & guit plyr team lkg to J/F new band. Have snags & lyrics comp'd, studio avail. Infl Q/Ryche, VH, Styles, Skid, Firehouse. 213-851-5521
- Bs plyr avail for gigs, sessions. Gd plyr, all scopes, gd reader. Mike, 818-781-8721
- Bs plyr avail for pwr pop R&B band. Infl Nick Lowe to DD Ramone. 818-982-6979

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•Bs plyr lkg for dmr, guit plyr, keybrd plyr, for progrsv rock & fusion. Satriani, O'Ryche, Yes. Fretted, fretless. 4-6 string bs's. Nick, 818-567-1747  
 •Bs plyr sks wrkg stl. Recrdng, csls or clubs. Grt feel for blues, rock, cntry or rockabilly. Props only. Xint equl, always in the pocket. Steve, 818-761-1168  
 •Bs plyr w/pro gear. lks & abt avail for hvy groove, voc oriented, HR/HM gr w/out att. Larry, 818-980-1945  
 •Bs plyr, former guit, 25. Xtrmly deditcd, pr minded, skg band to wrk wth. Lots of ideas. Infl varied. G., 818-508-6820

•Bs plyr, phys, reads all styles, avail for studio, csls & other plyng gigs. Eric, 818-780-3688  
 •Bs skolst, new LP wiring co, maj touring exp, lkg for overseas booking, 1 mtr, fill ins, recrdng stls, all styles. Dbls on keys. Have passport. 213-662-6380  
 •Bs skg metal band in vein of Skid, Love/Hate, AC/DC. Have pro equip, chops & image. Chris, 213-878-7172  
 •Bs wtd w/ guit & dmr for cmrcl rock band. Team plyr, gd image, gd equip, vocs a plus. Infl Whitesnake, Lynch Mob & Ozzy. Stuart, 818-344-6658  
 •Bs1, guit team to form the most slammng rock band ever. Tons of tunes & ideas. Sks voc & dmr w/same. Extreme, Beatles. Craig, 213-651-4582

•Bs1, plys all styles, pref's jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Srs pros. 619-294-8723  
 •Bs1/d voc lkg for 2 guit stl. Lng hr image, grt att, gear, tmosp & exp. Wade, 818-573-1452  
 •Bs1/sng wrtr lkg to collab w/ideas. 2 yrs exp. Must be local. Brian, 310-390-4346  
 •I want to win Grammys. Erotic plyr/perfmr/wrtr. JF band. Knows the biz. Image, Cure, Love/Rockets. Music, Bowie, Stones, Cult, Eric, 818-992-8073  
 •Lng hr bs plyr sks band of same. Early 20's. No inexp'd beginners. Eric, 818-783-2821

•Ptd bst & guit team avail to form the next gr cmrcl metal band. Infl importnt, lnt a must. Infl Whitesnake, Dokken, Lynch Mob. No flaks. J.R., 310-864-7567  
 •Pro rock metal bst avail for session & showncng wrk. Maj recrdng credits 7 tall, young, lng hr image. Srs pros only. pls. 818-382-2805  
 •World class bst, state of art gear, strong bckng vocs, rock image, sks signed bands or paid stis. Extensive live & studio exp. Kstl groove, chops, team plyr. Tad, 310-391-0726  
 •X-Waffle Butt bst sks the ultimate groove thing. Brian, 818-762-0524

## 10. BASSISTS WANTED

•100% balls out bs plyr wtd for big rock band. 310-306-0270  
 •2 guit/sngwrtr skg bs & dms for HR band. Brendon, 310-450-8279. Anthony, 310-305-7599  
 •A guit fairly new to reggae skg band or bst. Infl Bob Marley, Gregory Isaacs, Black Uhuru, etc. Dez, 310-949-1874  
 •Accomplish, straight actng rock/pop music/voc/sngwrtr skg pay bst for possible wrkg relationship. U2, Stone Roses, Fleet, Catherine Wheel. 310-375-3611  
 •Advanced, exp, lks, lnt, pro for atmrv band. Grt matrl, qcaing now. 25 v/o & up. Robert, 213-874-7966

•Allright. Dare to be different. Bs plyr wtd into Beasties, Run DMC & crunch. Lv msg. 310-865-6404  
 •Altrmtv funk bst ndd for progrsv band. 213-934-1585  
 •Altrmtv new band nds drug free bst. Accous or elec for future gigs. Weird orgs & covers. Melissa, 310-542-0756  
 •Altrmtv trio sks energic bst for accous/elec gigs. Image a must. Vocs a +. Infl Jellyfish, Live, Crowded Hs. Justin, 310-820-2024  
 •Amazing pro bst wtd for hrd R&R band w/grt sngs & vibe. Hilywd studio. Zep, Jane's, Flea, Nirvana, Who. 213-969-2445

•Any cool bs plyr who can ride w/a grooving dmr on some very orig blues R&R should call this number. 818-701-9928  
 •ARMAGEDDON, pwrlfl HM band, sks wailing bs plyr. Al, 310-827-5176  
 •Attr, star bs plyrs. AOR HR band w/bckng, currently recrdng album, sks team plyr w/rock image, chops, groove & winning att. Don, 805-527-6358  
 •AUDID HARRASSMENT sks. Tnt, image & personality req'd. Have studio & connex & most of all, grt music. HF Marshall grunge. Mike, 818-355-0543  
 •Band sks creatv bst. No HR or HM, pls. tom, 818-891-7956

•Baseball, cartoons, death, emotio, feeling. I ply guit & sing. Call today. Be intrstd. You're out there, I can hear you breathing. Oliver, 310-207-8165  
 •Blues talented, fearless bs plyr. Ndr brain, ambition & real priorities. Must know the line line between patience & indolence. Jeremy, 213-385-6051  
 •Bs plyr w/aggrov, flowing style wtd by hvy, atmrv band. Rick, 818-801-3842  
 •Bs plyr w/bckng vocs & hypnotic style wtd for giant plmt to change the world wtd w/ machines. 9" Nails, Jane's, U2. 818-801-3842

•Bs plyr w/xtrmly creatv groove, atmrv blues, surf rock edge. Open mind a must. 310-204-4234  
 •Bs plyr wtd by band to tour & recrd. Music is fast, aggrsv & xtrmly infl by tradtl American music. Some harmony singing req'd. Greg, 310-338-5166  
 •Bs plyr wtd by dmr, guit plyr. Infl Whitesnake, Ozzy, Lillian Axe. 213-344-2839  
 •Bs plyr wtd for blues/rock band ala Stones, Faces, Crowes. Image a must. 213-856-5662  
 •Bs plyr wtd for estab So Bay band. All orig. Infl Sting, Bryan Adams. Mike, 310-373-9339

•Bs plyr wtd for hrd, melcic rock band. Bckgrnd vocs a plus. Must know the lnt. 310-422-2129  
 •Bs plyr wtd for intense, hvy groove rock band. Wide range, Latin, jazz, fusion, funk feel. 213-257-4251  
 •Bs plyr wtd for progrsv, cmrcl band w/grt sngwr, dmr, guit, sngs. Infl Rush, O'Ryche, Journey. 714-536-2310; 714-536-2787  
 •Bs plyr wtd for rock band. Infl C. Trick, Bryan Adams. Top prodcr/engineer, maj labl intrst, private rhrst. 27-32. No smoking or drugs. 818-640-9131  
 •Bs plyr wtd to form orig blues/rock band w/fem sngwr. Ed, 213-551-7680

•Bs plyr wtd w/groove & gd ear for melody for orig, progrsv rock band w/edge. Infl Yes, Rush, Zep, Floyd. Strong bckng vocs. No drugs. Rob, 818-479-0736  
 •Bs plyr wtd, over 25, album, tour. Infl Joyride, Republica. Jim, 44-593-7966  
 •Bs plyr wtd. Infl Fugazi, Raging Slab, Tad, AC/DC. Don, 818-752-3172; Eric, 818-343-0272  
 •Bs plyr wtd. Infl include Bauhaus, Sisters, Skinny Puppy, Christian Death, Virgin Prunes, etc. Image & deditcn a must. Eddie, 213-893-1342  
 •Bs plyr wtd. Sngwr w/maj labl intrst. Moody/atmrv rock only. 818-569-5627  
 •Bs plyr/d sngwr sought by visionary, tribal dmr & rfty guit team to form ultimate pwrl trio. Dan, 213-953-1171

•Bs & voc ndd for melcic HR band. Must sing, have tmosp, gd wrkg att. Have studio in Glendora. Bob, 818-445-2129; Mike, 818-358-5244  
 •Bs1 ndd by Iggy, Keith, Crowes style band w/Steve Jordan style dmr. Slap, melcic style plyng ndd. Finished demo w/maj intrst. 213-461-1168  
 •Bs1 ndd for cmrcl, HR band. Must have image & chops. Strong connex & upcmng gigs. Free 24 hr lockout. 818-883-4513  
 •Bs1 ndd for hl energy atmrv band. Over 25, pls. Jeff, 714-635-8153  
 •Bs1 ndd for orig, accous/elec, folk/rock band. Infl CSNY, Beatles, Byrds. Under 30 only, pls. Vocs a big plus. Rob, 310-397-7901  
 •Bs1 ndd to compl band. Vocs pref'd. Infl McCartney, Soup Dragons, Redclaments. 26 & under, pls. Billy, 818-760-3932

•Bs1 ndd. Must be slap master & groove king. Infl Seal, Dan Reed Network, Prince, etc. Bruce, 805-493-2810  
 •Bs1 w/keybrd abil pref'd, wtd to form light/hvy, blues infl rock band. Infl Zep, Floyd, Trower, Tull. 213-655-4851  
 •Bs1 w/srg grooves ndd for visionary, dynamic, acyid band. Tons of infl. Exp, deditcd, grt sngs, gigs, fun. What more could you want? Jeff, 213-913-5825  
 •Bs1 wtd by HR/HM band about to go into studio. Wide range of style. Everything from Megadeth to Cure, Slayer to Smiths. Chris, 213-664-4987  
 •Bs1 wtd w/ R&R band. Infl varies. Must be deditcd & willing to wrk. No meta. Slightly atmrv, Roxanne, 818-706-2370

•Bs1 wtd by voc, rhythm guit & dmr. Vocs a must. Solid, steady groove w/abl to explode on desire. Susand, 213-460-2532  
 •Bs1 wtd for atmrv pop/rock trio w/labl intrst & demo deal. Dave, 310-208-4516  
 •Bs1 wtd for blues rock based boogie band. Vocs pref'd. Call Mike after 6, 818-892-4016  
 •Bs1 wtd for Chicago band in L.A. Very diverse. Real sngs. Real plyrs. Real srs. 818-508-6920  
 •Bs1 wtd for KROQ style band. Joe, 213-887-0090  
 •Bs1 wtd for origs band. Infl Wire, Talking Heads, Iggy, Pixies. Ages 23-28 pref'd. John, 213-467-8412  
 •Bs1 wtd for progrsv rock proj. Into Rush, Yes & Floyd. 213-465-9464

•Bs1 wtd for R&R band. Infl classic rock, 60's, 70's, 80's. Must be deditcd. No metal or atmrv. Troy, after 7 pm, 818-783-5192  
 •Bs1 wtd for reformng band. Intellignt, groovy, big voc, non sleazy, h/energy HR. Lng hr, 20's, pro gear. Extreme, Jovi, Rush, 818-382-2871  
 •Bs1 wtd for srg oriatd atmrv R&R band. U2, REM, Roger. 213-937-1714  
 •Bs1 wtd for visionary, atmrv band w/finshed album. Mystic, melcic, pwrlfl style. Levin, Squire, Lash. Must be deditcd & have pro chops, equip. Steve, 818-609-7107  
 •Bs1 wtd to form Marillon, Genesis type band. Epic/CBS recrdng artist. Chris, 818-783-9057

•Bs1 wtd to J/F groove oriatd band. Infl AC/DC, Tesla & Aero. Joe, 818-362-3853; John, 818-719-9297  
 •Bs1 wtd. 2 parts Paul McCartney, 2 parts John Deacon, 1 part Klaus Voorman, about 20 parts Colin Moulding. Add Squire to laste. Jim, 213-223-7734  
 •Bs1 wtd. Funk, punk, metal. Lv msg. 310-423-3899  
 •Bs1 wtd. Hrd groove rock. Team plyr a must. Tnt, image, personality req'd. Lockout studio in Hilywd. Must be complete deditcd. H/energy. Jokers. Johnny, 818-446-4479  
 •Bs1 wtd. VH, Dokken infl. Call Steve or Bob, 714-790-2856; 818-303-6590  
 •Can you lay down a solid groove for some grt blues/rock sngs ala Stones, Faces? 213-462-7465  
 •Cool bst wtd for gipgng Hilywd rock act w/spec deal. Infl C. Trick, Enuff, Lords. With gear & lks. 213-957-4843

24-HOUR HOTLINE: (213) 462-3749  
 NEXT DEADLINE: WED., SEPTEMBER 16, 12 NOON

•Creatv bst ndd to finish rock/atmrv band w/windie CD, ready to showcs. Myles, 310-824-5242  
 •Cruce, Kisa, Hanoi. Have tape, sngs, shows, labl intrst, connex & image. Scott Allen, 213-876-5837  
 •Ecclectic mix. Folk, rock, blues, pop, western. The romance rock/sk inventv bst ala McCartney, J.P. Jones. Giggng weekly. 24 trk recrdng planned. 818-763-4983  
 •Energic bst ndd for rock band w/atmrv edge. Bckup vocs a must. No metal. Infl McCartney, Nirvana mcs Soup Dragons. No slap. Brian, 213-960-5186  
 •Fem bs plyr wtd for estab all fem org & cover band. Aggrsv pop/rock. Current, steady & csl club wrk. Exp pros only. Sally, 310-432-2272

•Fem bs plyr wtd for new band. Must be tall, creatv w/gd att. Infl Concrete Blonde, Pretenders, Go Go's. Carol, 818-995-2268  
 •Fem bst ndd. Gd lks, gd att, team plyr. Infl by bands in vein of Tango, O'Ryche. Must wnt it all. 818-503-7571  
 •Fem sngwr sks bst w/atmrv style/pop rock w/punk edge. Call 24 hrs, 310-281-6721  
 •Free alcohol. Punks, thrashers & hvy bst welcome. Pros only. No geeks, posers. Mill, 213-462-1501  
 •FREE B&B lkg for world renown bst w/chops, groove & att. Gd team plyr. Steve, 213-878-6418  
 •Fretless bst who can improvise wtd to compl trio. Infl Brand X & UK. Have studio & PA. Mid 20's. 818-555-0864  
 •Funky, bluesy bs plyr to orig funky, blues band. Into 60's hippy sound. Abt to wrte & sing a must. Jonathan, 818-695-0867

•Gothic band sks verstl bs plyr w/same ideas. Infl P. Murphy, Bauhaus, Mission, Sisters, Siouxie & mcs. Wats, 714-688-7537  
 •Guit & voc team, atmrv rock orgs w/pro att. Style of Jane's, Si Gardsen. Exp. 310 only. Trey, 310-820-0172; Kevin, 310-394-1457  
 •Hey! Are you ready for the 21st century? Vox a plus for this proj, ld or harmony. Atwater, Glendale area. Top quality, pls. Bem, 818-246-9671  
 •HR act w/maj mgmt & prodcr sks bst into VH, AC/DC & Aero. Must be aggrsv, confident. Connell, 310-398-6927  
 •Hrd driving, cmrcl rock band sks deditcd bst to compl K/A Jngz up. Image & pro gear a must. Infl Crue, Shogun Messiah, Justin, 818-988-0170  
 •Hrd edged blues/rock band sks in the pocket, groove oriented bst. Infl K/A R&R, Jason, 818-991-5102

•Hvy, groovy, aggrsv bs plyr wtd by dmr & ld voc & ld guit plyr. Have sngs & finshed demo. Commrd pros, deditcd. Steve, 818-508-0495; Chris, 818-547-5847  
 •Killer bst into Rose Tattoo, Angel City, AC/DC & Queen. Must be driven & full of fire. No Hollywood cool cats. 818-752-0630  
 •Lk/act compositions convince you, Fem voc & guit/keyboard w/industry connex sks dmr & bs plyr who sing, for showncng. Demo avail. 818-841-1133  
 •Lkg for bs plyr. Infl King Crimson, Yes, VH, Zep, Queen, etc. 310-545-2649  
 •Named the top unsigned band in the country by Musician mag. Sks bs plyr. Lockout, maj intrst, recrdng at maj studio. 714-632-5709

•POOL HALL RICHARD sks bst who can groove & that is really motvtd. Infl Stones, Faces. 818-981-4624  
 •Pop bst wtd. Gd level. Gigs, labl intrst. 213-208-3772  
 •Pro HR band w/maj mgmt sks bst w/ithe whole pkg. VH mcs AC/DC. Team plyr only. Jay, 818-386-6559  
 •Pwr pop HR band w/spec deal & shows nds bst. Into Beatles, C. Trick, Enuff, Lords, Leppard. 818-986-4448  
 •Pwr voc/guit, star image, A+ exp, 28. Nds bst w/same to complete cmrcl metal, K/A band. Pros only. Gary Stevens, 714-283-3292  
 •SIMDN LE GREED sks aggrsv bst w/pro gear, stage, studio exp. Demo pref'd. Pros only. We have full time rhrst. Dave, 818-763-0553  
 •Star quality btckng voc wtd for world class melcic metal band w/superb sngs. Ready to recrd masters. Ron, 714-636-0528

•Tight, pro rhythm section ndd to compl diverse, xperimnt, post punk, atmrv, metal outfit. Jane's, Love Bone, Cypress Hill, Cure. Currently plyng as accous duo. 818-810-7432  
 •Tntd bst wtd for hvy rock band. Infl Sabbath, Armoured Saint. 818-985-5145  
 •TWIST DFFATE requires bst for pwrlfl, pro, 2 guit, HR act. 8 ft or less, lks, hr, presnc a necessity. Must be stage & studio ready. 310-285-8331  
 •Twisted prf groove thrash band nds bst. Have own rhrst sng, gigs, atmrv matrl. Infl unimportnt, your abtl & imsoo is. 818-249-0012

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NEXT DEADLINE: WED., SEPTEMBER 16, 12 NOON

•Lkg for fem backup voc for entry band. Must be dependabl, have impsp & instrnt in collab & wntg. Judy, 213-460-6389  
•Lkg for fem singer to join a grp. A little soul & hip hop to solo rap grp. Tragic, 310-637-6715  
•Lkg for Italian, Spanish or exotc lkg girl between ages of 19-27. R&B voc for grrt pop R&B grp. Mon, 310-274-7344  
•Lkg for singer who can sing French songs & can play guitar or accordion. For private party, 310-391-1228  
•Male & fem vocs nbd by keybd/arrng for demo wrk on spec. Jeffrey Osborne, Whitney Houston style. Aaron, 23-464-9236 x 217  
•Male voc w/pwrrl, spread spectrum voc w/ incredibl band w/rthy, mgm. Paid recding for rght vox. 818-241-4435  
•Male voc wtd by srs, orig rock band. Must creatv & energic. Have free rehrrst spc. Infl Crowes, Stones, Petty, U2, David, 818-285-6580  
•Maniac voc ncd to comp, hvy, estab band. If you don't drink, don't call. Mill, 213-462-1501  
•Mean business sks male singer/fronm to gig, recrd & go places. Tmt & imaga a must. Srs inquires only, pls. Andy, 818-359-9635  
•Midl progmm/rtrbl sks grrt & vocs. Infl Floyd, Cocteau, Police, Max, 714-595-6246  
•Pro sngwrtrs skg R&B pop, dance fem & male vocs. 818-363-7133  
•San Diego based orig funk/rock grp sks male voc. Soull, rppng, gospelsque style ala L Colour, Kings X. No beginners. Labi instrt. Brian, 619-262-1090  
•Singer ndd for pwrfl, visionary, acidy, groove band w/exp & grt sngs. We have a sound all our own. Do you? Dan, 213-953-1171  
•Singer ncd. Estab band lkg for grrt singer, into hvy, altrmv sound in S'Garden, Tool, Gigs pending. Many connex. Jaime, 213-259-9362  
•Singer w/altrmv bent. 1 requirement, be real. Infl muscians from 50's to 90's w/vison, guis. Lv ego & paast. Inl at door. 818-794-8143  
•Singer/lyricst wtd for psycholo/HR proj. Must have presnc & style. Dave, 213-874-1696  
•Singer/sngwrtr/compr sks publshd R&B, urban style lyrics/singers. No rock, no metal or altrmv styles, pls. Unpublshd is OK but srs inquires only. 818-886-6967  
•Skg deranged individual who can sing. Must have soul & balls. Srs only. Don't waste our time. Pual or Petr, 213-464-5849  
•Skg male/fem voc to co-front band, old on instrmt on stage a plus. Intellignc, groovy/HR. No sleaze or darkness. 818-764-4070  
•Skg ltrnd teens. Wrtr w/crdets sks young ltrnt, 18 & under. Must have srs potential & singing & dancing. Petr, 818-753-4056  
•Sngwrtr urgently skg pop, R&B, rave fem voc for prodcn. Send pic, tape to 12200 Crystal Ridge Way, Northridge, CA 91326  
•Soull/fem voc wtd for off road, groove orientd R&B band, male/fem. 213-462-7093  
•Teenage HR band w/style, ambition & ltrnt nds male voc, any age. Brian, 818-330-3405  
•They mated & lornh came a son. Asng of the mockingbirds & a screamer of the vultures. John, 213-851-9824; Joe, 818-901-1368  
•TIPPER GORE skg voc in lkas of James Hetfield, Chuck Billy, Alice Cooper. If instrsd, call Andy, 818-981-9050 days; eves, 818-783-4045  
•Voc w/strong melody abtl & range wtd to form lghtr/hvy, blues infl rock band. Infl Zep, Floyd, Trower, Tull, 213-655-4851  
•Voc wtd for 2 guit HR band. Rick, 213-876-2751; Matt, 805-492-1725  
•Voc wtd for all orig, highly inspirational rock band w/90's sound of Boston & Kansas. Rehrrs in LA area. Srs inquires only, pls. Sieve, 714-992-2066

•Voc wtd for dark, gut driven, rhythm hvy, non techno industrial noise. Infl Killing Joke mts Big Black. 714-399-9874  
•Voc wtd for progrsv rock proj. Into Rush, Yes & Floyd. 213-465-9484  
•Voc wtd to J/F groove orientd R&B band. Infl AC/DC, Testa & Aero, Joe, 818-362-3053; John, 818-719-9297  
•Voc wtd, hillywd street walkng, no BS, in your face mother voc/entertainer for estab HR band w/stage & studio exp. Razy or Ritchie, 213-655-6516; 213-932-6440  
•Voc/guit wtd. Currently forming orig, soull band driven by Latin rhythms. New generation of American/Latin music. Have grrt, bst, percussnt Dave, 310-864-1862  
•We have the sngs, drive, dedcin, mgmt, etc. We nd a higher range, tasty, melic male voc/lyricst to complt this HR band. 818-999-5715  
•World class voc/fronm. Pro ltrnt, exp, killer sound, rock imaga for recding, soundtrk & tourng. San Diego based proj. Peter, 714-676-9530  
•You are the sperm, we are the egg. Fertilize us. Voc. wtd. 310-823-2333  
•Wtd, screaming male id voc/lyricst ala Thomas, Sweet, Cowardie, Tall, thin w/edge. No rky, blues, alcohol or smokers. For recding proj w/prodr. 310-474-1286  
•Wtd, voc by guit from E Cst forming HR band. Must have imaga, be srs, creatv. Infl Badlands, Zep, Steven, 213-969-8038  
•Wtd, Voc for dark, gut driven, non techno industrial noise. Infl Killing Joke mts Big Black, Jason, 714-279-8166

## 13. DRUMMER WANTED

•Drmr still waiting for uniq & orig rock proj where sngs are the priority. Does anyone have what it takes to truly be the next big thing? Avail for recding, toung & video. Dan Dodd, 213-968-2588  
•1 pro drmr, 24, lks, dbl bs, Tama kit, trmpso, lots of studio/stage exp, for estab band. Zappa to Ministry, anything gd. Will relocate. 714-776-8640  
•A pro drmr avail for recding & toung. Paid sits only. Maj credits. Compl acous & electric gear. No metal. Not a singer. Tom, 818-980-4862  
•A pro drmr avail for recding & toung. Paid sits only. Maj credits. Complete acous & electric gear. No metal. Not a singer. Tom, 818-980-4862  
•A subbing specialist to fill in any short term sit. Gd reading, memory, fast learner. Call me & you can do the job. Tom, 310-430-6250  
•A1 pro rock dbl bs drmr, formerly w/Kakha, sks proj that is ready to go. Huge kif w/cage. Blade, 818-909-9242  
•Bally HR drmr w/studio & tour exp. Pros only. Lance, 818-753-5024  
•Berkeley College of Music & PIT grad, killer chops, gd time, sks orig or cover wrkg band. Pro sits only. Jan, 213-467-7064  
•Creatv dbl bs monster w/cub, concert & studio exp. Xint chops, att, equip & trmpso. Pros only. From rock to metal. Greg, 818-764-6858  
•Drmr avl team sks orig proj. Srs only. Harry, 818-784-4112  
•Drmr avail for demo or session wrk. Styles from thrash to punk to funk. Call day or nite. Chris, 818-774-9034  
•Drmr avail for session wrk. Styles from thrash to punk to funk. Reasonable rates. Call day or nite. Chris Morgeson, 818-774-9034

•Drmr sks agrsv, altrmv/dance pop band. Boyney Rocks, 310-372-7118  
•Drmr sks band. Infl D.Yankees, White Lion, Crue, Paul, 818-753-1631  
•Drmr w/17 yrs exp doing R&B & clubs, cover tunes, lkg for wrkg gig or paid wrkg gig. 818-508-8228  
•Drmr w/pro att & pro gear, versl, all maj styles, lkg for srs wrkg band. Eric G., 213-876-0818  
•Drmr, 18 yrs stage, studio, tour exp. In town, lkg for csts or jazz gigs. Bob, 818-342-3766  
•Explosive drmr w/pro gear avail for pro sit. Many styles. Pts, only pros nd call. Monroe, 213-463-6135  
•Fem drmr wtd solid mtr & time avail now to start all fem, srs, HR band. Srs only. Jennifer, 213-871-2722  
•Former 3D Picnic drmr sks band. Infl Ramones, Flaming Lips, Pixies, Pavement, Dinosaur Jr, Brandon, 818-891-3920; days, 818-907-1548  
•Hrd ltrng, energic, groove monster sks pro sit w/bckng, mgmt or labl. Pro gear, att, imaga, exp. Mike, 310-318-1661  
•Hvy htr w/dynamics, feel & pocket avail now. Gd att, lks, chops & pro gear. Rick, 310-838-5115  
•I ply funk, rock, hip hop, blues, reggae. I have grrt meter, grrt att, hrd w/edge. 213-876-6413  
•LA based drmr. Pro att & equip. Dedcnd muscian. Live & studio exp. Skg pro sit. Bobby, 818-885-1912  
•Percussnt, unliq sound colors & creatv textures. Congas, bongos, shakers, etc. Acous. R&B, rock, hip hop, xperimnt. Srs proj only. Deep in your groove. 818-786-4866  
•Percussnt, Congas, timbals, hand toys. Very exp. grrt att, sks wrkg pro band. 818-890-2708  
•Premier young drmr, rock/HR, 22, grrt imaga, toured US, internat'l album, mgmt, relocating. Scott SJ James, 9906 Corsica, Vienna VA 22181. 703-938-0357  
•Pro drmr skg rock, altrmv, world beat band w/deal, mgmt or financil backg. Some bckng vocs & lyrics. Infl collab. Craig, 310-837-0556  
•Pro drmr sks signed R&B band or band w/mgmt. Straight ahead dmmng style. 818-881-4273  
•Pro drmr avail for recding & toung. Shows s, club gigs. I sing id & bckgmd, pl all styles. Electcnics avail. Paul Goldberg, 818-902-0598  
•Pro drmr, xplosv perfrm, custom Ludwig cage, imaga, recrd credits, recent demo & video. Sks HR/HR band w/maj mgmt or deal. Petr, 310-281-9995  
•Pro drmr/progmmr avail w/crdets. Larry, 310-943-6225  
•Pwrhouse, solid drmr lkg for rave, intense, rock, groove band w/deal & labl instrt. Aero, S'Garden, Alice/Chains. Exp in studio & club circuit. Pro sits only. Wolf, 818-905-9653  
•R&B, jazz, rock, funk, new jack swing, grrt att, learn plyr, have trmpso. Cheron Moore, 213-462-1286  
•Rock drmr sks rock band that's not afraid to musclicly be themselves. Infl everything I've heard that I've liked. Tmpso, no problem. Chris, 714-526-7271  
•Slammng dbl bs drmr & K/A guit sks killer cmrd rock act. Have lks, dedcnd & sngs to reach the top. Bob, 818-989-0170  
•Solid, dynamic & energic HR, blues & jazz drmr avail for anything that sounds gd. Kevin, 818-992-8540  
•Strange Daze former drmr sks So Bay blues rock act. Infl Doors, Crowes, Yamaha gear, trmpso & xint att. 310-546-6570

•4 pc band w/24 hr studio sks tall, sknny, tattooed drmr. Infl Love Bone. Jane's. 213-654-6928  
•A1 drmr ndd for estab, K/A HR band aka Warrant, Crue, Skids. If you're srs, ltrnd & ing hr, we're all you nd. 213-773-5444  
•Ace drmr/band member ndd for pro, fem fronted, mainstream, arena HR grp. Imaga minded. Versl, positive att, grooving, solid meter. Mark, 213-856-6122  
•Acous/electdrmr (or orig band). Not HR or metal. Copeland, Bonham mix. Gd kick & hi hat. No alcohol, drugs. Imaga not ncd, Jeff, 213-258-9483  
•Agrsv drmr ndd to compl rock band ready to wrk. Infl Zep, Stones, REM, new altrmv. Hillywd area. 213-962-6757  
•Agrsv, wild pop drmr wtd for hrd R&B band. Uniq soull, groove, rad intensity. Own studio. Bonham, Mick Heart, Moon, Jane's. 213-969-2445  
•Altrmv band w/sngs in movie soundtrk & on compilation CD sks drmr. Must like fish. 213-654-9793  
•Baseball, cartoons, death, emotion, feeling. I ply guit & sing. Call today. Be instrd. You're out there, I can hear you breathing. Oliver, 310-207-8166  
•Blues drmr wtd. Fran Christina, Chris Layton style. Blues trio. Rhythm Lords, 310-987-1050  
•Cmrd rock band w/fem voc skg drmr for gigs & recding. 310-973-7212  
•Creatv drmr ndd for crazy, wild band. Infl S. Pumpkins, S'Garden, 818-761-1498  
•Creatv drmr/percussnt ndd for cabaret pop band ala Waites, Costello, Weill. Lots of gigs, lots of integrity, lots of fatalities. Dren, 310-433-7379  
•Dare to be different. Guit wtd into Beasties, Run DMC & crunch. Pls lv msq. 310-402-2261  
•Dark, altrmv band sks creatv, agrsv drmr. Infl early Alice Cooper, Stranglers, Ministry. Pros, pls. Rick, 213-461-9592; Todd, 818-249-3928  
•Dark, altrmv band sks creatv, agrsv drmr. Infl Ministry, Sabbath, Stranglers, early Cooper, Iggy. Pro, pls. Rick, 213-461-9592; Todd, 818-249-3928

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- Dmrr ndd w/altmrv edge. No metal. 26 & younger. Infil Beatles, Nirvana, Soup Dragons. Brian, 213-980-5186
- Dmrr w/balls wid for estab HR band from E Cst w/million dollar tunes & k. Srs pros only. Kelly, 714-521-9683
- Dmrr w/solid tempo & feel to compl orig, melcd R&R band. Elements of blues, criny & 60's R&B. We have gigs. Backup vocs helpr. 213-874-7841
- Dmrr wtd by band. Infil Clash, Jam, rockabilly, reggae. 213-874-7089
- Dmrr wtd by industrial dance, gothic band that explores the bizarre & unknown. Infil Specimen, Skinny Puppy, Dead Can Dance, 45 Graves. 310-857-0185
- Dmrr wtd for 2 guit HR band. Rick, 213-876-2751
- Dmrr wtd for 5 pc HR band for gigs & recrdng. Infil Kiss, Crue, Zep, Cooper, Ozzy. No drugs. Dave, 213-735-6657
- Dmrr wtd for altmrv pop/rock trio w/labi intrst & demo deal. Dave, 310-208-4516
- Dmrr wtd for gigs & recrdng. 4 pc, social, philosophical & personal poprock. Nds solid & aggrv back beat w/tuid hi hat. Pros, pls. Joel Pelletier, 213-381-7576
- Dmrr wtd for hrd edged Motown funk sound. Got to have the beat. Have maj intrst & connex. Hoodz & hippies join the family. 213-957-5628
- Dmrr wtd to form light/rvy, blues infil rock band. Infil Zep, Floyd, Trower, Tul, 213-655-4851
- Dmrr wtd to join newly formed band. Infil Beatles, Soup Dragons, Replacemnts. 26 & under, pls. Billy, 818-760-1552
- Dmrr wtd. Cult, S'Garden, Circus of Pwr, Doors Infil. Srs only. Pro att. Equip, image. Have mgmt & prodr. 818-752-1970
- Dmrr wtd. Male, gd timing, gd chps, all that importnt stuff. Located N. Hilywd area. Lv msg. 818-753-7642
- Dmrr wtd. Singr w/maj labi intrst. Moody/altmrv rock only. 818-569-5827
- Dmrr, male or fem, wtd for 2 bands. Contmrv R&B band & dance hall reggae. 213-464-3040

- Dmrr/percussnstdnd for orig, acous/elec, folk/rock band. Infil CSNY, Beatles, Sydys. Under 30 only, pls. Vocs a big plus. Rob, 310-397-7901
- Dmrr/percussnstd wtd by sperimtl, altmrv pop trio. Bob Marley & Police hang out & jam w/Beatles, Peppers & Nirvana. Graham. 310-399-5104
- Estab band, Infil Journey, Toto, sks dmrr. 20-25, w/ing hr & vocs. Dedicated & pro. Alex, 818-994-0456
- Fem dmrr ndd. Hrd tting, gd meter, gd lks, gd att. If you don't fit the above, don't call. 818-503-7571
- Fem dmrr wtd for new band. Must be tall, creatv w/gd att. Infil Concrete Blonde, Pretenders, Go Go's. Carol, 818-985-2268
- Fem dmrr wtd for orig fem HR band. Entering studio, have financ bking, etc. Must relocate to E Cst. Call for info. 908-288-3848
- Fem pwrhouse w/xtnt meter, young, hungry, aggrsv, ndd for re-metal band. Lars, Rockerfield, VH, Bonham. Trnspro, pro equip essential. No bozos. Julia, 714-998-4856
- Fem singr sks dmrr w/altmrv style/poprock w/punk edge. Call 24 hrs. 310-281-6721
- Funk, punk metal dmrr wtd. Lv msg. 310-423-3899
- Guit, voc team sgd dmrr who phys every piece of his kit. Infil Pantera & Megadeth. Brian, 310-540-5919; Marty, 310-933-1124
- Harmony orientd, altmrv pop band sks dmrr w/vocs. Infil Brian Wilson, Rundgren, Elton, Joe Jackson. Estab w/ gigs. Adam, 818-509-9331
- HR voc/guit, BMi singwtr, reforming band, sks dmrr. Lng hr, 20's, pro gear, hi energy, big voc, intellgnt, melcd HR. 818-382-2871
- HR/HM dmrr wtd for guit, bs plyr team w/sngs & lyrics comp'd. Studio avail. Infil O'Ryche, VH, Scorpe, Skid, Firehouse. 213-851-5521
- Infil universe, art, tribal & ethnic rhythms, techno, groove, psychic, dynamics, emotion. Altmrv hvy. Zep, Jane's, Beatles, Planet Drum, U2. 213-461-5540

- Killer dmrr into Rose Tattoo, AC/DC, Angel City & Queen. Must be driven & full of fire. No Hollywood cool cats. 818-752-0630
- Lkg for dmrr sgd benevolent world domination. Practice in Chinatown. Recrd Mid Wilestire, Jellyfish, XTC, Babys, Pixies, 10CC, Jim, 213-223-7734
- Lkg for permanent dmrr for altmrv, HR band w/mgmt & labi intrst. Must have feel for sngs w/pwr, groove, chops. Must be able to travel. Eddie, 818-762-6834
- Male or fem obl be skin pounder for hi enegy rock band w/fem front. Pro att & recrdng exp req'd. Indie album proj waiting. Tom, 310-594-4717
- Now audting for hrd core, HM dmrrs. Somebody w/ equip, imspo & the pwr to be somebody. Pls call. 310-659-8948; 213-481-3921
- Ny dmrr w/gt rock feel, pro gear & att, sgd live sit in sessions. 24 hour notice only. Tedd, 213-876-0818
- Peace & vegetable rights ncs a dmrr. Infil Hitchcock, Church, James, REM, Echo, David, 213-938-7924
- Pro dmrr for fast rising, altmrv act w/srs labi intrst ala Replacemnts, Material Issue, Ramones, Birdland, Clash. LA rehrls. Denny, 714-841-0309
- Pro dmrr wtd for cmrd metal band. Infil Lynch Mob, Whitesnake, Dokken. Have atty. Have bckng, Flakes, don't bother calling. Image importnt, tint a must. J.R., 310-864-7567
- Pro estab band sks pro, estab dmrr. Infil Cult, U2, Jane's, Purple. Must have solid chops, sns of humor, dependbl, commtd. LA based. Steve, 714-842-9269
- Progrsv ensemble infil by Yes, ELP & Kansas, sks dmrr. 28-40. Must read & be comfortable w/click. Michael, 213-258-5233
- PSYCHOTIC SINFONEY sks pro dmrr. All styles, image not importnt. Bret, 213-960-1681
- Pwr voc/guit, star image, A+ exp, 28. Nds dmrr w/same to complete cmrd metal, K/A band. Pros only. Gary Stevens, 714-283-3292

- SHOCK BABY sks fem dmrr for fem HR band. 818-571-0067
- Singr sks dance dmrr for 24 trk recrd, maj labi deal & tour. Shane, 714-544-4188
- Splrt. 310-823-2333
- Tall, skinny, tattooed dmrr wtd to form intense gig. Dedictn a must. No wives. Infil Love Bone, Alice/Chains. 213-461-9149
- THE MUTTS sk skinny, short hr dmrr into Chris Mars, fun. Eddie, 818-848-4278

## 14. HORNS AVAILABLE

- Sax plyr, soufl blues, fun, R&B & R&R plyr avail for sessions or live wrk. Can read music. Kevin, 818-377-3272

## 14. HORNS WANTED

- All orig band lkg for trumpet plyr. Styles include jazz, reggae, hip hop & world beat. Weekly gig in Venice. Ron, 310-676-7455
- Fem sax plyr w/bckgrnd vocs wtd for 60's Commitmnts style soul band. Weeknd wrk. Ted, 818-990-8365
- HR band nds trumpet plyr for gig & touring. 818-365-8584
- Rhythm & blues sax plyr wtd for gigs & recrdng. 310-396-5553
- Trumpet or sax plyr wtd to form orig, soufl, Latin band. Have guit, bst, percussnt. New generation of Latin music w/American Infil. Dave, 310-864-1862

## 15. SPECIALTIES

- All girl HM/HR band is sgd administrative co-publishng deal w/maj co w/bckng. Band's music exposed to Euro market. 818-846-8124
- Alttriv soundman avail for studio wrk, live & tours. Wrkd w/Ecol, School of Fish, Cult, Toad/Sprock. Edgar, 310-452-2985

## Harmonica Player Wanted

Harp player who doubles on guitar or keys wanted for established rootsy Blues Band. Vocals a plus. Must be available for winter tour dates. Ages 22-30 preferred. For audition information call: **(213) 896-5497**

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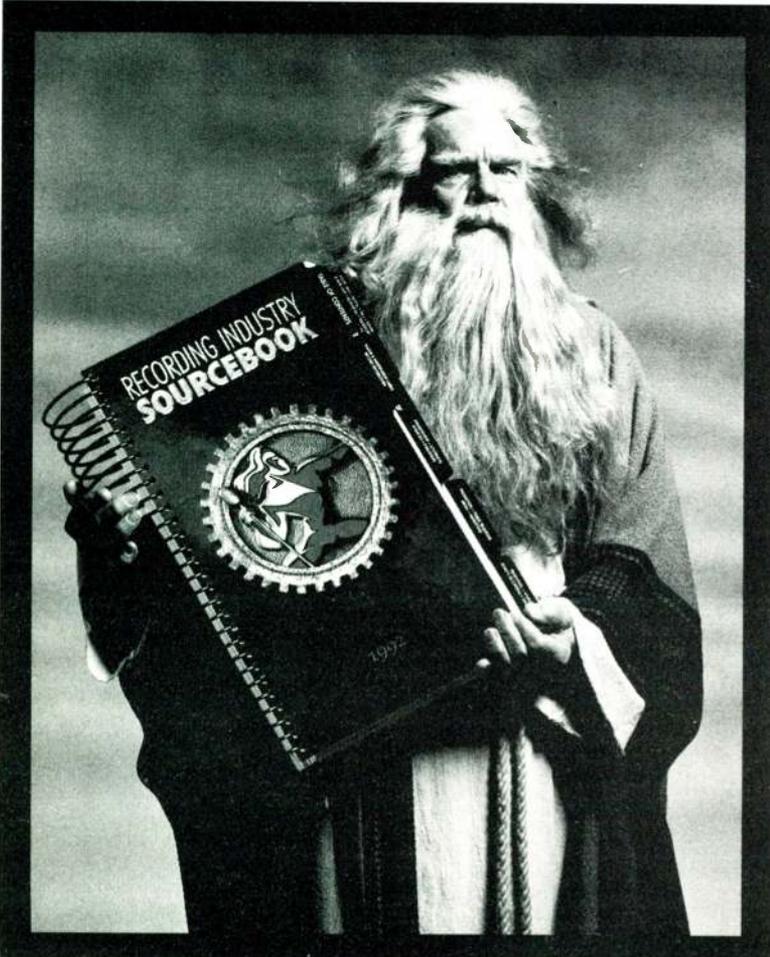
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**Booking agent** wtd for blues band that wnts more gigs. Jay, 818-781-1661

**Chnry rock lfm voc sks** pro Euro mgmt. Current receiving airply & charting in Europe. Linn, 702-438-8798

**DJ wtd** for rock into Beasies, Run DMC. Pls lv msg. 310-865-6404

**Dope rapper lkg** for mgmt, possible recrd deal. Slamming lyrics. 310-284-4828

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**Forming band.** 1 dmr, 1 keybdst, 1 bs guit, 1 flm cml rap. Pros welcome. Call for audin. Smart, 818-609-7006

**Funky prodcr wtd** for attractv 23 yro fem voc. Skg P-funk groove w/Prince Infl for sensuous, sultry, demo pkg. Labl Infr. 310-842-2144

**HR metal bands & alt/rn bands** nnd for compilations. MR, Box 1253, Easton, PA 18044

**I've got** ks, snigs, vox. Nd you connex for shows & recrd deal. Pop, rock, R&B. 213-913-2707

**Investor wtd** for fem rock/funk proj w/labl intrst. Sherby, 310-399-6184

**Investors** wtd by 9:30 for pro dmr. \$4,500 investmnt in new electric quip for upcoming tour. Tedd, 23-876-0818

**Light & sound** tech plus crew nnd for LA rock shows. Lighting must be creatv, no limits. Sound must be clear, big. 818-994-8832

**Marimba plyr,** dbis on flute, percussn & bs, w/seqncr, lkg for wrkg sit or lkg for band. 310-391-1228

**Mgrip prodcr wtd** by British gut/wrtr. Rock, blues, funk. Pro. wide exp in Europe, tours, sessions, etc. 310-823-5362

**Percussnst nnd** for Robert Luson & THE LIVE NUDE GIRLS. Male or fem. 818-563-6760

**Pro HR band** sks lghtrmn & soundmn. Possible tour. Bobby, 714-890-7551

**Pro** voc sampling or any other type of sampling avail. Make your band sound pro. 818-786-9424

**Prodcr w/funk/rock infl** nnd for fem voc/wrtr w/labl intrst. Cheryl, 310-314-5939

**Red hot fiddle/elec violin** avail. State of art equip, chps & vocs. Straight Jacket, 818-359-7838

## 16. SONGWRITERS

**A** gut/sngcr/compsr, jazz/rock style w/ Brazilian accent, skg mature, accomplished keybdst for collab on ong matrl. Steely Dan, Santana, P. Gabriel, Paul Simon, INXS. James, 818-355-6517

**A1** trax, ong tunes, avail for your demo. R&B, new jack swing, dance, pop, pop/rock, etc. Maurice, 213-862-3642

**Collab wtd** by British gut/wrtr for rock, blues, funk. Wide exp in Europe, tours, sessions, etc. 310-823-5362

**Collab/compsr nnd** for fem voc/wrtr w/labl intrst. Cheryl, 310-314-5939

**Compsr wtd** to collab w/wrtr/lyncst on Broadway music. Steven, 818-559-7408

**no french lyrics** or translation? Sebastien, 213-655-9125

**Paul Joseph Hanson,** sngwrtr, has chnry & pop demos. Sks bands & sngrs nnd necssry self contained. Also sks music pubshrs & mgmt. Paul, 818-359-6863

**Pro sngwrtrs** skg pro R&B, pop, dance & male vocs. 818-363-7133

**Sexy fem voc/lyncst** sks collab to write orig pop, chnry, R&B & jazz for her band to perfm. Liza, 310-457-8328

**Sngwrtr** avail. Larry, 310-943-9225

**Sngwrtr** has sngz avail for estab artists or acts. Styles are rock, R&B, dance, pop, up tempo & ballads. Mark, 213-653-8157

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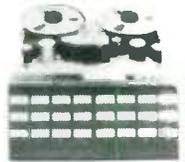


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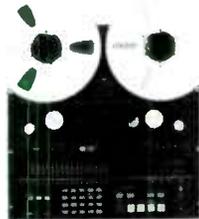
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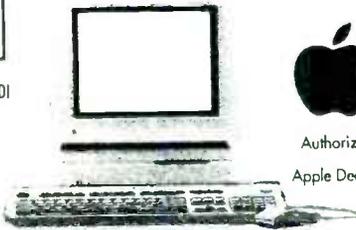


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