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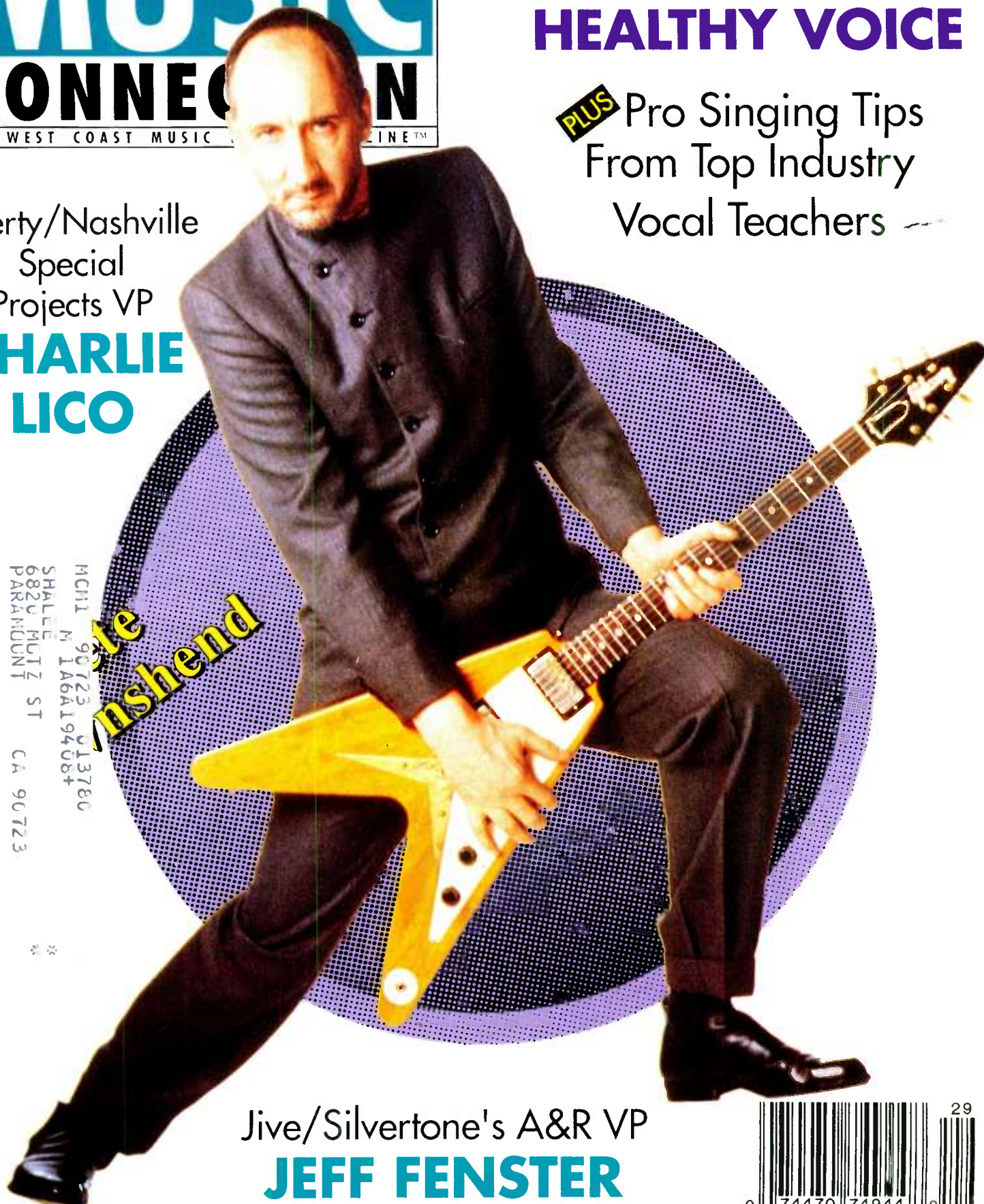
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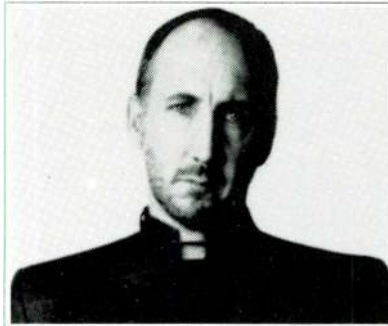
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FEEDBACK

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By Trish Connery

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Current

□ "Personal Management In The Music Industry: Specialties And Styles Of Approach" is the newest six-week course from UCLA Extension. The class takes place Tuesday, July 20-August 24, 7:00-10:00 p.m. at UCLA, 1209-B Bunche Hall. Music industry veteran Ned Shankman, partner in Shankman, DeBlasio, Melina, will be only one of the top managers on hand to discuss techniques for developing and marketing artists. Topics include what every manager should know about recording, personal appearances, contracts and relationships, recording agreements, publishers and publishing, merchandising, video and authorizations; and managing rock & roll artists, new age, country and jazz artists, rap artists, the multimedia artist and superstars. The fee is \$225 and students can earn two units in music. For more information or to enroll, call UCLA Extension's Department of Entertainment Studies and Performing Arts at (310) 825-9064.

□ Texas Guitar Shows, Inc., present California Vintage '93, the world's largest vintage guitar event, on Saturday August 7, 9:00 a.m. to 6:00 p.m., and Sunday August 8, 10:00 a.m. to 5:00 p.m. at the Pomona Fairplex, 1101 W. McKinley, #7, in Pomona. This mammoth show gives guitar aficionados the opportunity to see thousands of rare, vintage, used and new guitars, as well as meet performers, dealers, collectors and buyers. Attendees will also be able to walk in as many instruments as they can carry to sell or trade. Call (408) 225-2162 for additional information.

□ The next Western Beat American Music Showcase, hosted by Music Connection's own Billy Block, will be held on Thursday, August 5, at Highland Grounds, 742 N. Highland Ave. in Hollywood. Guests this month include Stephen Allen Davis, Dale Watson, Bob Bennett, Jane Bolduc, Sarah Taylor, Cody Bryant, Reeva Hunter, Kacey Jones and Chris Gaffney. There is an open mic at 6:30 p.m., with Western Beat beginning at 8:00 p.m. Western Beat is a regular showcase held on the first Thursday of every month and there is no cover charge.

□ The sixth annual Meridian Vineyards' Concerts Under The Stars, presented by Century City Shopping Center and Marketplace, continues July 21, featuring the vocal jazz trio String of Pearls. These free concerts take place every Wednesday night through August 25, 7:00-9:00 p.m. at the Center's Marketplace performance stage adjacent to the AMC Century 14 Theaters and the Broadway. Century City Shopping Center and Marketplace is located at 10250 Santa Monica Blvd. Three hours of free parking are provided with food and beverage available for purchase from the Marketplace eateries adjacent

to the stage.


□ Also offering free summer entertainment is the Santa Monica Pier Twilight Dance Series, now in its ninth year. The season consists of nine free Thursday night concerts through September 2. The next show is scheduled for July 22 and features the Nigerian group, Kotoja, with their mix of African juju, funk and highlife rhythms. Rounder Records recording artist, Brave Combo, will appear on July 29, showcasing their brand of nuclear polka, mambos, reggae, zydeco and more. All concerts begin at 7:30 p.m. There is parking on the Pier and in the 1550 beach lot north of the Pier.

□ National Academy of Songwriters presents Christmas In July, a benefit for the midnight Mission homeless shelter and NAS, on July 25, 7:30 p.m., at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. Hosted by Paul Williams, this event will feature hit songwriters singing their own original Christmas songs. Admission is \$25.

□ The Songwriters Guild of America announces a Supershop/Pitch session for SGA members to be held on Wednesday, July 28, at 7:00 p.m. at the Guild's Hollywood office, 6430 Sunset Blvd. Guild members should call for reservations at (213) 462-1108.

□ Part Two of the World Arts Festival, sponsored by the Church of Scientology Celebrity Centre International, takes place July 25-July 31. The week is filled with workshops and seminars for musicians, songwriters and singers, including a special film composing seminar by Academy-award nominated composer Mark Isham on Tuesday, July 27. Other topics throughout the week include success in music, stage presence and performance, and a special time management seminar for musicians, songwriters and singers. All classes take place at the Church of Scientology located at 5930 Franklin Ave. in Hollywood. Call (213) 960-3100.

□ If you're a singer and want to know where all the open mic nights are in the Los Angeles club scene, or how to tell when you need voice lessons, or you want articles on what it takes to go from great singer to great artist, call the Lis Lewis Singers' Workshop, which publishes *Angel City Voice*, a free (yes, free) newsletter just for singers. Call Lis Lewis to be placed on the mailing list at (213) 957-1747.

□ West L.A. Music announces the Seventh Annual Music Expo on August 28 and 29 at the Los Angeles Airport Hilton. The Music Expo is a two-day consumer event which offers musicians, producers and composers the opportunity to meet directly with manufacturers and top artists for hands-on demonstrations of the latest music products. This year's show will include everything from musical instruments, recording equipment, sound systems, computers, music software and accessories, in addition to exhibits, seminars and demonstrations and special celebrity appearances. Tickets for the show are available at West L.A. Music or any Ticketmaster location. 

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AUDIO CASSETTE DUPLICATOR Co

By Karen Orsi

Ten years ago this year, two guys named Steve who were both former recording engineers at A&M began Audio Cassette Duplicator Company (ACDC). The founders, Steve Katz and Steve Mitchell, were sick and tired of poor quality cassette dubs that poorly represented their long hours in the studio and decided to put their engineering talents to work on a more entrepreneurial level. Thus was born ACDC, first in a house in North Hollywood, and for the past eight years nestled in some second floor offices in Studio City on Ventura.

"You spend so much time and money in the studio making your master," says Steve Katz of the musician's plight in finding good dubs. "Then, when you want to make a cassette copy to hand out to somebody to get a deal, you want it to sound the best." When they began their business, Katz says, "There were people out there doing it but not with any decent quality, so we basically just began doing it for ourselves. We were doing our own projects first, and then we decided to expand." Katz's credits at A&M include George Harrison, Joni Mitchell and Carole King. "There was a real need for a quality cassette duplication facility," Katz says of the time.

ACDC specializes in making real time cassette dubs, which provide the best sound quality. They can, however, do high speed duplication, but due to the large numbers of machines they have and their insanely fast turnaround time (while you wait), they can cough up hundreds or even thousands of real time cassette dubs in a day or less. These are very conscientious businessmen

with an engineer's ear that understand the importance of true sound representation on tape. Their army of machines are state-of-the-art Yamahas that are hand-tweaked once a month by an in-house technician to insure that they are in perfect time and condition. Both Steves have heard many cassette dubs from other facilities that have been run too fast. "Most machines run too fast," says Katz. He explains that when they got their most recent Yamaha machines, they were sent to their in-house tech even before they were let out of their boxes. "Eighty percent of all tape machines coming from the factory are running too fast," he says.

Both Steves, coming from a studio background, are acutely aware of studio quality. "From analog twenty four to digital thirty two track, we know it all," he says. Both Steve Katz and Steve Mitchell have gold records in engineering from their re-

spective ten-year stints at A&M. "Some places I used to go to [for dubs] when I was an engineer had musicians doing the dubs," says Katz. "Musicians know the music, but I'm not sure they know the technical end of what they're doing. Some musicians are very technical and others aren't. I don't write songs or play an instrument, but I know recording techniques and tape machines."

For the most part, Katz and Mitchell find that the high level of technology abounding in even home studios makes for what are generally good sounding masters. "More digital DATs and digital equipment in home studios and smaller studios allows the quality to be that much better, so most of the demos that come in are sounding much better." The current trend, it seems, is in DAT masters. Though there are still some analog and reel-to-reel masters that come in, Katz says 90 percent of all masters strolling in their doors are on DAT.


ACDC has Sony and Panasonic DAT machines, an AMPEX ATR100 reel-to-reel, and Dolby and DBX noise reduction systems. No equalization is used because they feel that it is a mastering process and a matter of personal preference on the part of the artists. Copies are made to BASF chrome.

As for keys to success, Katz says, "There are three for ACDC. The first is keeping up with the ever changing technology. Secondly, adequate maintenance. And third is service. We guarantee all of our work. We make test copies at no charge."

The toughest customers for ACDC are those that get a bad cassette copy from the studio. The client then proceeds to play it over and over again,

becomes familiar with it, and then gets upset because the conscientious copying service at ACDC doesn't sound like their cassette. The ACDC copies sound like the DAT master, not the cassette the second engineer ran in the studio at 4 a.m. with the levels too hot. When this occurs, one or both Steves must sit the client down, play all three tapes and demonstrate what the problem is. "Ninety-nine percent of the time our copies sound like their DAT and the copy they got from the studio doesn't. It has no bottom end or top end or it's just different."

ACDC has an impressive label and celebrity following of folks that rely on good dubs. To celebrate their ten years in the biz, there will be a variety of specials advertised all year long.

ACDC is at 12426 1/2 Ventura Blvd. in Studio City. You can speak to either Steve at (818) 762-ACDC. 

"You spend so much time and money in the studio making your master. Then, when you want to make a cassette copy to hand out to somebody to get a deal, you want it to sound the best."

—Steve Katz

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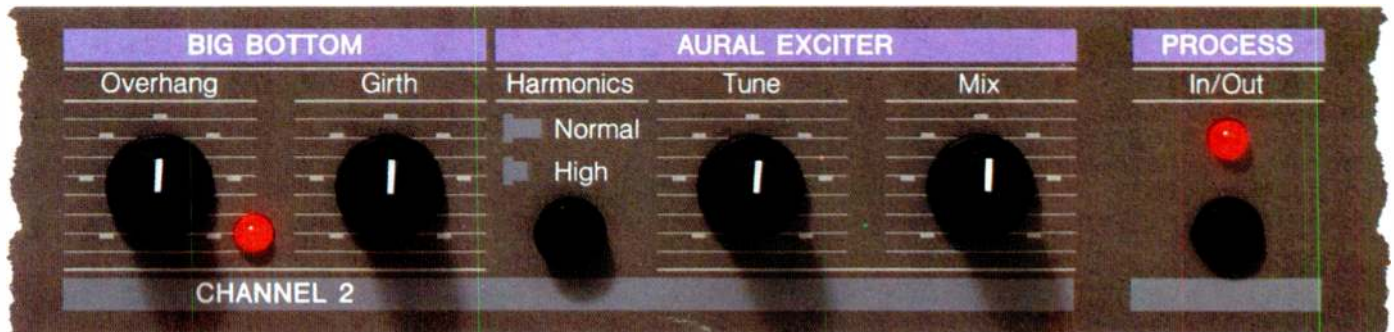
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Decision could have dramatic effect on copyright infringement cases

Supreme Court To Decide Fogerty Vs. Fantasy Case

By Sue Gold

LOS ANGELES—In what could have a dramatic effect on future copyright infringement cases, the United States Supreme Court has agreed to hear former Creedence Clearwater Revival leader John Fogerty's case seeking reimbursement of legal fees he incurred while defending himself in a copyright lawsuit against his former record label, Fantasy.

The case stems from Fogerty's successful defense against Fantasy in 1988. Fantasy filed a suit against Fogerty claiming his song, "The Old Man Down The Road," from his *Centerfield* album, infringed on Fogerty's earlier Creedence Clearwater Revival composition, "Run Through The Jungle." While Fogerty wrote both songs, Fantasy owns the publishing rights to "Run Through The Jungle."

Fogerty won the case, but when he sought to have Fantasy pay his attorney fees, a federal trial judge turned down the request and the 9th U.S. Circuit Court of Appeals upheld the ruling. Fogerty then petitioned the Supreme Court and requested they rule on the matter. A

decision is expected sometime next year.

While it is not unusual for a plaintiff to recover attorney costs, it is rare for a defendant, and that is what Fogerty, the defendant in this case, is asking. "The issue in the case is there are different standards for the plaintiff as opposed to the one defending the lawsuit, and that's what we're complaining about," said attorney Kenneth I. Sidle of Gipson Hoffman & Pancione, who is representing Fogerty.

If the Supreme Court rules in favor of Fogerty, it could have a strong impact on similar copyright infringement lawsuits in the future. "What it does is, it says to a plaintiff, 'You'd better make sure of your case before you come around suing,'" explained Jay Cooper, a partner in the law firm of Cooper, Epstein & Hurewitz. "If the decision comes down that says the plaintiff will be responsible for attorney fees because they lost the suit, I think it will give plaintiffs a little pause before they file a lawsuit. They may think twice before bring-

ing these frivolous cases or cases that aren't really strong."

Sidle refused to say exactly how much Fogerty paid in legal fees, saying, "It's in the six figures. John was also paying Warner Bros.' legal fees. As part of a typical songwriter agreement, the songwriter warrants that the material he delivers is not something copied, so when there is a copyright infringement, the songwriter has to pay the label fees."

Warner Bros. is not involved in the appeal, but Fogerty is also requesting reimbursement for the money that he had to pay for

Warner's attorney fees for the case. "It costs the defendants a lot of money to fight these suits because they go to jury trials and they're very expensive, hundreds of thousands of dollars, and I have to tell you, a majority of the cases filed do not win," Cooper said.

"A high percentage of copyright infringement cases are lost by the plaintiff because they're brought on frivolous matters, such as a couple of notes being alike," Cooper continued. "I've been involved in a number of those where the songs really don't sound alike but they bring these cases because the person bringing the case thinks someone has stolen his material, and by and large, almost all of the cases are lost."

Sidle added, "There are a lot of copyright cases that have little or no merit that come and go. This is the first time a case like this will be heard in the Supreme Court." **MC**

Capitol Releases 'Good Vibrations'

By Michael Amicone

Los Angeles—To coincide with the 30th anniversary of the Beach Boys' first Top Ten hit, "Surfin' U.S.A.," Capitol Records has released a comprehensive five-CD set entitled *Good Vibrations: Thirty Years Of The Beach Boys*.

In addition to including all the group's Top Forty hits, *Good Vibrations* contains a wealth of unreleased material, including early demos of "Surfin' U.S.A." and "In My Room," a version of "God Only Knows" with Beach Boys mastermind Brian Wilson singing lead and directing the studio band and numerous bits and pieces from the infamous *Smile*-era recordings.

Beach Boys historian David Leaf, who wrote the box set's liner notes, recalls the project's genesis: "Back in November, conversations started between Capitol, myself, Mark Linett and Andy Paley as to what would be a good project to do regarding the Beach Boys catalog. We had many conversations, and given the commercial constraints, we reached what we thought was a reasonable track lineup for a box set that would satisfy all audiences."

According to Leaf, each Beach Boy's input was also sought. "This set was done with their approval and cooperation, so when we first sent them a track listing, Brian or Al [Jardine] might say, 'Please don't use that one.'" [For instance, according to Leaf, Brian requested that "Let Him Run Wild," from the

1965 album *Summer Days (And Summer Nights!!)*, be left off because "he doesn't like his vocal."]

Regarding the *Smile* fragments, the aborted LP Brian was working on as the follow-up to *Pet Sounds*, Leaf says that the set, executive produced by Clark Duval and Wayne Watkins, includes bits that have not been previously released, legally or illegally. "We tried to come up with other pieces that hadn't been included on the various bootlegs that have been released. So there are 'Heroes & Villains' sections that haven't been out there in the collector's world."

As for "Heroes & Villains," originally released in a severely truncated form, there is still no definitive unreleased long version. "Talk about the frustrations of doing these projects," relates Leaf, "I remember years ago, being in the Beach Boys vaults and seeing this box labeled 'Heroes & Villains Part I and Part 2,' and I thought, someday I'd loved to hear that. And then a few years ago, when we were doing the two-fers, Mark and I were in the vault, and there was the box, and we opened it up thinking that now we could release it, and it was empty. And then this year, when we went in the vault to look for material, the box was gone entirely. I still believe that someone out there has an acetate of an early, extended version of 'Heroes & Villains,' and someday it's gonna pop up." **MC**

MOODY BLUES HAVE RIGHT STUFF



NASA Chief Astronaut Robert "Hoot" Gibson is pictured presenting the Moody Blues with a commemorative plaque honoring the group's album, *Days Of Future Passed*, an album which has accompanied Gibson, the most-traveled U.S. astronaut, on each of his four shuttle missions. According to Gibson, the much-traveled tape has spanned more miles (10,170,000), circled earth more times (420), remained in space longer (26 and a half days) and traveled faster (26 times the speed of sound) than any other album. The presentation was made during the group's recent Houston concert. Pictured (L-R): group members Graeme Edge and Justin Hayward, Hoot Gibson and John Lodge and Ray Thomas of the Moody Blues.

Claremont/McKenna Hosts Fourth Annual 'Berklee In L.A.' Music Course

By Sean Doles

CLAREMONT—Boston's prestigious Berklee College of Music will present "Berklee In L.A.," an intensive one-week program designed specifically for aspiring jazz and pop musicians, to be held at Claremont/McKenna College from July 25 to July 31.

In its fourth year at Claremont, the program, which is offered exclusively to Los Angeles, enables participants to study with Berklee faculty members, perform in jazz and pop ensembles, hone improvisation skills and use the latest innovations in music technology.

"For those students who don't have the opportunity to come to Berklee either full-time or in the summer, we're bringing Berklee to them," says Berklee Director of Admissions Steve Lipman. "Everything we do at Claremont is exactly the way we do it at Berklee."

Nearly 200 students are expected to participate in this year's program, which costs \$375 per week for commuters and \$550 for residents. And despite Berklee's reputation for excellence, criteria for admission is limited to having "some musical training," whether that means playing a trumpet in your local high school band or playing in your neighborhood garage band.

"Half of the students are in high school, juniors and seniors who are seriously interested in music, considering music as a career and a college major," Lipman says. "and possibly knowing something about

Berklee, they want to check us out."

According to Lipman, the other half is predominantly composed of college music majors who want a more contemporary curriculum than their college courses provide. "There is no classical music, no symphony or choral music," he says. "It's just jazz, pop and rock. And there is a very small sampling of working musicians, predominantly self-trained, who are probably coming to us to get the technical knowledge of the things they're already doing."

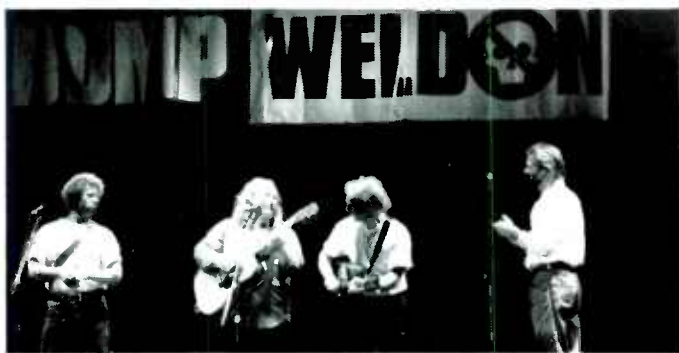
The course includes classes on theory, harmony and improvisation, clinics and guest speakers and student jams and faculty concerts.

This year's guest instructors include Santana percussionist Walfredo Reyes, veteran jazz saxophonist Justo Almario, vocalist Randy Crenshaw and on the business side, Mark Goldstein, Senior Vice President of Business & Legal Affairs for Warner Bros.

Lipman says the impetus for "Berklee In L.A.," sprang from similar programs in Italy and Japan. "We've been doing programs like this internationally for almost ten years now," he says. "so we thought we'd try it domestically. And since, outside of New England, the market where we draw most of our students from is California, it made sense to bring Berklee to a California audience."

For more information, call (617) 266-1400. **MC**

BENEFIT CONCERT



Former Byrds mates Chris Hillman and David Crosby, former Eagle Bernie Leadon and Kenny Loggins teamed up recently to perform two sold-out concerts at the Ventura Theatre. The concerts, which benefited the coalition which is protesting a proposed mega-landfill in the Ojai Valley, raised more than \$37,000.

Henry Diltz

By Michael Amicone



Jeffrey Harleston

Jeffrey Harleston has been named to the post of Associate Director, Business and Legal Affairs, **MCA Music Entertainment Group**. Harleston was previously Associate Independent Counsel for the Office of Independent Counsel: Iran/Contra, in Washington, DC.

Mute Records/Second Vision Management has announced two new appointments: **Mark Fotiadis** has been named Vice President/General Manager of Mute Records, and **Wendy Naylor** has joined Mute/Second Vision, assuming the post of National Director of Promotion. Fotiadis moves over to Mute following a stint with Advanced Alternative Media, where he was VP of Marketing and Promotion, and Naylor worked in radio for nearly ten years, most recently with KDGE (The Edge) in Dallas.

Atlantic Records has promoted **Marybeth Kammerer** to the post of Manager of National Music Video Promotion. Kammerer was recently Coordinator of National Video Promotion, a position she has held since 1991.

JLM Public Relations has announced the addition of **Chris Chambers** to the company's staff of publicists. Chambers was previously with Set To Run Public Relations.

Capricorn Records has announced the signing of singer-songwriter **Kenny Chesney** to the label's country music roster. Chesney begins recording his debut album this month in Nashville.

Niederlander has named **Anne Bendheim** to the post of National Director of Publicity for the company's entertainment division, CenterStage Publicity. Bendheim assumes the role vacated by Laurie Muslow, who moves over to Fox Network's new morning show, *Good Day L.A.*, as Talent Executive. Bendheim recently handled press agent duties for the *Jesus Christ Superstar* touring com-

pany, and prior to that, was a Senior VP with the Lee Solters Company.

MCA Records has announced the promotion of **Brian Giorgi** to the post of Inventory Director. Giorgi joined the company in 1991 following a ten-year stint with MCA's distribution arm, UNI, where he first served as an Account Service Representative for Northern California.

MTV has announced several new appointments: **Joe Davola** has been named to the post of Senior Vice President of MTV Productions/MTV Development; **Wendy Weatherford** becomes the music channel's Manager, Affiliate Promotion, Western Region; and **Lisa Braun** has been promoted to Manager, Affiliate Promotion, Eastern Region.



Rick Norris

Rick Norris, former manager of the entertainment department of Singer, Lewak, Greenbaum and Goldstein, has announced the opening of his own office (144 So. Beverly Dr.) in Beverly Hills. Norris, who specializes in business management and tax consultation for music and film industry personnel, can be reached at (310) 276-1662.

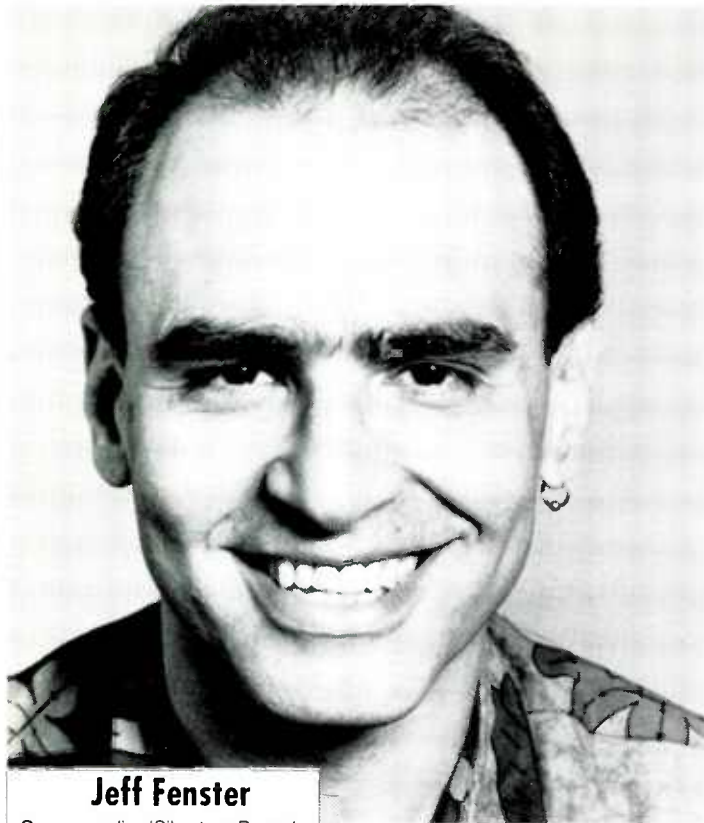
The **Record Plant** has named **Art Kelm** to the post of Director, Technical & Engineering. Kelm will oversee all technical, engineering and systems related areas of the Record Plant's four-room operation. Kelm was previously with the Disney Imagineering Circlevision project.

EastWest Records America has announced the appointment of **Peter Albertelli** to the post of Manager of National Crossover Promotion. Albertelli will perform his duties out of the label's New York headquarters.

In more EastWest Records America news, **Alan Voss** has been promoted to the post of Senior Vice President of Sales. Based at the label's New York headquarters, Voss was recently VP of Sales. **MC**



Roadapple recording artist **Bill Grisolia** recently signed an exclusive personal management agreement with **Abba-Tude Entertainment**. Pictured (L-R, standing): **Rose, Valerie and Mike Carrozzo** of the law firm **Gorman, Abbattista & Carrozzo**, (sitting) **Grisolia and Mark Abbattista** of **Abba-Tude Entertainment**.



Jeff Fenster

Company: Jive/Silvertone Records
Title: VP / A&R
Duties: Talent Acquisition & Production
Years with company: One

Dialogue

Background: "My last job was as VP/A&R for Charisma Records, and before that, I did A&R for Geffen Records. If you want to get into ancient history and go back before that—I was in Business Affairs for Warner Bros. and Geffen."

The Transition: "While I was at Warner Bros. doing Business Affairs, I was a DJ on the side—a club DJ. I played records at dance and alternative clubs in Los Angeles, and I also produced some independent rap records. Additionally, I brought a couple of acts into both Warner Bros. and Geffen that got signed. So by virtue of my musical endeavors, I was offered an A&R job. I was doing all of this other stuff because I really loved it and wasn't at all thinking that it would one day get me an A&R job."

Parent Company: "Both Jive and Silvertone are part of Zomba. We have Zomba Music, the publishing company, which is quite a large, international company that pre-dated the record companies. In addition to our own artists, we publish Def Leppard, Iron Maiden, Sonic Youth, Bruce Springsteen (outside of the U.S.) and lots of others. We're quite a large company, though pretty underground in terms of press and media exposure. Zomba is also in-

involved with managing producers and we also have recording studios in London, New York, Chicago, Nashville—so there are a lot of elements to this. Zomba is a major company."

Jive/Silvertone: "The difference between the Jive and Silvertone record labels is basically that Jive is a black music focused label that also covers records that crossover to pop. Our Jazzy Jeff records are always pop hits as well as R&B hits. And we've really become experts in this

area. The Silvertone focus involves both blues and roots music (Buddy Guy, John Mayall, J.J. Cale, etc.) and cutting edge rock music. Silvertone had the Stone Roses, who they subsequently lost to Geffen. They now have an English band called Spectrum and a few other bands."

Finding Talent: "When we're talking about rap and R&B music, the live show is less important than the actual demos that are submitted. And in many cases, the demos we get in the black music genre are records, or very close to being records. Lots of the records that have gone on to become hits were actually recorded in home recording studios by the artist himself. There's an artist that I'm trying to sign right now that submitted a four-track demo tape that is as good as any I've heard—or certainly close to it. A lot of the successful rap records have been eight-track recordings."

"Word of mouth also becomes very important in finding new talent. A lesser percentage of tapes come in from the traditional attorneys and managers than from producers or from college mix shows and small indie record labels. Naturally, we also hear about new talent from other A&R people. These are some of the areas we tap into for new recording talent."

Rap Hits: "Hit rap songs generally tend to have strong hooks. They may not be the traditional pop/rock hooks, but they are strong nonetheless. Think of 'Jump Around' by House Of Pain or Kris Kross or 'Down With The King' by Run-D.M.C. Even in hard-core rap, there is a movement to include more musicality, more live playing, the influence of jazz—A Tribe Called Quest—it's just that the more you listen to it the more

you learn about it."

Making Deals: "As far as rap and R&B groups are concerned, we consider ourselves a very attractive label for an artist and have no problems competing with major labels because we are the largest indie in the world. We have all of the resources, we're distributed by BMG, and because of our success record, hold a very prominent place within that system. Last year, we had somewhere between fifteen-eighteen album releases, and our average sales in the U.S.—adding up the total sales and then dividing by the total number of albums—our average was slightly over 300,000 albums sold per record. And the biggest record we had sold only a million copies! We're very good at selling records, especially in our core areas."

"We are known as a company that is smart about money but we will compete with any other label in terms of a deal when we feel the situation merits it. For any blues or roots act, we are one of the premier labels. Frankly, in certain areas of rock & roll, it is difficult for us to compete because we don't have the roster and new bands want other bands they can relate to on the same label. So, in that area, for natural reasons, we've found it to be a little more difficult. But in our core areas, our track record speaks for itself. And in many instances, we're seen as being more desirable than other major labels because we don't have that huge roster. Our roster at Jive is about twenty or less, and at Silvertone, it's ten or less."

A&R Staff: "On the East Coast we have Jeff Sledge, Director of A&R for Jive. He covers rap and R&B. Our West Coast Director of A&R is Shawn Carasov. For Silvertone, the contact person is a New York person named



MCA recording artist B.B. King is joined by several of his peers and label personnel after completing the recording sessions for his latest LP, Blues Summit, featuring King in duets with a plethora of veteran singers and musicians. Ruth Brown, Robert Cray, John Lee Hooker, Albert Collins, Buddy Guy, Etta James, Irma Thomas and Lowell Fulson are just some of the legendary names contributing to this classic blues package. Pictured above at Fantasy Studios in Burbank are (L-R) B.B. King, Denny Diante (MCA VP/A&R and producer of the album), Robert Cray, Andy McKaie (VP Catalog Development & Special Markets, A&R/MCA and co-producer), John Lee Hooker, Dennis Walker, producer of the single "Playin' With My Friends," and manager of Hooker and Cray, Mike Kappus.



After filling up on pizza and beer to celebrate the release of the *Metal Blade* album in *The Shadows* by Mercycful Fate, several group members and their friends took time out to pose for this trade shot. Shown above, from left to right, are Mark Roberts (Mouth), Joe Kelley (Mouth), Mike Faley (Metal Blade), Michael Donner (Mercycful Fate) and ex-Armored Saint member Joey Vera.

Michael Tedesco who is the Director of Silverstone, North America. Those are the primary contact people."

Unsolicited Tapes: "Our formal policy is to not accept unsolicited tapes but each of the A&R people deals with it individually and we're very lenient. We don't only accept packages from lawyers and managers but it helps if you have somebody in the R&B or rap community to pass along a tape to us."

Grapevine

Local rock band Cherry Street will release their debut JRS album, *Squeeze It Dry*, on September 14th. Set was produced by Erik Turner (Warrant) and Tommy Thayer (Black 'N Blue). In the meantime, band will tour the country.

Former Zeros guitarist and drummer, brothers Joe & Jimmy Hutchinson (Joe Normal & Mr. Insane), have completed their first demo tape and are now planning a fall tour of colleges. For more info on the Hutchinsons, call (213) 856-8946.

Simon Stokes & Tom Hensley have placed their song, "Elegance," in the Full Moon production of the film *Hysteria*. This is the fifth time that the song has appeared in a full-length motion picture!

The annual mid-year *Pollstar* survey of the concert industry's top performing artists has been published. Counting North American dates over the last six months, here's how they stack up according to grosses: (1) *Grateful Dead*, (2) *Paul McCartney*, (3) *Neil Diamond*, (4) *Reba McEntire*, (5) *Jimmy Buffett*, (6) *Guns N' Roses*, (7) *Elton John*, (8) *Sting*, (9) *Alan Jackson*, (10) *Michael W. Smith*. Despite the non-believers, *Billy Ray Cyrus* finished at #25.

Chart Activity

Billy Joel's fifteenth album for Columbia will be in stores in mid-August. Called *River Of Dreams*, the

album features performances from *Color Me Badd* and *Leslie West*.

Iggy Pop is readying his second Virgin album, *American Caesar*, for release. The sixteen-track package was produced by Malcolm Burn.

Expect a 41-track, two-CD *Los Lobos* retrospective in stores by late August.

Right after Labor Day, you'll be able to pick up the new John Mellencamp CD *Human Wheels*.

Deep Purple members Roger Glover, Ian Gillan, Ritchie Blackmore, Ian Paice and Jon Lord have reunited and will release their first CD for *Giant Records*. Album is called *The Battle Rages On*.

Deals

Sykotik Sinfoney has signed a recording contract with *Red Light Records*.

Capricorn Records has announced the signing of singer-songwriter *Kenny Chesney* to their country music roster.

Industry veterans *Michael Wyner & Tom Pergola* have jointly announced the formation of *Umbrella Records*. Label is headquartered at 23391 Mulholland Drive, Suite 424, Woodland Hills, CA 91364. Telephone is (818) 222-0774 or FAX (818) 222-0772. Distribution and names of acts will be released shortly.

On The Move


Guy Eckstine has been promoted to VP/A&R for *Verve/Polygram Classics & Jazz*.

Rene Bell has been named VP/A&R for *Liberty/Nashville*.

Bob Bortnick is Director/A&R for *Imago Records*.

Latest additions to the *Gary Gersh Gang* at *Capitol Records* include *Patrick Clifford & Kim Buie*.

Rhino has promoted *James Austin* to Senior Director A&R / Special Projects and *David McLees* to Managing Director of A&R.

Victor Murgatroyd has been named Director A&R West Coast for *Epic Records*. 



State Of The Art

Contact: S.O.T.A.

(818) 781-3477

Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Although they sound like a throw-back to the metallers of the late Seventies and early Eighties, it can be said that *State Of The Art* is talented and adds a new, professional twist to Heavy Metal music—they perform it without screaming and they have actually written melodies! The opener, "Wasting Away," is very powerful and highlighted by some great drumming, yet the tune is well-structured and melodic. "Certainty Of Severity," with its tempo changes, also pounds out fine rock melodies while being surrounded by some tasty guitar licks. "Web Of Progress" displays some tasty musicianship and tight playing. Although the band is tight and together, the songs could be a tad stronger and more memorable. That's what will set S.O.T.A apart from the metal pack.



Glass Shadow

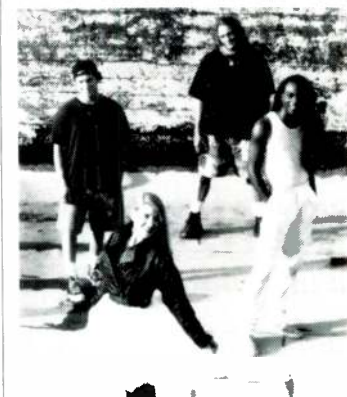
Contact: William Blackwell

(310) 447-6181

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Brothers John & Paul Genn (guitars & drums respectively), Glenn Cannon (bass) and Eric Sleight (lead singer) comprise the hard rock unit called *Glass Shadow*. Originally from Boston, the band got together in 1992 when singer Sleight joined. Musically, the band plays super hard rock songs but they all lack depth and that hit magic. *Skid Row*, *Kiss*, *Iron Maiden*, *Judas Priest*—they all have come up with incredibly strong hit material in the same musical genre as *Glass Shadow*. So there really is no excuse. I'd get back to the drawing boards and work on my material a bit more seriously before I start sending out a batch of tapes. The quartet is proficient at playing but songwriting usually takes longer to conquer.



Daughter Judy

Contact: Hotline

(213) 655-1741

Purpose of Submission: Seeking management and label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

At first listen, *Daughter Judy* comes off sounding like the *Go-Go's* with rap sections by *Madonna*. Their music is reminiscent of the energetic pop/new wave groups of the early Eighties with a couple of raps thrown in to make the tunes sound more contemporary. The band put together a very professional looking package complete with fold out cardboard bio, stickers, business cards and a nice looking cassette. All of the songs here are original (guitarist *Vic Hennegan* and vocalist *Zoe* do all of the writing), but the problem lies in how closely the music and vocals resemble the *Go-Go's*. The songs are well-structured and musicianship is top-notch, but stylistically, the band is more of a soundalike than anything else. Perhaps some new material would sound more original.

To submit product for analysis, send your packages (including photo, bio & contact #) to: *Music Connection Demo Critique*, 6640 Sunset Blvd., Hollywood, CA 90028. Demo Critiques are not for purchase. All submissions are reviewed by committee. All packages become the property of *Music Connection* magazine.

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 Hollywood, CA 90093

SONGWORKS—STEVEN P. WHEELER



The recent "Troubadours Of Folk Festival" included several unannounced appearances by some of rock music's biggest names—Bonnie Raitt, who played with John Prine, and Tom Petty (pictured above), who joined Roger McGuinn on a couple of tunes by the former Byrd.

Folk Festival Revisited

Hosted by MC's own Billy Block, the recent two-day "Troubadours Of Folk Festival" was a rousing success. This outdoor event at UCLA's Drake Stadium included such legendary folk figures as Richie Havens, Joni Mitchell, John Prine, Arlo Guthrie, Janis Ian, Judy Collins and Roger McGuinn, as well as the newer generation of singer-songwriters like Peter Case, Syd Straw and country rocker Mary Chapin-Carpenter.

Not even the early Saturday downpour could dampen the spirits of the crowd who danced, twirled and drank to the diverse and often brilliant performances. Saturday's crowd was treated to special appearances by Tom Petty, Odetta and Richard Thompson, who joined McGuinn

during the former Byrd's set, and Bonnie Raitt, who helped out Prine's powerful performance.

On Sunday, Richie Havens gave a stunning performance that kept the crowd cheering for five full minutes after his departure, forcing MC Billy Block to allow Havens to return for an encore medley. Truly one of the more outstanding moments of the two-day event.

In an era of tasteless commercial trends, plaid shirts, skimpy dance music wardrobes and MTV cartoons, the "Troubadours Of Folk Festival" brought home the point that more than anything else, music has the ability to bring people of all ages, races and demographics together. It boils down to one thing...great songs. Here's hoping that Rhino Records helps bring about another festival next summer.



Songwriter Teddy Riley was named ASCAP's R&B Songwriter Of The Year at ASCAP's recent R&B Music Celebration in New York City. EMI Music Publishing was named ASCAP Publisher Of The Year as well. Pictured during the awards presentation are (L-R) Martin Gould, ASCAP President; Gloria Messinger, ASCAP Managing Director; Martin Bandier, EMI Music Publishing Chairman and CEO; Teddy Riley and special guest presenter, songwriter/producer Jimmy Jam.

Tracking The Classics



Bob Seger
"Feel Like A Number"

From the multi-platinum 1978 album *Stranger In Town*

Often called the Father Of Heartland Rock, Bob Seger toiled in obscurity for more than a decade before scoring big with his tenth album, *Night Moves*, in 1976.

Since that time, Seger has become nothing short of a musical icon, a guaranteed platinum act. Currently in the studio working on his seventeenth album, Seger remains an American rock legend.

Songs such as his FM radio classic, "Feel Like A Number," contain some of the most telling lyrical statements ever put to rock music ("I feel like just another spoke in a great big wheel/Like a tiny blade of grass in a great big field...To teachers I'm just another child/To the IRS I'm another file/I'm just another consensus on the street...Gonna cruise out of the city/Head down to the sea/Gonna shout out at the ocean, 'Hey it's me!'").

Seger talks about his trademark rocker and live staple: "I fell into the guitar riff on 'Feel Like A Number' pretty quickly, and it was one of those rare songs where I wrote the music first and then tried to fit lyrics to it.

"I mused over those words for a long time because I've been victimized by computer banks and things like that. I got busted for marijuana in 1970 going into Canada, and although all the charges were dropped, every time I came back into the States, I got stopped and my car got searched because I've got this little dot on that computer at the border. And let me tell you, that computer never forgets [laughs].

Actually the lyrics touch on a lot of factors like the media dehumanizing us and turning everyone into a consensus or a statistic and it's also about big government. I mean you see an awful lot of people who are really bummed out with government because they feel that unless they join a movement or something their voices won't be heard. I think the reason that song still stands up is that 'Feel Like A Number' is basically about the average guy on the street crying out for recognition in a society bent on dehumanizing its citizens."



The Ventura-based alternative band Ariel recently appeared at ASCAP's "Best Kept Secrets" Showcase at the Coconut Teaszer. The band, which features the songwriting talents of vocalist/guitarist Erik LeMaire (pictured above), has been opening for numerous national touring acts like dada, the Smithereens, Mary's Danish and the Divinyls.

New Publishing Signings

MCA Music Publishing/Nashville signed MCA Records' singer-songwriter Mark Collie to a worldwide publishing deal. Collie has had songs covered by Randy Travis, Marty Stuart, as well as the current single by Deborah Allen. On his own, Collie had two Top Ten hits with "Born To Love You" and "Even The Man In The Moon Is Cryin'."

BMG Music Publishing announced the signing of songwriter/producer Clark Stiles. Most recently Stiles wrote, produced and mixed the first single, "Fade To Black," by Immortal/Epic recording artist His Boy Elroy. Future projects include co-writing and producing Cy Curnin, lead singer of the Fixx, as well as working with Columbia recording artist NuBreed, whose members

include Lou Rawls, Jr. and Marvin Gaye, Jr.


Zomba Publishing recently signed producers/artists E-A-SKI and CMT (Shon Adams and Mark Ogletton) to a lucrative publishing and exclusive production deal. Producers of such artists as Spice One and most recently the title song for the *Menace To Society* soundtrack, they have also provided production for over a half a dozen Bay Area artists.

Worlds End Publishing has inked a deal with the hardcore/thrash trio 1000 Mona Lisas, who recently finished recording a three-song single with producer Jack Endino (Nirvana, Babes In Toyland, Mudhoney).

Songwriter Activities

Nashville songwriter Chris McCarty, who wrote the Steve Miller Band's classic hit "Swingtown," as well as a couple of songs on the platinum *Fly Like An Eagle* album, has hooked up with Miller again. McCarty has written three tracks for Miller's newest release, *Wide River* (PolyGram Records), including the title track which is the first single.

Industry Grapevine

BMI announced the appointment of Diane J. Almodovar to the post of Director, Latin Music, where she will oversee BMI's relationships with Latin songwriters, composers and publishers. Prior to joining BMI, Almodovar was Publishing Director of Caribbean Wave Music and Crossing Borders Music. 

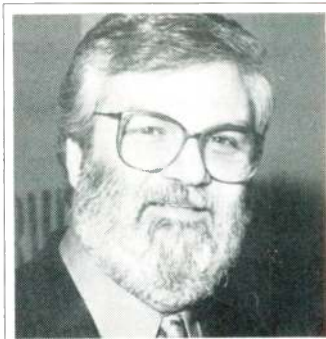


Diane J. Almodovar, Director, Latin Music for BMI.

PUBLISHER PROFILE

Roger Murrah

Murrah Music Corporation
1025 16th Avenue South, Suite 102
P.O. Box 121623
Nashville, TN, 37212
(615) 329-4236



At the end of 1990, BMI award-winning songwriter Roger Murrah made a business decision that would change his life and send his already impressive career to new heights.

The decision came when his six-year songwriting contract with Tom Collins Music was up for re-negotiation. "The last three years of that contract, I was co-publishing my own songs," says the soft-spoken Alabama-born songwriter, who moved to Nashville in 1972. "So when it was time to negotiate my contract, I made Tom [Collins] an offer that he could refuse [laughs]. We had a mutual parting of the ways because I had reached a point in my career where I had to think about going off on my own."

Standing at the crossroads of Nashville, Murrah looked at his options and decided to take the plunge and start his own publishing company in December of 1990. A company, that Murrah says, would go back to the roots of the Nashville scene. "I think Nashville has always seen itself as a 'songtown,' even though it may not have been recognized as such by the other industry centers over the years. Nashville has always had these small companies developing fantastic writers like Kris Kristofferson and Willie Nelson, who had songs crossing over to all kinds of markets."

With that in mind, Murrah Music opened its doors to become a new breed of independent publishing house with an old formula of success. "I started this company with the idea of having a small staff that I could handle without spreading ourselves too thin."

The first taste of success for the new company was immediate when country star Alan Jackson sent "Don't Rock The Jukebox" to the top of the country charts, a song co-written by Murrah, Jackson and Keith Stegall. This co-publishing venture set the successful tone of the company, which has grown by leaps and bounds over the past two-and-a-half years.

The first writer on the staff of Murrah Music was, of course, Murrah himself, who is still one of Nashville's most successful tunesmiths, most recently with Alabama's Number One hit, "I'm In A Hurry (And Don't Know Why)," and Wynonna's new single, "Only Love."


Despite his personal success, Murrah still had to find other writers. His first signing was songwriter Mark Alan Springer, who recently topped the charts with "Two Sparrows In A Hurricane" (recorded by Tanya Tucker).

The rest of Murrah Music's staff writers are Pat Terry (Travis Tritt's hit "Help Me Hold On," and the Number One single by Tanya Tucker, "It's A Little Too Late," as well as the upcoming Tanya Tucker single "I Love You Anyway"), John Sweers (Ronnie Milsap's hit, "Day Dreams About Night Things," and Charley Pride's "Amazing Love") and Pat Anders (Alabama's "High Cotton" and the Oakridge Boys' "Ozark Mountain Jubilee").

Being a songwriter who has worked hard at getting his songs covered throughout his career, Murrah admits that his work ethic helped prepare him for running a publishing company. "I've always been one of those writers who is very involved with 'pitching' his own songs. Pitching is something that I really enjoy, so all those years of doing that with my own songs has certainly helped the company."

With the help of Professional Manager and "song-plugger" Eddie Tidwell, formerly of MCA Music, Murrah Music has already had a phenomenal amount of success. Something that has put Murrah in somewhat of a business quandary. "As we started having successes, I started getting calls from some very established writers who wanted to sign with us, but I have to think about the other writers as well as what this company's philosophy is. Sometimes it gets very difficult because you want to continue to grow as a company but you also want to service your writers. I think we're growing at a pace that we can afford, as well as handle."

As for how he finds the talent he employs at Murrah Music, Roger Murrah simply says that he relies on those he respects. "It's mostly a grapevine situation, recommendations from people I respect, whether it's producers or other writers. I don't encourage people to send us unsolicited tapes in the mail because we don't have time to deal with listening to them. Plus, you can get into legal problems when you open yourself up to that."

When asked about whether his company's focus will expand to other musical genres in the future, Murrah laughed and remarked, "Any serious publisher has his hands full dealing with the Nashville music explosion right now. This is definitely a 'feast-time' for us. I've had hits in the pop market in the past, so I'm not unaware of those other markets and we do occasionally pitch songs to those areas but there's not much motivation to go out of town for activity when we can stay in town getting cuts." 

STARR TIME



Harry Nilsson

Ex-Beatle stickman Ringo Starr and demo doctor Andy Cahan smile for the photographer—in this case, veteran singer-songwriter Harry Nilsson—during recent sessions for a children story project. Starr is narrating and co-producing the sessions with Nilsson (music eccentric Van Dyke Parks is supplying the music). The sessions took place at Andy's Demo Place.

SUNSET SOUND: Fourplay, consisting of Lee Ritenour, Bob James, Harvey Mason and Nathan East, completing tracks for their second self-produced effort for Warner Bros.

Records, with engineer Don Murray and assistant knob-turners Mike Kloster and Mike Piersante supplying the sonic expertise during the sessions...Eclectic producer T Bone

IN THE STUDIO



Veteran six-string hero Duane Eddy, who has a great two-CD retrospective out on Rhino Records, recently guested on the upcoming album from guitar-playing wizard/teacher Arlen Roth, tentatively entitled Arlen Roth And The Roadmasters. Other veterans also guesting during the sessions were guitarists Albert Lee and Brian Setzer.

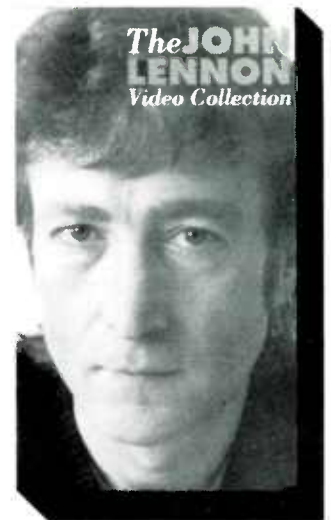
Burnett, in Studio 1 and 3, completing overdubs on the new album by Canadian singer-songwriter Bruce Cockburn for Sony Music, with Joe Schiff manning the console, assisted by Mike Piersante...In Studio 3, Australian artist Peter Blakeley, recording overdubs for his next Warner Bros. release, with Blakeley and engineer David Rivkin co-producing the project, assisted by Tom Nellen and Mike Piersante...Oingo Boingo, in Studio 2, tracking and overdubbing for a new project, with Bill Jackson turning the knobs, assisted by the ever-present Mike Piersante... Producer Richard Dashut, in Studio 2, putting finishing mixing touches on Zoo Entertainment recording artist Matthew Sweet's second Zoo offering, with engineer Tom Nellen manning the console, assisted by Brian Soucy.

ALPHA STUDIOS: This Burbank facility recently played host to MCA recording group Shai and engineer Paul Brown, completing mixing chores on "Baby I'm Yours," assisted by Russel Burt...I D Extreme, remixing and recording several tracks, including the songs "Cry No More" and "Let Me Love You."

SOUND CITY: Chameleon act Kyuss and producer Chris Goss, recording tracks for a new project, with engineer Joe Barresi and assistant Jeff Sheehan manning the boards... Interscope act Possum Dixon, recording their new project for the label with producer Earl Mankey, engineer Phil Kaffel and assistant Jeff Sheehan.

HOLLYWOOD SOUND: Virgin recording act the College Boyz, in Studio A, recording tracks for their second album. Rom Malco, along with the Double Platinum Productions Crew, shepherded the sessions, with the sonic expertise supplied by engineer Martin Schmelzle.

1171 PRODUCTION GROUP: This Production Group has recently added British music video director Steve Payne, known for his work with EMF and PM Dawn, to its roster of talent. Payne has just completed the new Meathook Seed "Famine Sector" video for Earache Records. His current project is "Spinning Wheel" for BMG act Love/Hate, set for a July release. **MC**



Capitol Video/Picture Music International has released a comprehensive John Lennon collection that mixes vintage music videos and live performances from Lennon's post-Beatles solo career with newly minted Yoko Ono-directed videos. The John Lennon Video Collection abounds with rare and interesting footage, including the original video for 1969's "Cold Turkey" (a precursor to the herky-jerky MTV style of editing) and rare footage of the Lennons at home and at play (included in Yoko's newly created and sometimes uneven videos). But it's the vintage live performances that are this video collection's real treats—a film of the actual recording session (held during a Lennon/Ono bed-in in Canada) which produced the "Give Peace A Chance" single, an in-studio clip of Lennon leading a crack band of session musicians through "Stand By Me" and "Slippin' And Slidin'" from The Old Grey Whistle Test and Lennon's hot, live-vocal-to-backing-track version of "Instant Karma" from the long-running British pop showcase Top Of The Pops (a clip that was inexplicably left off of Imagine, Andrew Solt's film biography of Lennon). Essential viewing.

AMPEX

WHERE THE HITS HAPPEN

Ampex 467 DA's have been designed as the world's first U-matic tape specifically manufactured for digital audio applications. Since their introduction, Ampex 467 DA's have been the overwhelming CD production

master tape of choice for the world. More CD's have been mastered with 467 DA's than all other U-matic brands combined.

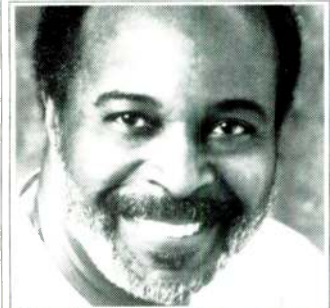
Ampex' continuing commitment to process quality control has ensured that 467 DA's have the lowest error rate of any audio u-matic on the market today. To confirm the quality of the coated

surface, the entire tape surface is laser scanned immediately after the oxide has been coated onto the basifilm. The jumbo roll of tape is precisely slit to its 3/4" width and examined again by computer controlled optics. As a final test for quality assurance, every pancake of tape is tested on a dedicated audio test machine.

CD manufacturing plants demand problem free masters for best performance. Ampex 467 DA's enable mastering houses to deliver state of the art U-matic masters.

Make sure that your next CD master is the best it can be. Use Ampex 467 DA's for the sound performance you deserve.

PRODUCER CROSSTALK



STIX HOOPER

By Sean Doles

Formerly with the Crusaders, Hooper has become a behind-the-scenes production Svengali for such greats as B.B. King and Quincy Jones.

Few in the music world possess the collective performing and recording experience of Nesbert "Stix" Hooper. As drummer/percussionist for legendary jazz outfit the Crusaders, he toured the world, sold millions of albums and received nine Grammy nominations. Since then, he has focused his talents on the studio, where he has worked with a roster of greats, including B.B. King, Quincy Jones and Henry Mancini.

His latest production efforts, veteran chanteuse Ernestine Anderson's just-released *Now & Then* and rookie jazz keyboardist Vernell Brown, Jr.'s new album, bring the old and new together and have given Hooper a clear perspective on the direction of future music.

Having started in the business "B.C." (before console), Hooper has seen the steady encroachment on musicians' artistry, and now, as a producer, tries to find ways to incorporate new technology while still preserving the vision of the artist. But he admits to being a bit old-fashioned when it comes to recording.

"I like the live-in-the-studio approach because, originally, recording was for that purpose: to document performances," states Hooper. "The use of technology should be to enhance that anyway, and I think that technology has been abused, with artists relying on technology as an end in itself.

"There are certain synthesized sounds—the sound of a Fender Rhodes piano or a Yamaha DX-7—in which the timbre of the instrument can enhance creativity," adds

Hooper. "But just because it might be easier to lay down two bars of a drum pattern and loop it, it might make more sense, from a musical point of view, to just physically lay down a drum track."

A true student of music, Hooper entered the production arena by co-producing Crusaders albums, eventually working with former bandmate Joe Sample on the noted keyboardist's first three solo albums.

While some producers' heavy-handed style distinguishes their work, Hooper approaches each new project objectively with an eye toward allowing the individuality of the artist to come through. "My role is more in terms of helping formulate an artist's sound, because the vision of the artist is sometimes so introspective, that they might not see the big picture, and the producer is supposed to keep that focus."

Such sensitivity demands Hooper play varying roles in the recording studio, depending on the experience and caliber of the artists he's working with, which have ranged from the immortal bluesman B.B. King to fledgling jazz keyboardist Vernell Brown, Jr.

"I always have to differentiate which hat I'm going to wear," says Hooper. "I don't want to go in as the arranger or the writer or composer, so I have to agree with the artist on which role I'm going to play. With Ernestine [Anderson], with her being a singer, I had pretty much an open slate. So I wrote a song on the album and played on one of the tracks. With B.B., he'd walk in with just his guitar Lucille and an amp, and basically what I'd do was turn on the tape and make sure I captured it," says Hooper, who produced King's *Midnight Believer* in 1984. "It was like going to school every time you were in the studio. I was amazed just to be in the same room with such a tremendous raw talent. Then with Vernell Brown, Jr., I pretty much had to take charge because of his youth."

Though, in jazz and blues, spontaneity and improvisation form the core creative elements, Hooper says he must curb free-form excesses when in the studio. "Spontaneity has to be limited unless you have an unlimited budget," he says. "Things have to be a little more structured. But that doesn't necessarily limit the artist. What you use to buffer that is getting compatible artists and a producer who have such a chemistry that they can tinker with the structure just enough to get something spontaneous and unexpected on tape."

Since achieving massive stardom with jazz audiences overseas as a Crusader—at one point opening for the Rolling Stones—Hooper has become keenly aware of the global music marketplace and the importance of a world sound. "I was instrumental in bringing certain elements of other countries' music to this country," he explains, noting that his first solo release, *The World Within*, in 1979, tried to evoke a multi-cultural feel. "The world really has become, and it sounds like a cliché, so small, that you just can't make music that they're gonna play on Melrose avenue and think you're in." **MC**

NEW TOYS—BARRY RUDOLPH



New BBE Sonic Maximizers

BBE Sound has improved their Sonic Maximizers with better noise specs and increased process sensitivity. The BBE Sonic Maximizers have become an industry mainstay by providing sonic enhancement to any audio signal that is not possible in any other way. The Model 862 is designed for +4dbm operation and features both XLR and 1/4" input and output connectors. The Model 462 is designed for -10db levels and has both RCA and 1/4" jacks. The 862 replaces the Model 822 and has a signal-to-noise

ratio of 95dBu while the Model 462, which replaces the Model 422, has a figure of 92 dBu.

Also new is the five-segment LED output indicators and the higher quality rotary control pots. These improvements along with a stronger chassis add no more cost to the units...they are priced the same as the previous models. For more information, contact BBE Sound Inc., 5500 Bolsa Avenue, Suite 245 Huntington Beach, CA 92649. Phones: (714) 897-6766 or FAX (714) 895-6728.

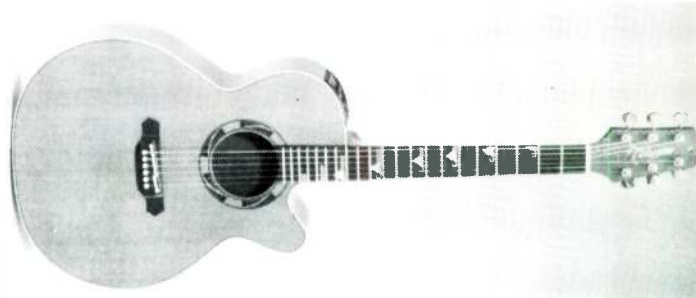


Celestion's Alnico Blue Loudspeaker

The G12 has been the choice of many early, legendary rock guitar heroes. Using original materials and techniques, Celestion has recreated the G12 with a strict commitment to the original character. This is evidenced by the fact that a sophisticated laser interferometer was used to study and then replicate the exact moving images of sound waves as they

emanate from the speaker cone. So the Blue has the same frequency of vibrations and rate of decay as the original G12.

If all of this is interesting to you, contact Celestion about the Alnico Blue speaker at 89 Doug Brown Way, Holliston, MA 01746. Phone them at (508) 429-6706 or FAX them at (508) 429-2426.



Takamine's Santa Fe

The Takamine Santa Fe model is inspired by the designs of the Southwest American Indians and sells for \$1,500 retail. The guitar has turquoise inlays and a black crow rosette. Sold only in limited quantities, the Santa Fe has the Takamine

pickup and pre-amp system. I guess you will have to play and see this instrument to fully appreciate it. Contact Kaman Music Corp. at P.O. Box 507, Bloomfield, CT 06002 or call (203) 243-7941 or FAX (203) 243-7102. **MC**



To commemorate the 50th Anniversary of the debut of music by **Richard Rodgers** and **Oscar Hammerstein II** on Broadway, **MCA Records** has released a weighty new four-CD or cassette set. *The Rodgers & Hammerstein 50th Anniversary Collection* includes the original cast recordings of *Oklahoma!* (1943, starring Joan Roberts, Alfred Drake and Celeste Holm), *Carousel* (1945, with Jan Clayton and John Raitt) and *The King And I* (1951, featuring Yul Brynner). The package also includes the Rodgers & Hammerstein collection, a new compilation of eighteen cover versions performed by the likes of **Bing Crosby**, **Judy Garland** and **Rosemary Clooney**. If that weren't enough, there are five booklets, one for each compact disc and a 24-page bonus, *The Rodgers & Hammerstein Story*, which is available only in the boxed set. Worth having for the history as much as for the music.

MTV and **Tommy Boy Music** have teamed up for *Party To Go Volumes 3 & 4*, two new discs fea-

turing hot hip-hop/dance music with exclusive mixes not available elsewhere. Proceeds from both albums will go to the **AMC Cancer Research Center**. *MTV Party To Go Volumes 1 & 2* have so far raised well over a million and a half dollars for the center. Volume 3 gathers tracks by **Madonna**, **Boyz II Men** and **Right Said Fred** among others while Volume 4 includes **Naughty By Nature**, **Kris Kross** and the **Red Hot Chili Peppers**.

Appearing as themselves, local band the **Knock-Out Drops** are featured alongside supermodel **Elle MacPherson** in a recent **FritoLay** commercial. The spot, directed by **Tony Scott** (brother of Ridley) for **RSA U.S.A. Inc.**, should be airing nationally about now. If you'd rather see them live, the band is playing around Los Angeles right now. They can be contacted through the **MJM Group** at (213) 874-3649.

Madonna and **ABC-TV** have announced that they will jointly develop and produce television specials, movies and at least one four-hour miniseries: *Madonna: The Early*

Years. According to **Madonna**, for her first deal with a major television network, she "wanted to join forces with an established network with a high caliber reputation that was also willing to take chances."

Just before his recent **Greek Theatre** concert, **Private** recording artist **Yanni** met **Richard Gere** as **Linda Evans** looked on. **Yanni**, representing **KTWV-FM** (*The Wave*), handed **Gere**, a member of the **American Foundation for AIDS Research's** (**AmFAR**) national council, a check in the amount of \$200,000. This represented proceeds from the successful

Wave Aid 6 compact disc and cassette release which features artists such as **Sting** and the **Rippingtons**. Though **Yanni** does not appear on the release this year, he has previously contributed to the series, which to date has raised more than \$1,000,000 for the fight against AIDS.

Do pick up a copy of the **Capitol** soundtrack for **Oliver Stone's** *Wild Palms*. This is a fine memento of the **ABC** television event which (you'll recall) featured **James Belushi** and **Angie Dickinson** in the cast. It's also the only place we know of where you can get a CD copy of **Mason Williams'** single, "Classical Gas." Also on hand are tracks by the **Zombies** ("She's Not There") and **Frankie Valli** ("Can't Take My Eyes Off You"). Most of the compact disc is filled with a very fine score by **Ryuichi Sakamoto**.

Janet Jackson is trying to shed her good-girl image. In **John**



Yanni

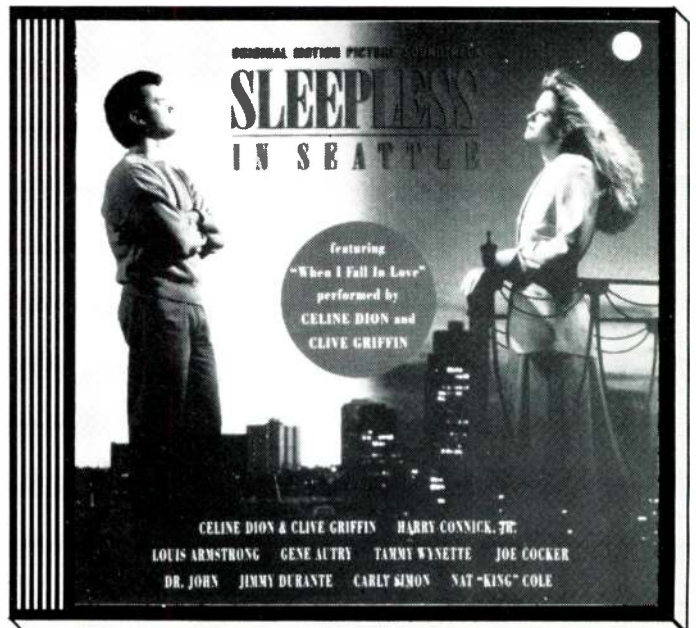
Singleton's *Poetic Justice*, the follow-up to his *Boyz N The Hood*, she plays a young inner-city woman fighting for happiness after seeing her boyfriend killed. "I wanted something that mattered to me," **Jackson** said. "When I saw *Boyz N The Hood*, I said, 'That's it. I want to do something like that...something that is real.'"

Michael Jackson has won approval from **Santa Barbara County** officials to build a breeding ground for rare animals at his **Neverland Ranch**. Plans call for a twenty-acre spread where giraffes would live near a fenced ape compound and elephants would be housed in an area closed off by moats. The **Neverland Valley Breeding Facility**, set to begin construction later this year, will also include a snake house and aviary.

57 Entertainment Inc. has filed suit against **Michael Jackson** say-



The Knock-Out Drops





John Densmore

King Cole complimented by more current artists such as **Carly Simon**, **Joe Cocker** and **Harry Connick, Jr.** The obvious single is "When I Fall In Love," sung by duet queen **Celine Dion** and **Clive Griffin**.

John Densmore has been taking his multi-media presentation *Riders On The Storm* to college campuses around the country for some time. Now, the former **Doors** drummer is taking this eclectic mix of words, drums and videos to more mainstream stages. Last stop for this touring dramatic reading was the **Met Theatre** in Los Angeles. We are

ing the singer reneged on a promise to let rappers perform **Beatles** songs. The company, asking \$50 million in New York court, contends that **Jackson's ATV Music** agreed to allow some Beatles songs to be used on albums, television programs and merchandising projects as part of their **Beatle Rap Project**. Jackson bought the Beatles catalog four years ago for \$60 million.

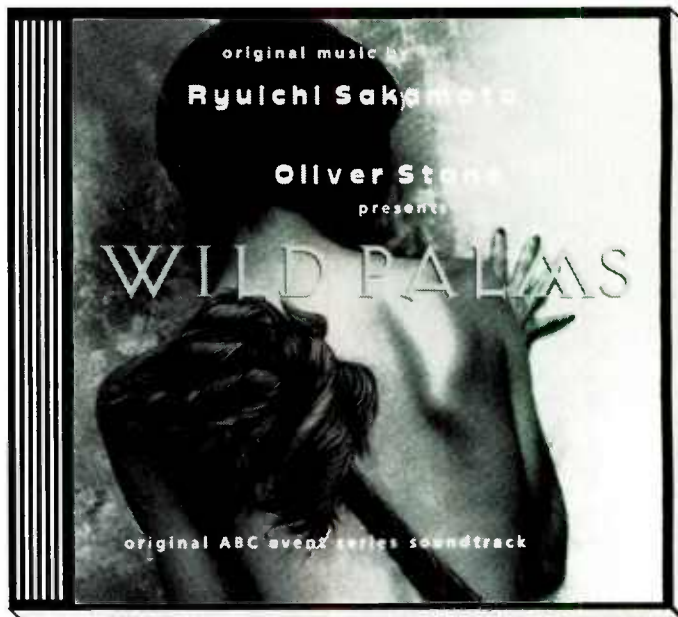
Epic Soundtrax has the soundtrack to the **Tom Hanks/Meg Ryan** vehicle *Sleepless In Seattle*, a love story where the lovers don't meet until the end of the movie. According to soundtrack executive producer **Nora Ephron**, the obligation of the music was to "unite the two strangers by making clear that they had a common vocabulary; that they shared a love of old, sweet songs." To that end, Ephron packed the movie with timeless tracks by **Jimmy Durante**, **Louis Armstrong** and **Nat**

told that many more such sojourns are planned.

When **Andrew Lloyd Webber's** musical version of *Sunset Boulevard* pulls into the **Shubert Theater** December 2, look for **Glenn Close** in the lead as silent film star **Norma Desmond**. **Patti LuPone**, who played the title role in Webber's *Evita*, will take that role in both the New York and London versions of *Sunset Boulevard*.

Tune in *Countdown America* on July 31. That's when host **Dick Clark** will spotlight the music of **Paul McCartney**, including the title cut to the cute Beatle's new **Capitol** recording *Off The Ground*. *Countdown America* airs over **Magic 94.3 FM** Saturdays at 6 a.m. and repeats the following day at 9 a.m.

Kenny Rogers, set to appear in six movies-of-the-week upcoming on **NBC**, says he's grateful for the turn his career has taken into acting.




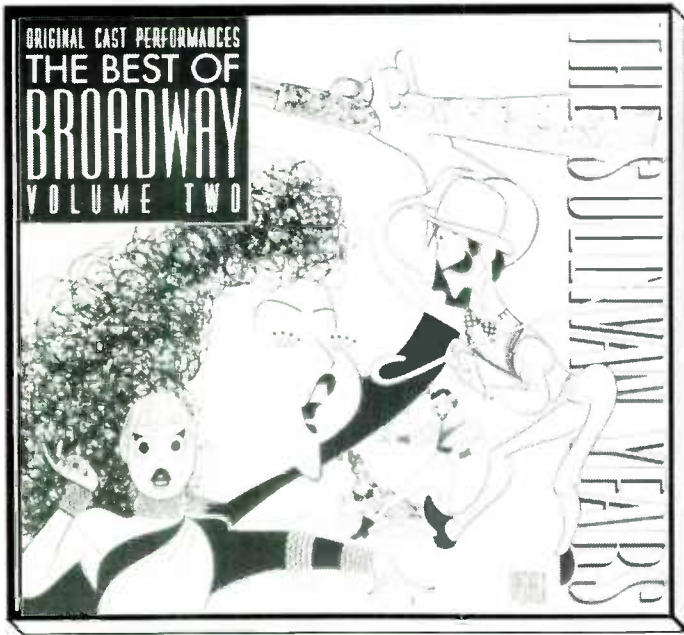
"Music is great fun for me, but it's not the end of the world," he said. "Here's something else you can focus on, and this is very positive."

Disney chairman and CEO **Michael Eisner** joined **Mickey Mouse** onstage at New York's **Metropolitan Opera House** earlier this month where he guest narrated the opening night of the musical *Disney's Symphonic Fantasy*. The production features Disney characters and music from Disney films including *Fantasia*, *Snow White* and *Beauty And The Beast*.

TVT Records has released *The Sullivan Years: The Best of Broadway Volume Two*. This two-CD or cassette set with accompanying 44-page booklet continues what is becoming a TVT tradition of releasing legendary live original cast performances taken from the long-running *Ed Sullivan Show*. Included are classics from *The Sound Of Music*, *South Pacific* and *Fiddler On The Roof*, though the real treasures are the cuts previously unreleased or long out of print. In the former category, one finds **Alfred Drake** sing-

ing "Stranger In Paradise," a performance not included on the original *Kismet* cast album. The latter grouping finds **Lucille Ball** and **Paula Stewart** doing the duet "Hey, Look Me Over!" from *Wildcat*. The booklet is filled with annotations from Broadway authorities **Ken Mendelbaum** and **Anthony Weller** and, as before, over 30 drawings by legendary cartoonist **Al Hirschfeld**. A must have for Broadway completists and the average fan alike.

Actor/director **Mario Van Peebles** dropped by the **Nashville Network's Dancin' At The Hot Spots** recently. He discussed his role as **Jessie Lee**, the gunslinging posse leader in **Posse**, at **Cutter's Live**, a nightclub in Arlington, Texas. The 60-minute program, co-hosted by singer/actress **Rebecca Holden** and radio/television personality **James Hill**, showcases dance clubs across the United States spotlighting regional dance variations and local color. The **Cutter's Live** show, which airs Saturday, July 24 at 7 p.m. PST, showcases a local dance specialty called the "Ft. Worth Shuffle." 



James Hill, Mario Van Peebles and Rebecca Holden on TNN

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler, Keith Bearen and John Lappen.

A POOR SUBSTITUTE: Colorful KROQ on-air personality Poorman has announced the first annual "Poor Fest," to be held on August 4 at the Whisky. Billed as an alternative to that overhyped *other* music festival which comes to the Southland in early August, this Poorman's Lollapalozza will include performances by Gilt Lily, Virtual Image, the Shout, Stikkitty and the Skeltons. Tickets for the show, which will feature several surprise celebrity guests (who will help introduce the acts) and what the Poorman promises will be a "ton of free stuff," are priced at \$12.00. Tickets are available through Ticketmaster.

TURN ON YOUR LOVELINE: Speaking of KROQ's resident madman, the omnipresent Poorman, Chameleon recording group Dramarama, currently on the promotion trail hawking their latest wares, Hi-Fi Sci-Fi, and its excellent first single, "Work For Food," dished advice to Los Angeles' lovelorn with host Poorman during a recent "Loveline" appearance. Shown mugging for the cameras during their guest host stint on the long-running radio show are (pictured right, L-R): Dramarama members John Easdale and Chris Carter, "Loveline" host Poorman and band members Peter Wood and Mark Englert.



OBSTACLE COURSE: Rick Dees' morning sidekick, Ellen K., recently made good on her promise to run an obstacle course in full L.A.P.D. SWAT team gear if the women lost KIIS' trivia contest, "Battle Of The Sexes" (Rick Dees had to walk a mile in high-heeled shoes and black fishnet hose when the men lost). Ellen K. is pictured at the Los Angeles Police Academy where she donned a KIIS-embazoned bulletproof vest while being put through the paces by our strapping men in blue.



STRAIGHT UP: Badfinger's *Straight Up*, an album that many believe to be the band's best, has just been released by Capitol Records as part of their ongoing Apple Records (the label started by the Beatles) reissue series. Originally released in 1971 as the band's follow-up to their excellent *No Dice LP*, an album that contained the Top Ten hit, "No Matter What," *Straight Up* was a piecemeal affair that belied its laborious birth, containing several remixed tracks from an early version of the album that Apple rejected (this reissue contains four tracks from that unreleased album; Capitol's *No Dice* reissue includes three more), as well as four songs produced by George Harrison, including the Top Five single "Day After Day," and several tracks produced by a young Todd Rundgren (fresh from his work on the Band's *Stage Fright*), including the great "Baby Blue" (the reissue contains both the album version and the single mix with echoed snare drum). This is Badfinger, a band who experienced more than its fair share of ups (four Top Fifteen singles) and downs (two band member suicides), at its best. Highly recommended.



AMERICAN ROCK SHOWCASE: More than 200 rock & roll fans, including many industry representatives, piled into the Palomino last month for the second installment of the "American Rock Connection" showcase, co-sponsored by Music Connection, Third Encore, Mesa/Boogie, DW Drums and L.A. Vision Entertainment. The diverse show featured country rocker Annie Harvey; Jim Lacey-Baker and partner Danni Francis; Shannon



Moore (pictured above, left), who led her band, Bed, through an eclectic electric set; the soulful rock of piano wizard Bob Malone (pictured above, right); the Southern boogie rock of Dark Horse;

the Mid-Western-styled rock of Steven Bellamy; and the beautiful four-part harmonies of Venice, who delivered a moving, impromptu rendition of the National Anthem. —SW

Photos: Tomi C. Holliday

SATRIANI'S 'TIME MACHINE':

Relativity Records has earmarked an October release for an interesting Joe Satriani retrospective appropriately dubbed *Time Machine*. Featuring 28 songs and over 140 minutes of music, this two-CD set is a cornucopia of previously unreleased music, including an outtake from *Surfing With The Alien* and four orphaned tracks from Satriani's out-of-print 1983 EP, live tracks culled from Satriani's *Surfing With The Alien* and *The Extremist* tours and three new songs recorded especially for the album with Satriani's first band, drummer Jonathan Mover and bassist Stuart Hamm.



Chris Russell



BATTEN UP: Female frethead Jennifer Batten, who has toured with such luminaries as Michael Jackson, is pictured during her recent guitar clinic, held at longtime Southland music instrument retailer Guitar Center. These free clinics, which afford several hundred fans an opportunity to meet an artist and watch them perform in a casual setting, have featured other famous pickers, including Jeff Healey, Laurence Juber (*Wings*) and Elliot Easton (*the Cars*).

BUSY MAN: Don Was, one of the hottest producers in the business, took time out of his busy schedule recently (between sessions with the B-52's for the upcoming *Flinstones* movie soundtrack) to perform several tunes with local singer-songwriter Janeen Rae Heller during her recent performance at Genghis Cohen's Cantina. While Don Was plucked gamely along on his upright bass, Heller, a talented singer whose unique voice mixes shades of Jennifer Warnes, Sandy Denny and Natalie Merchant, but with more of an aggressive edge, delivered a set of bluesy, sophisticated folk originals, including "It All Reminds Me Of You" and her catchy tale of passion-over-reason "Why Do We Attract?" Heller, who is also an accomplished sawyer (she played saw on the hit TV series *Home Improvement*), performed three tunes on the saw with Was, including a beautiful opening rendition of "Over The Rainbow."



Russ Einhorn

EXPOSING HIMSELF: Ex-Mötley Crüe frontman Vince Neil, currently promoting his first solo release, *Exposed*, made a strong case for his future during his recent tune-up performance at the Roxy in West Hollywood. Billed as *Five Guys From Van Nuys*, sonic highlights included the raging opener "Look In Her Eyes," "The Edge" (a former Billy Idol fretman Steve Stevens tour de force) and two Crüe chestnuts, "Girls, Girls, Girls" and the penultimate party song "Dr. Feelgood." If this night is any indication, the Vince Neil Band will be giving Eddie and the boys a run for their money when they open for Van Halen during their summer tour together. —JL



Steven P. Whittsett

BEING FOR THE BENEFIT OF...: A fund-raising VIP party benefiting the UCLA Environmental Science and Engineering (ESE) Program was held following new age superstar Yanni's recent performance at the Greek. Yanni joined the party following his sold-out concert, which featured a 100-piece symphony orchestra. Pictured at the party are (L-R) Yanni, Ken Margolis of fund-raising consultants Ken Margolis & Associates and Dr. Arthur Winer, Director of UCLA's ESE Program, which addresses ecological concerns.



Meredith Day

FOUR ON THE TOWN: Shown taking a break from their writing chores for a night on the town are fledgling recording artist Trae and super crooner Brian Evans. Trae is not only helping Evans craft material for his upcoming Arista album, but is also working on material for a top secret female artist on SBK. Pictured with Trae (right) and Brian Evans (second from left) are Alvaro Costa of Westwood One and Oingo Boingo leader Danny Elfman's aunt, Nina Elfman. —KB



POWER BREAKFAST: Clarence Avant, who is slated to be this year's Neil Bogart Memorial Fund honoree at a New Orleans-styled fund-raising gala in November, is pictured during a recent kick-off breakfast for the event. Held at the home of Fred and Rikki Rosen, Avant, who is the president of Tabu Records, Avant Garde Music Publishing and Interior Music, is pictured with CAA's Tom Ross (left) and Ticketmaster's Fred Rosen (middle).

MUSIC CONNECTION Tidbits from our tattered past

1980—TOMMY, CAN YOU SEE ME?: The film version of *Tommy* will be popping up on your TV screen before too long. ABC has acquired the 1975 film based on the Who's rock opera for late night showing. *Tommy* was just one film in a giant sale held this month by Columbia Pictures. At the same time they bought *Tommy*, ABC paid a reported \$60 million for *Kramer Vs. Kramer*, *Chapter Two*, *California Suite*, *And Justice For All* and *Midnight Express*.

1987—CHAINSAW LOVE: Multimedia maniac Ted Nugent, who made a guest appearance on *Miami Vice* not too long ago, will be appearing in the full-length film *State Park*. Shot on location in Canada, the movie deals with teenagers romping through the great outdoors. The Nuge will get to sing his own "Love Is Like A Chainsaw."

1989—IS IT REAL OR A PUBLICITY STUNT?: During a recent video shoot, L.A. Guns guitarist Tracii Guns ran afoul of the law. According to a publicity blurb, Tracii struck up an innocent conversation with two of L.A.'s finest, who were on hand to control the crowds, and jokingly asked them to fix a few tickets. The cops responded by running a check on Guns, who had a dozen outstanding warrants. Tracii was handcuffed, fingerprinted and jailed until his tour manager could come up with the bail money.

PETE TOWNSHEND



By
Michael
Kramer

Pete Townshend is never mentioned in an article without the writer immediately stating his age (48—if you must know). We're supposed to be astonished that someone "that old" can still go to the bathroom by himself, let alone produce music that is not only terrific, but vital and relevant. Despite a string of solo albums that rival or even surpass his Who material, both musically and lyrically, Townshend's music is judged by a higher standard than most of his contemporaries. For some reason, so much more is expected of him (perhaps because he seems to expect so much more of himself). Well, with the release of his latest (and most ambitious) solo album *PsychoDerelict*, the former Who guitarist proves once again that he is as creative and "important" as anyone putting out music today.

After the Who officially disbanded in 1982, Townshend's output of new material slowed to a trickle. Not counting the

releases of two collections of demo tapes (*Scoop* and *Another Scoop*) and a live LP (*Pete Townshend's Deep End*), there was only 1985's *White City* between '82 and '89.

Perhaps as a result of his self-destructive lifestyle on the road with the Who, bouts with drug abuse and alcoholism, or possibly just the pressure of aging in the shadow of the "hope I die before I get old" legacy, Townshend seemed to think of himself as a lot older than he really was. Beginning perhaps with "The Punk Meets The Godfather" back in '73 at the peak of the Who's creativity, Townshend started thinking of himself as the aging rock star. Five years later he would confess, "I believe I've burned myself out, lived out my future in a sense.... I suppose I've been beaten down by life."

Ironically, it was the Who's induction into the Rock & Roll Hall of Fame in 1989, honoring them for their past work, that seemed to have sparked Townshend into feeling enthused about playing

a more participatory role in rock again. After thinking of himself as being too old to keep doing what he was doing without looking silly, Townshend was inspired by the grace with which other rock stars his age and older performed at the induction ceremony.

Since then, he reunited with former bandmates Roger Daltrey and John

ing and able to take chances, and as a result, progresses with each new album. "I'll try to make great records any way I can do it," he said recently. "The rules seem to change for me. I'm not gonna make records by other people's rules, and I'm certainly not going to be tied down to rock fundamentalism just because I fucking wrote the story."

A major contributing factor to

taken, but never did.

Townshend, as a solo artist, now takes these steps. When you push "play" for the first time with a new Townshend release, you never know what you're going to get, but it's almost always thrilling. That excitement just isn't prevalent in many artists' output these days, veterans or newcomers.

"I'm not gonna make records by other people's rules, and I'm certainly not going to be tied down to rock fundamentalism."

Entwistle for a 25th Anniversary Of The Who Tour, released the musical *The Iron Man*, is currently staging *Tommy* on Broadway, just released *PsychoDerelict*, is embarking on a mini-tour (his first as a solo artist) in support of the new album and is in preparation to stage *The Iron Man* in London. Not bad for such an old guy. In addition, MCA Records recently re-released *Tommy*, originally a double album, on a single, digitally remastered CD, and a cast album from the show has been released by RCA Victor.

So what makes an album like *PsychoDerelict* as relevant and exciting as any album released in the last several years? Or perhaps more telling, what makes Townshend himself more relevant than so many of his contemporaries? It comes down to his ability and desire to take risks. A common pattern in all of Townshend's solo albums has been his refusal to settle for rehashed proven successes. He is constantly challenging himself, the confines of rock & roll and his audience's open-mindedness. Townshend addresses this in a recent interview: "You have to be fairly courageous to deal with a new idea or something that might actually be out of your scope. If you don't artistically try to struggle with new ideas and meet new people, I don't think there's any point in living."

Townshend, as a solo act, has been will-



Townshend's freedom as an artist is the fact that he's a solo act, and therefore, in complete control. With the Who, there were too many preconceived notions of what a Who song should sound like. Songs like "Now and Then" from *PsychoDerelict* and "Prelude" from *Chinese Eyes* would have been considered too "light" musically to be Who songs. The problem with the Who artistically was that Townshend felt stymied by what he saw as specific confines to the framework of a Who song. He felt he couldn't take the Who in drastically changing musical directions. The step U2 took from *Rattle & Hum* to *Achtung Baby* is the same step the Who should have

PsychoDerelict expands on the concept-album format Townshend helped pioneer over 20 years ago. Unlike his previous attempts at rock storytelling, this time out he has actors reciting their lines between and during the songs in a radio play-style format. The semi-autobiographical album revolves around an aging rocker named Ray Highsmith (known as Ray High to his fans), his manager and a seductive rock radio personality. As optimistic as ever, Townshend says of *PsychoDerelict*, "There's a hero and a villain. The hero is the young kid with the dream, and the villain is the establishment that's stolen that dream, delimited it, made it small, made it commercial and made it finite and therefore, kind of killed it."

Like Roger Waters' *Radio K.A.O.S.*, however, *PsychoDerelict* does suffer at times from the concept getting in the way of the music, particularly when a song is interrupted by spoken dialogue. This often brings the rhythm of the album to a halt. However, the songs themselves and Townshend's vocals are impeccable. He sounds refreshed and revitalized, more energized than he has in years.

Much of this can be attributed to what seems like a building confidence in his own vocal abilities over the years. He seems much more comfortable taking on differ-

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No musician survives just by making music. These days, an artist has to know two different structures: song and corporate. Music and the marketplace intersect in more ways than rock's forefathers would ever have imagined. The modern musician's pocket reference needs chapters on working with films, television, commercials, video games, cartoons and trading cards. It's a complicated world.

No one understands that better than Charlie Lico. The industry veteran was brought in by Liberty Records President Jimmy Bowen to head the resurgent company's Artist and Business Development division. The stated purpose of this department is to expand the label's cross-marketing and merchandising efforts. "If you look at the record companies and how they position themselves," says Lico, "they're becoming more astute that it can't be just radio anymore that breaks the artist. You have to look at other avenues. That's where you tie in and diversify into areas people wouldn't even think about."

One of those avenues was the recent Garth Brooks/Liberty Records/Pioneer Electronics/National Football League promotion, which, at various times, also roped in entities like Sears, Tower Records, Sam Goody's, K-mart, Walmart and record company affiliates from Japan, England and Canada. The final consummation of this complicated marketing marriage was Brooks' appearance at the NFL Experience for Super Bowl Saturday Night on national television and his singing the National Anthem at Super Bowl XXVII.

"It can't be just radio that breaks the artist. You have to look at other avenues."

—Charlie Lico



By Tom Kidd

The Super Bowl was only the beginning, according to Lico. The corporate philosophy is to diversify Liberty into a full-fledged entertainment entity. What Bowen wants, Lico says, is to diversify the music coming out of what was once considered Capitol Record's country arm. The diversity of music should logically lead to a diversification of the marketplace. By diversification, Lico means events such as the Brooks/Super Bowl promotion, merchandising and alternative retail. By alternative retail he means seeking out points of distribution—direct market, infomercials—other than the customary music marketplace.

Collectibles are one alternative promotional source that Lico wants to exploit. "Some people hesitate on trading card companies," he notes. "Collectibles is an area that the music industry really doesn't do much with. And it's an area that's really big business." So far, Liberty has only had one marketing tie-in with Suzy Boggus and Sterling Cards. That one experience, though, has Lico hooked. "Trading cards help us get our artist on the street, and they also help us when our artist is on the road in different cities," he says. "They have other retail outlets...it's just another audience that might not walk into the music store."

Lico and Liberty are only too happy to bring their roster—which includes Charlie Daniels, Tanya Tucker and G. E. Smith—to those who might not seek them out. It's a challenge, says Lico. For these alternative retail marriages to work, it's important that each corporate partner contribute to the synergy. That isn't always easy, Lico admits. "The understanding is that usually people take advantage of the situation," he says. "So it's been our philosophy to come into [each situation] in a way that builds an understanding that there are strengths on both sides. We're going to utilize those strengths, and we're going to try not to fight for things that don't make sense."

The trick, says Lico, is to make each arrangement as painless and as mutually beneficial as possible. Each corporate coupling requires that the expectations of each are outlined at the start. This is the best way to create a good relationship, Lico says.

A good example of Lico's philosophy was the Super Bowl promotion. The extravaganza began with a phone call between Lico and Don Garber at the NFL's product division. The original idea to couple the football game with music, entertainment and half time soon snowballed. Despite the fact that the NFL had never before been involved with such a pro-

motion, they agreed to the plan immediately. Pioneer Electronics was approached. That company contributed \$200,000-300,000 worth of large screen theater systems, laser disc and CD players. Pioneer provided the hardware, in other words, and Liberty gave the software. All three companies were to benefit from cross-marketing in each other's retail markets.

"We're building a merchandising marketing team that will do a lot of this," says Lico. "It will do a lot of tie-in cross-promotions with corporate America. We're going out there to touch corporate America and say, 'We at Liberty Records understand the need for corporate America. We have strengths and you have strengths. Let's get together and see what we can do.'"

Of the upcoming cross-promotions he can mention, Lico points proudly to an upcoming connection with Purina Dog Chow. In this case, Purina approached Liberty. They felt country music was perfect for their image. Liberty agreed on two grounds: Purina is much stronger in California than Liberty's country artists are, and that the promotion sounded like a lot of fun.

If Lico ever fails in his mission as a corporate matchmaker, Liberty has several solo programs in production. The company has recently expanded into the gospel market through the acquisition of Sparrow Records. They are also growing into the children's market. The company is currently developing the organization and looking for the rights to different characters and entities and searching for ways to place their current roster in the children's world. This includes video, audio and printed materials, Lico says, along with interactive and laser-active technologies.

As complicated as it seems, Lico points out that underneath the various cross-promotions, the Liberty logo will function as a strong backbone. The Liberty philosophy is wide enough, says Lico, to support a great range of music and attendant activities. "Jimmy Bowen's philosophy is that all music should come out of Liberty," he says. "That's why he wanted to use the Liberty logo. Liberty means everything. It's all kinds of music." MC



Charlie Lico
Vice President, Special Projects

◀ 21 Pete Townshend

ent styles of songs than he has in the past. This is particularly evident on such non-rock songs as "Now and Then" from *PsychoDerelect* and "Was There Life" and "A Fool Says..." from *The Iron Man*.

With the overwhelming success of *Tommy* in La Jolla and now on Broadway, Townshend has his eyes set on more theatrical projects. "I can actually see a clear job for me ahead now," he says. "I'm very interested in doing more for theater." His next theatrical project is the staging later this year in London of his 1989 musical, *The Iron Man*, which is based on the story by Ted Hughes.

Although he's done several concept albums, and *Tommy*, *Quadrophenia* and *White City* have all been made into films, it has taken Townshend almost 30 years in rock & roll to bring one of his works to the stage. "I think what I was waiting for was for the theater-going audience to be as generous in spirit as the audiences of the Sixties were," he says. "That's where

Tommy was born and where it grew. It grew with generous, forgiving and contributing audiences."

After years of suffering from the aging rock star syndrome, Townshend finally seems comfortable, or at least resigned, to the fact that he can get old and still be a vital

but that's what I wanted. I still want an ending for *Quadrophenia*. I want an ending for all of my work that I've been involved in." Yet, as much as he progresses, he wants his audience to move with him. "What I really want is, I want people who like what I do now, like the albums I've

"We're past the point of worrying about how and whether and what the consequences are of aging as part of the rock & roll process."

force creatively. "What has come out of my experiences with *Tommy*, the thing that I feel very much now," he says, "is that we're past the point of worrying about how and whether and what the consequences are of aging as part of the rock & roll process."

It's Townshend's inability to be satisfied with his work that keeps him pushing his music to new boundaries. It's what ultimately brought *Tommy* to the stage. "I think what I really wanted was an ending," he said recently. "I know that sounds trite,

done in the past and loved the Who, to actually feel that they are the continuum."

Regarding the ending of *PsychoDerelect*, which closes with an epilog of reprises of two previous songs on the album and the original demo introduction to the Who's "Baba O'Riley," Townshend, in a rare moment of optimism, says, "The reason that it was an epilog is that this is a story with a continuation, and that continuation would be, to some extent, hopeful." He might as well be talking about his career. **MC**

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DO'S & DON'TS

Compiled by Jonathan Widran

Like any other fragile musical instrument, the voice of a singer must be treated with great care, respect and highly regimented training to attain optimum performance—whether it's filling a 10,000 seat arena or a living room full of friends. For our annual Vocal Instructors issue, MC polled the city's most renowned voice teachers for tips on the most effective methods of achieving success, along with advice on what not to do—the DO'S and DON'TS for aspiring singers. Our thanks to all those who participated in our very informative survey.



SUSAN RUMOR

—DO—

...always warm your voice up thoroughly before a show—you want the first song of a set to sound as good as the last one.

...insist on a good monitor system for your rehearsal. If you can't hear yourself, you can injure your voice. ...get help from an experienced vocal coach who can help you achieve your goals and keep your voice healthy.

—DON'T—

...sing with tension in your throat. ...wear your voice out before an audition and a show by overpracticing. Do your heaviest rehearsal two days before.

...eat spicy foods before singing—they swell the vocal tissue, and avoid tea, it dries your throat.



MARY GROVER

—DO—

...see a licensed professional voice therapist when feeling vocal strain, hoarseness, tension or vocal fatigue.

...vocalize daily with an easy warm-up, vigorous work-out and an easy warm-down (to allow removal of lactic acid buildup), just like an athlete. The small muscles in the larynx require a daily vocal workout in order to stay in shape.

...focus your voice and sing as though your voice is coming out of your eyes, like a beam of light which projects to the far corners of any room.

—DON'T—

...keep singing when you feel vocal strain, tension and fatigue. Stop and rest if possible to avoid "burn-out" in the muscles.

...forget to drink fluids to keep body and voice hydrated. "Sing wet."

...overvocalize before a performance. Exercise full range of voice without fatiguing it. Don't over tense the breath support system. Tension in breathing can induce interfering tension in larynx and voice.



BOB GARRET

—DO—

...exercise your voice daily. ...support voice from diaphragm. ...always warm up before singing.

—DON'T—

...eat dairy products. ...tense up in your throat. ...try to push your voice to compete with your band.



NIJOLE SPARKIS

—DO—

...use your passion for easy but solid support.

...turn off your left brain once you start.

...surround yourself with positive but honest people.

—DON'T—

...push air through the cords or push from the throat.

...use the chest voice to take you to the head voice.

...think vocal problems are inevitable even in rock singing.

LISA POPEIL

—DO—

...get your questions answered about your voice; knowledge leads to confidence.

...make sure you use enough air when singing—it brings out the magic.

...keep pleasure linked to the act of singing, especially in the face of career challenges.

—DON'T—

...oversupport—it's even more harmful than undersupport.

...take natural talent for granted—it's not always dependable.

...scream, yell or party hearty before or after a show.

MICHAEL ADAM

—DO—

...get good training. It's a solid base from which you will increase strength and vocal agility. You learn to have power and range without straining or damaging your voice, and this will only add to your creativity and confidence in your own personal style.

...practice regularly. Be committed and consistent, and increased skills will become second nature.

...give it all. Let out all your emotion and passion when you perform. Hold nothing back.

—DON'T—

...try to be like anybody else. Your own uniqueness will carry you farther.

...sing cold. Warm up before shows and rehearsals. It'll save your voice and maybe your career.

...be discouraged. Tenacity and persistence are what it takes to be a great singer and succeed in your career. Keep expanding your limits.



MIKE CAMPBELL

—DO—

...find a good vocal technique teacher who will teach you to protect your instrument without charging \$200 an hour.

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...audition your teacher. You're paying them. If you don't feel they're helping, continue your search.

...learn to communicate your feelings and share them with the audience. Vocal technique protects instrument, but magic is in how you communicate the music and passion to an audience.

—DON'T—

...take your instrument for granted. Treat it with respect and it'll be there for you.

...think you know it all. It's what you learn after you know it all that counts. ...think of yourself only as a singer, but a musician/singer, and learn your craft.



JEFFREY ALLEN

—DO—

...work with a voice teacher who is familiar with many vocal systems and can build a course of study especially suited to your voice and needs.

...find out how to sing correctly. Too many singers operate on "survival technique."

...learn to tow the line between emotion and technique.

—DON'T—

...rush to get into a band or start your career as a solo singer. Much preparatory work needs to be done. ...try for vocal size, rather, seek quality of tone.

...try to imitate other singers' voices until you've discovered your own vocal identity.

KAREN JENNINGS

—DO—

...take voice lessons from a qualified teacher—acquire good vocal technique and breath control so you can maintain a healthy voice and enjoy a long career.

...take care of your body—your body is your instrument. Eat well, stay in shape and get enough sleep.

...become a well-rounded musician. Learn the basics of music, which will enable you to communicate with your band, producers, etc.

—DON'T—

...abuse your voice. Avoid the excessive use of alcohol, cigarettes and drugs. These can directly affect your voice.

...exceed your limits. Know your vocal range and endurance and know what styles suit your voice. A good teacher will safely help you grow beyond your present level.

...hurry—it takes time and hard work to build a successful career.



MARQUITA

—DO—

...always warm up your vocal muscles before performing.

...bite the tip of your tongue if your mouth dries while singing. This will start your saliva flowing.

...check your breathing and support. Open the back of the throat and examine the way you're aiming for the notes if you're having a problem with intonation in a section you are recording.

—DON'T—

...try to impress when performing. Just be yourself and be as good as you are.

...drink iced or cold drinks before performing.

...allow fearful or negative thoughts to hamper your ability to go for a difficult note. Rather than defend yourself against the note, go after it. Always go with confidence.



MARCIE HOWARD

—DO—

...sing wherever and whenever you can.

...practice technique—perform from your soul.

...believe in yourself—seek your dreams.

—DON'T—

...beat yourself up when you make a mistake.

...wear yourself out with lack of sleep, overindulgence or stress.

...listen to negative feedback.



MICHAEL BONDON

—DO—

...exercise every day—diligently and intelligently.

...set a goal.

...have determination to achieve your goal.

—DON'T—

...abuse your voice (be careful of singing to radio).

...be discouraged about not being accepted at an audition.

...accept any advice unless it's beneficial.

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Medical Advice: MAINTAINING A HEALTHY VOICE

By Sue Gold

Agents and managers are important to a singer, but without a voice, a singer has nothing. Proper technique and care of the voice is crucial in allowing a singer to hold onto his most valuable commodity. Recently, *Music Connection* spoke with Dr. David Alessi, an ears, nose and throat specialist, to find out how the voice works and how a person can help preserve it through his entire career.

MC: Can you explain exactly how the voice works?

DA: It's divided into three things: the generator, the vibrator and the resonator. The generator is the lungs and everything beneath the vocal cords. What they do is, when they contract, they create a big power source. The vocal cords are then stretched tight and the power source will increase the pressure beneath the vocal cords until the vocal cords can no longer consume it and will blow air through the vocal cords. When you blow air through, they vibrate. Then once you have a sound made, to make a sound into an actual voice, it will resonate in the tubes above the vocal cords, in the lower part of the throat, the upper part of the throat, the nose and the mouth.

MC: How can singers protect their voices?

DA: The main thing they need to do to avoid vocal abuse is to sing within their limits and try to be careful when they have a cold. Most singers are less likely to hurt themselves because they have had singing lessons and actually have very good singing technique and use good breath support. But when they aren't singing they have a higher chance of straining their voice because after a concert, they'll go to a smoke-filled room, there will be music playing and they'll try and talk over a few drinks or shout over the noise and not really pay attention to their voice and are more likely to hurt themselves there.

MC: What if someone hasn't taken voice lessons and doesn't know the

proper voice techniques?

DA: They push when they shouldn't and that can lead to muscle spasms which can cause problems.

MC: Is there a daily routine a singer should do to keep a voice in shape?

DA: There is some vocal hygiene that can be done. The first thing is, don't sing or use your voice in a very limited fashion when you have a cold. Number two, drink plenty of water—at least eight-ten glasses a day. Number three, check your urine. As long as you're not taking vitamins, your urine should be clear. Four, suck on throat lozenges, and five, avoid mints and menthol because it is very drying. A singer should always be aware of how he's using his voice. Don't yell, scream or shout.

MC: How should someone warm up or prepare for a performance if he is sick and must do the gig?

DA: The main thing is relax and drink lots of water. No alcohol. You should rest your voice up until the performance. Steaming is also very, very important and should be done. But it's much better to cancel an engagement than do an engagement when you're having problems and ultimately give a bad performance. People aren't going to like it if the band doesn't show up, but they're going to like it even less if a person shows up and is horrible.

MC: How does alcohol affect someone's voice?

DA: Alcohol will dry the veins out, and it's very important to keep the veins well-hydrated.

MC: What if a singer takes non-prescription drugs?

DA: It depends on what kind of drugs they are. For example, some drugs can affect the vocal cords and ultimately someone can burn the vocal cords when they've been yelling.

MC: When someone does take drugs and hurts his voice, is the damage irreversible?

DA: Sometimes it is, and sometimes it isn't. Each patient is unique. If they used drugs like cocaine, that can ultimately develop into bleeding and damage of the vocal cords. It depends, they need to be examined.

MC: Does smoking affect the voice?

DA: Cigarettes can strain your vocal cords and can cause irritation of the vocal cords. Not only that, it blocks the lungs, and you need good lungs to use your vocal cords properly.

MC: What happens if someone has a throat infection?

DA: They should be seen by someone who understands the voice. It depends on what kind of infection they have. If it's viral, all I can tell you is they need extreme treatment so it doesn't get to the lungs.

MC: What about when a singer is in the studio recording?

DA: Drink a lot of water, because studios tend to be very dry. If they are sick, then steaming is very good, too.

MC: How do the tonsils fit into all of this?

DA: If someone has deep tonsils, it can cause a problem. Or if someone has tonsils that are always getting infected, the puss from the tonsils can drip back and get on the vocal

cords and cause laryngitis. If someone has small tonsils, that aren't getting infected, it makes no difference whatsoever.

MC: What are the most common causes of problems for singers?

DA: Anxiety and bad throat technique.

MC: What is the most dangerous thing a singer should look out for regarding his voice?

DA: Vocal cord hemorrhage, which is basically bleeding into the vocal cords. Some people just do it because they have little abnormal blood vessels in their voice box, but a common way is if someone has a bad cold, sings and is pushing themselves, especially if they're taking aspirin, because aspirin makes the blood thin. Aspirin is terrible.

MC: What else is bad for singers?

DA: Anything that is very drying. Over the counter antihistamines or decongestants are very drying and very bad. The best things are water and lozenges.

MC: How often should a singer see a doctor?

DA: If you're really serious about your career, you should be seen by a throat specialist every year or so. When a singer comes in, we check the throat, but we also listen to the voice, to make sure there's no sign of strain.

MC: Is there anything else?

DA: The main thing is, singers need to be aware of their voice at all times. The voice is the image of the soul, especially for a singer, and they need to treat it and take care of it. **MC**

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GLORIA RUSCH

—DO—

...practice on a regular basis to keep voice in shape.
 ...warm up before a show.
 ...find another voice teacher if not getting results you want.

—DON'T—

...be a no-show or late for a lesson.
 ...smoke or take drugs.
 ...sing with laryngitis or a sore throat.



JODI SELLARDS

—DO—

...stay true to your style.
 ...always communicate with your audience.
 ...audition your vocal teacher. Don't stay with a teacher if you're not getting results.

—DON'T—

...let your vocal teacher, or anyone for that matter, dictate your style. The vocal teacher's purpose is to teach techniques to enhance your style.
 ...study one register techniques.
 ...give up. Anyone who can speak can be taught to sing.



SUE FINK

—DO—

...learn to support voice with breath and to place tones forward.
 ...study musical and performance delivery skills.
 ...demand monitors and lowered instrument levels at rehearsals.

—DON'T—

...force, strain or tighten to reach notes.
 ...abuse your voice.
 ...tense up—it causes flat tone delivery.

FRANK BASILE

—DO—

...learn where the tone is located and concentrate your energy there.
 ...learn about the physiology of the voice.
 ...learn to relax and get out of the way for your naturally beautiful voice.

—DON'T—

...confuse energy with tension.
 ...confuse physiology with understanding singing.
 ...work so hard at tone production that you forget to sing.

RDGER BURNLEY

—DO—

...get training.
 ...warm up before a performance and practice technique.
 ...drink lots of water before singing.

—DON'T—

...push yourself to sing with a sore throat or chest cold.
 ...over medicate with antihistamine or antibiotics.
 ...push your voice by forcing your chest voice too high, thereby raising your larynx.



JON SINCLAIR

—DO—

...use humidifiers as much as possible, especially at bedtime.
 ...sleep—good sleep and rest is essential.
 ...relax, especially around neck, shoulders, jaw.

—DON'T—

...whisper, cough or clear your throat.
 ...eat spicy or acidic foods.
 ...eat dairy products or abuse alcohol.



MICHAEL IAN ELIAS

—DO—

...have courage and confidence in meeting the challenge of developing a great voice.
 ...strengthen and protect your voice through correct techniques, and apply these to performances.
 ...promote moist environment and drink a lot of water.

—DON'T—

...smoke, drink alcohol or ingest caffeine.
 ...scream, yell or abuse your speaking voice.
 ...sing, rehearse or perform without a good 15-20 minute warm-up session.

DAVID GABRIEL

—DO—

...be physically rested.
 ...drink warm liquids.
 ...give your voice physical support.

—DON'T—

...push your sound out of your body.
 ...drink icy liquids.
 ...drink dairy products.

MC

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Our advisors will prepare you in the best selection of the group you will need if you are to succeed in the Music Business. We will work with you on songs & sound, stage presence, everything you must have for success. Prior to representing MCA, Warner Bros., CBS, I.R.S. and worked in independent promotion, our company president was a musician. We possess knowledge that can help you make wiser decisions concerning your career. Decisions that, once you make them, you will have to live with them for years after. Unlike any of the other members of your business team, we will be a one-time fee. Our knowledge and time is what you will pay for. How you use it will be up to you. Our services can help you at any stage of your career—whether it be expanding beyond your local following or having major label decision makers hear your music once you're ready. We can be of valuable assistance in helping you to the next level of your success. For a small, one-time hourly fee, our advice will *SAVE* you money your entire career. You will then be prepared to deal with everyone else whose services are necessary.

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MUSIC CONNECTION DIRECTORY OF VOCAL INSTRUCTORS

The human voice is a delicate instrument. And, like any other, it needs proper training. But before you rush out to any of our teacher, interview them by phone or in person and see if they're willing to work with you and satisfy your vocal needs. Whether you're just beginning or getting ready to record your album, it always pays to keep your "instrument" in top working order. Special thanks to everyone who participated in this year's directory.

Compiled by Linda "Taylor" Olsen

□ MICHAEL ADAM

Hollywood
(310) 459-5227
Fee: Call for rates.
Clients: Beginners to pros. All styles. List available upon request.
Specialty: Everything regarding vocal training. Technique, performance and song coaching in a challenging, yet comfortable atmosphere.

□ E. ADIAMANI

(213) 466-7881
Fee: \$25 per lesson
Specialty: Speech level singing technique, A Seth Riggs Associate.

□ TRACEY ALEXANDER

4913 Melrose Ave.
Los Angeles, CA
(213) 469-9979
Fee: Call for rates.
Clients: Available upon request.
Specialty: Broadway and Pop, sight reading, all levels, all styles.

□ JO ALICE

7060 Ranchito Ave.
Van Nuys, CA 91405
(818) 997-0449
Fee: \$35 per hour.
Clients: Have sung and worked with Michael Bolton, Steve Winwood, Dave Mason and many more.
Specialty: Expand your vocal range, repertoire, dynamics and breathing technique.

□ JEFFREY ALLEN

14017 Albers St.
Sherman Oaks, CA 91401
(818) 782-4332
Fee: Call for rates.
Clients: Confidential.
Specialty: One lesson equals months at another studio. Proven method offers rapid results for beginners and professionals alike. First lesson discounted.

□ KAT ANOERSON

(310) 472-7747
Fee: \$35 per hour; several package rates.
Clients: Nia Peoples.
Specialty: Beginners to advanced, proven singing technique (Seth Riggs), R&R, power without strain.

□ THOMAS APPEL VOCAL DYNAMICS

Santa Ana
(714) 835-3344
Fee: Call for rates.
Clients: Available upon request.
Specialty: Producing lead vocal lines in the studio. Author of new book, *Con You Sing A High C Without Straining?*

□ CATHRYN BALLINGER

(310) 641-0607
Fee: \$25 per hour
Clients: Industry, award winning students in commercials and recordings, i.e. Mona Lisa Young on European tour.
Specialty: Concert tours. Call and I'll get you started.

□ ELIZABETH BARRON

(818) 508-7350
Fee: \$45 for 45 minutes
Clients: Coached singers from the Broadway shows *Will Roger's Follies*, *Les Miz* and more.
Specialty: Strengthening voice, increasing range, preparing audition material. Video taped showcases available. B.M., M.M. of Music in voice.

□ FRANK BASILE

(213) 665-0425
Fee: \$30 per hour
Specialty: Classical and musical theatre.

□ BEATRICE

(310) 273-5940
Fee: Call for rates
Clients: Many pros, Belinda Carlisle.
Specialty: B.A. Music and Speech from Northwestern; breathing, voice placement, range extension, resonance and projection, arranger, all types of music including Musical Comedy and pop.

□ GLORIA BENNET

6472 Santa Monica Blvd.
Los Angeles, CA 90038
(213) 851-3626
Fee: Call for rates.
Clients: Exene, Axl Rose, Mötley Crüe, Pretty Boy Floyd, Loud Sugar, Jailhouse, Red Hot Chili Peppers.
Specialty: Developing a good, strong technique and becoming completely free to pursue any style.

□ AL BERKMAN

(213) 655-5177
Fee: Call for rates.
Clients: Confidential. Consultant to stars from coast to coast.
Specialty: Voice improvement, special arrangements, stage productions.

□ KATHERINE BERGER VOCAL STUDIOS

(310) 398-3550
Clients: Available upon request
Specialty: Breathing and vowel techniques. Anybody can have a beautiful voice.

□ MICHAEL BONDON

(310) 277-7012
Fee: \$30 per 1/2 hour; \$50 per hour
Specialty: B.M. and Teachers's Certificate from Chicago Conservatory of Music. Leading bass, NYC Opera Company, musicals, top supper clubs, complete training for performance level; perfect vocal technique plus the ability to win the audience. 43 years teaching all levels/styles.

□ BRENTWOOD VOCAL STUDIO

(310) 207-5188
Contact: Joan Colée
Fee: Call for rate
Specialty: Vocal studio, turn out real singers, breath, placement, different styles.

□ ROGER BURNLEY

(213) 876-9306
Fee: \$45 per 1/2 hour
Clients: Available upon request
Specialty: Working with recording artists in studio and private sessions. All styles of music, special emphasis on R&B and rock. Vocal repair and developing strong techniques for live performances, studio recording and vocal production.

□ MIKE CAMPBELL

(818) 505-1029
Fee: Call for rates
Clients: Available upon request
Specialty: Vocal program director, V.I.T. Performance and vocal technique workshops.

□ CHARLIE CLARK

Huntington Beach
(714) 891-0272
Fee: \$30 per 1/2 hour
Specialty: 20 years instruction experience. B.A., Vocal Performance, College Professor. R&B, pop, reggae styles.

□ COLEMAN STUDIOS

(310) 548-3304
Fee: Call for rates
Clients: Available upon request.
Specialty: Healthy singing. Audition preparation and performance workshops.

□ LLOYD F. COOPER

(818) 780-6536
Fee: \$35 per hour
Specialty: Theater, Pop, Jazz.

□ BOB CORFF

(213) 851-9042
Fee: Call for rates
Clients: Works with some of the biggest stars in Hollywood.
Specialty: Voice technique and "on-camera" performance workshops.

□ DONNA CRISTY

Tarzana, CA
(818) 881-1659
Fee: \$30 per hour
Clients: All levels, all styles.
Specialty: Increase range, eliminate vocal strain. Improve stage presence.

□ MATTHEW J. EISENBERG

5311 Hermitage Ave., #11
N. Hollywood, CA 91607
(818) 506-8959
Fee: \$80 per hour.
Clients: Herbie Hancock, assistant to Seth Riggs Educational Series, Pretty in Pink (Motown), Frank Gambale (JVC), Shey Sperry (Motown), Eric Balfour (Kids, Inc.), Holly Johnson (Kids, Inc.), Jennifer King (Kids, Inc.), Ashley Johnson (Growing Pains).
Specialty: Works great with kids, six-week workshop for dancers for the Bobby Ball Dance Agency.

□ BILL ELLIOTT

1617 N. Sierra Bonita
(213) 876-4461
Fee: Call for rates.
Specialty: Technique, coaching. Private and group lessons available.

□ MICHAEL IAN ELIAS

17131 Riscoe Blvd., #8
Nartridge, CA 91325
(818) 344-0582 or (310) 859-7234

□ KATHY ELLIS

(213) 874-9243
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Clients: Available upon request
Specialty: All styles, beginners to advanced. Strong technical foundation and development of personal style.

□ EUBANKS CONSERVATORY

4928 Crenshaw Blvd.
Los Angeles, CA 90043
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Fee: Call for rates
Clients: Available upon request
Specialty: Performance, theory, composition and arranging. Sight singing, sight reading. Offers degree in music. Foreign student visas.

□ FAUNT SCHOOL OF CREATIVE MUSIC

12725 Ventura Blvd., #G
Studio City, CA 91604
(818) 506-6873
Fee: Full rate, \$75; Accelerated Music Mastery Association membership rate, \$52.
Clients: Students have played with Paul McCartney, Ice House, James Brown, Michael Jackson, Cher, Rod Stewart, Jeff Lorber, Diana Ross, Little Feat, Richard Marx, Roxy Music, George Harrison,

the N.Y. and L.A. Philharmonics, Billy Idol, Natalie Cole, Johnny Mathis, Eric Burdon, Ronnie Laws, Jackson Browne, Linda Ranstadt, Jody Watley, Ray Charles, the Beach Boys, David Byrne, and many others.

Specialty: For professionals and aspiring musicians, our unique, flexible schedule, one-on-one programs have been producing rave results for 18 years. Students learn basics of technique and how to sing totally in tune.

□ SUE FINK

(310) 478-0696
Fee: \$50-\$80 per hour.
Clients: Brian Wilson, taught backups for Aretha Franklin, Luther Vandross.
Specialty: Private lessons, workshops (live showcases with band and video taping).

□ JOHN FORD SCHOOL OF VOICE

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(800) 273-SING
Fee: Call for brochure; private and group instruction.
Clients: Some of our students' employers include RCA, Hammer, MTV, Star Search, Island, Geffen, Interscope, Enigma.
Specialty: Since 1980, John Ford and his staff have been preparing beginners and professionals for careers as recording artists, singers-songwriters, nightclub performers, studio singers. Our classes focus on helping you reach your goals, whether you're singing just for fun or pursuing a career as a professional singer.

□ MARK FOREST

(818) 897-3537
Clients: Jackson Browne, Jennifer Warnes, Sissy Spacek, Roseanne Cash.
Specialty: Top vocal coach.

□ DAVID GABRIEL

(714) 592-4110 or (213) 962-1814
Fee: Call for rates
Clients: Include Warner, Capitol and Atco Records, local and out of state students, private vocal coach at Lee Strosburg Theatre Institute.
Specialty: Voice strengthening, increasing range and endurance. Specializes in rehabilitating tired, burned out and problem voices. Teaches students to physically support and emotionally produce a voice full of power and passion.

□ BOB GARRET

Studio City
(818) 506-5526
Fee: \$50 per hour
Clients: Wilson Phillips, Bell Biv Devoe, Tommy Page, Bobby Brown.
Specialty: Placement, breath support and range expansion for in-studio and live gigs.

□ BENNY GRIFFIN

(The soul teacher)
333 South St. Andrews
Los Angeles, CA 90020
(213) 383-SOUL (7685)
Specialty: Soul singing.

□ LINDA GRIFFIN

(213) 664-9747
Fee: Call for rates
Clients: Available upon request
Specialty: R&B, Showtunes, Pop, Jazz. Associate of Gloria Rusch School of Natural Voice

□ MARY GROVER, M.A.

Van Nuys
(818) 787-SONG
Fee: Call for rates

Clients: Available upon request
Specialty: Technique for all styles, on camera work, professional singer, SAG member, licensed voice therapist and singing teacher, 22 years exp.

□ PAMELA HALL

(818) 996-0505
Fee: \$25 per 1/2 hour, \$50 per hour
Clients: Adults, teens, working pros to beginners.
Specialty: All styles, coach performance as well as teach technique, featured actor on Broadway, LAJC, LAMC.

□ ARMIN HOFFMAN

(213) 656-8108
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Clients: Tony award winners and motion picture stars.
Specialty: Broadway, Theater, Pop.

□ KYRA HUMPHREY

(818) 796-3090
Fee: \$35 per hour
Clients: Both amateur and professional, any age.
Specialty: Strengthening and perfecting technique in all styles, classical technique in foundation.

□ STEVE HUNT

15454 Gale, Suite C
Hacienda Heights, CA 91745
(818) 961-3968
Fee: \$60 per hour.
Specialty: Vocal technique, performance and mic technique. Works with songwriters and engineers. Housecalls by special arrangement (extra charge). Video and audio demos available.

□ RON HUSMANN

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(818) 506-7729
Fee: \$35 per 1/2 hour
Clients: Available upon request.
Specialty: Musical theatre.

□ KAREN JENNINGS

4139 Clayton Ave.
Los Angeles, CA 90027
(213) 668-0873
Fee: \$30 per 45 minute private lesson; \$50 per hour for group lessons.
Specialty: Dante Pavone vocal technique, increase range, power, stamina and resonance through proper breathing and vocal technique. Ear training and harmony.

□ DENNIS JOHN

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Fee: Call for rates.
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Fee: Call for rates.
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□ SUSAN KIECHLE

(818) 769-5880
 Fee: Fees vary depending on job.
 Clients: Coach for movies and recordings, Ellen Barkin, Jack Nicholson.
 Specialty: Rock & Roll, movies, voice repair, all kinds of music.

□ JEFF KLEIN SIGHT-SINGING

11318 Ohio Ave., #1
 Los Angeles, CA 90025
 (310) 312-1874
 Fee: \$30 for 45-minute sight-singing lesson
 Clients: Beginning to intermediate
 Specialties: How to read sheet music, sight-singing, basic music theory, harmony concepts, studio psychology.

□ SHEILA KNIGHT

Associate of Gloria Rusch School of Natural Voice
 Glendale
 (213) 662-5413 or (213) 661-8248
 Fee: Call for rates.
 Clients: Available upon request.

□ LIS LEWIS

(213) 957-1747
 Fee: Call for rates.
 Clients: Sang and worked with Herbie Hancock, Bobby McFerrin, Syreeta Wright, producers and writers for Bonnie Raitt, Mariah Carey, Oak Ridge Boys, E St. Band and artists on BMG, Epic, Geffen, Interscope, and many more.
 Specialty: Develops each artists' unique sound and style. No clones! Vocal technique, control, stamina, range, pitch and breath. Performance Coaching: charisma, confidence, stage presence and emotional delivery. Teachers available for beginners.

□ JAN LINDER

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 Fee: Call for rates
 Clients: 14 Grammy winners.
 Specialty: Seth Riggs technique, teach all styles, original hit songwriter. I put all packages together, will manage a few people and get record deals. Specialize in vocal producing. I offer performance seminars in how to marry acting and singing, and videotape the workshop sessions.

□ DIANA LIPARI

(818) 909-4729
 Fee: Call for rates
 Specialty: Singing and speech.

□ ROGER LOVE AND ASSOCIATES

3151 Cahuenga Blvd. West, #107
 Los Angeles, CA 90068
 (213) 876-3989
 Fee: Call for rates.
 Clients: Wilson Phillips, Nelson, Poison, Chicago, Billy Idol, Mötley Crüe, Robbie Robertson, Earth, Wind and Fire, Al Jarreau, the Party, the Jacksons, Bernie Taupin, Def Leppard, Cinderella, Scorpions.
 Specialty: Vocal technique and coaching for recording artists. Beginners to advanced.

□ JANIS E. MASSEY

1326 Olive Drive, #D
 W. Hollywood, CA 90069
 (213) 656-7026
 Fee: Call for rates.
 Clients: Signed and unsigned musicians (rock, alternative rock and blues). Members of Dokken, Michael Jackson's band.
 Specialty: Teach for Geffen Records. Voice strengthening and helping students develop individual style.

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 (310) 281-1182
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 Specialty: Aggressive approach that bends itself to those ready for an intense effort.

□ DANA R. OWENS

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 Specialty: From Opera, Classical to Pop. Full recording studio, a member of NATS. Breath control, increase volume of voice.

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 (213) 469-9979
 Fee: Call for rates.
 Clients: Available upon request.
 Specialty: Broadway and Pop. sight reading, all levels and all styles.

□ DAVID PINTO

(818) 792-3693
 Fee: \$45 per 45 min.
 Specialty: Sight singing, backup work, reading, gigs.

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 Specialty: R&B, Pop, Classical, and studio singing classes. Charisma enhancement classes.

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(310) 824-1515
 Contact: Charlie Gray
 Fee: Call for rates.
 Specialty: Placement and breathing technique, 25 years exp.

□ CHRISTOPHER ROBIN STUDIOS

(213) 462-1504
 Fee: Call for rates
 Clients: Available upon request.
 Specialty: Pop voice teacher, pop only, na opera. Video studio for video demos. Professional presentation with a band, weekly showcase on Century Cable.

□ KALI MICHELLE ROHL

452 Newton St.
 San Fernando, CA 91340
 (818) 365-0950
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□ BOB ROSE

(818) 781-7664
 Fee: Weekly, monthly, quarterly.
 Clients: Exclusive teacher for Mary Stuart Masterson, Tony Osbourne (Blue Train), Jon Stridder (former keyboardist for Eddie Money), Singing Nun (Sister Act) and many more.
 Specialty: Proven vocal technique with song troubleshooting in a pro recording studio. Instructor at Learning Tree University, former instructor at Dick Gray. Beginner to pro, private/class/seminar.

□ SUSAN RUMOR

Marina del Rey/Santa Monica
 (310) 578-1016
 Fee: Call for rates. First lesson 50% disc.
 Clients: Lita Ford, Tiffany, Silent Rage, John Pratt. Also film and TV actors.
 Specialty: Applying technique to popular music, rock, R&B and pop. Learn from a working professional appearing in major films, TV and recordings.

□ GLORIA RUSCH

N. Hollywood
 (818) 506-8146
 Fee: Call for rates
 Clients: Available upon request.
 Specialty: Restoring natural voices, improving confidence and eliminating nasal tone. Stage performance and recording studio workshops. Private lessons.

□ ELIZABETH SABINE

N. Hollywood
 (818) 761-6747
 Fee: Call for rates
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 Santa Monica, CA 90401
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 Fee: \$80 for four private 1/2 hour lessons.
 Clients: Intermediate to professionals.
 Specialty: Pop and Jazz styles, training and coaching.

□ BILLY SATURN

(818) 566-9743
 Fee: Call for rates
 Specialty: B.A. in Music, U.C.L.A.; lead vocalist w/ Rings Of Saturn. Much experience w/studio, stage and video. Increase range dramatically, solve vocal problems and connect w/your audience!

□ JANE SEAMAN

N. Hollywood
 (213) 964-4561
 Fee: Call for rates
 Clients: Available on request.
 Specialty: Musical theater and cabaret. Background in Broadway shows. Graduate of Juilliard School of Music. Audition workshop available.

□ JODI SELLARDS

(818) 7-VOICE-4-YOU
 (818) 786-4234
 Fee: Call for rates
 Specialty: All levels and styles. Teach artists to apply a healthy speech level technique to their own style, allowing an artist to express themselves to the fullest extent of their creativity in the studio and on stage.

□ DEBORAH SHULMAN

14348 Burbank Blvd.
 Sherman Oaks, CA 91401
 (818) 902-9750
 Fee: \$40 per 1/2 hour or \$60 per hour.
 Clients: David Lee Roth, Chris Robinson, Linda Ronstadt, Bette Midler.
 Specialty: Combination technician/coach.

□ DANNY SIMON (OF GRINO)

(818) 789-3312
 Fee: \$30 for 45 minutes.
 Specialty: Pitch, breathing, range, feel and confidence.

□ JON SINCLAIR

(818) 753-9367 or (310) 288-8254
 Fee: Reasonable rates. MC/VISA accepted.
 Clients: Have trained members of Black Crowes, LA Guns, Faster Pussycat, Bad 4 Good, War Babies, Night Ranger. Same technique as used by Annie Lennox, Gladys Knight, Bon Jovi. Call for full client listing/album credits.
 Specialty: British vocal technique. All lessons given in a professional recording studio. Physical workout plan for increased stamina, enhanced diaphragmatic breathing and control. Eliminate vocal stress/hoarseness, vocal placement, phrasing and song performance orientation. Baard certified Hypnotherapist. Assistance in stage fright/stress reduction, anxiety, phobias, etc. Beginners to advanced. Children also accepted. References available. Vocal Therapy Centers. Est. London, England 1958.

□ SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC

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

Fee: Tuition \$420 per quarter

Clients: Available upon request.
 Specialty: Bachelor of Music. All traditional instruments and voice technique.

□ KEN STACEY

Studio City area
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Grant Lee Buffalo

Label: Slash
Manager/contact: MFC Management/
 Perry Watts-Russell
Address: 1463 Stearns Dr., Los Angeles,
 CA 90035
Phone: (213) 938-8400
Booking: William Morris Agency
Legal Rep: John Wells
Band members: Grant Lee Phillips, Paul
 Kimble, Joey Peters.
Type of music: Alternative/folk/blues/
 psychedelic/rock
Date Signed: November, 1992
A&R Rep: Randy Kaye

By Pat Lewis

In just about every aspect—from the style of music they perform to the way in which they got signed—Grant Lee Buffalo is almost the antithesis of most of their fellow Angeleno bands. Probably the most striking difference is that the band never had any aspirations of becoming rich and famous rock stars. As a matter of fact, they had no desire to even get a record deal! Their primary focus was (and still is) far more basic. "Firstly, our intention is to play and record," stresses singer/songwriter/guitarist Grant Lee Phillips, who founded the band in 1986 with drummer Joey Peters and was joined in 1989 by bassist Paul Kimble. "The three of us have been playing long enough together and on our own to know that things like deals and all of that kind of stuff is very much out of your control. When it happens, it happens. We weren't holding our breath."

Talk of Los Angeles, it's a dog-eat-dog club scene, and the whole music industry thang really gets the band's dander up. Presently, Phillips, Kimble and Peters sit huddled together in the upstairs dressing room at the Ventura Theatre in Ventura. Opening band Ariel—a top drawing

local act from the area—is sound checking. "I think a big problem in Los Angeles is that too many musicians are concerned with treating their band as a vehicle for some kind of toothpaste commercial or something," comments bass player Paul Kimble, who is originally from Illinois. "And I think that the media has a lot to do with that because they treat things as commodities and products. And it has nothing to do with whether you like to do it or not. It's just like who can be packaged in the correct way. We played because we liked to play music, and if people showed up, that was great, and if more people showed up, that was better, because we have more fun."

When GLB first began gigging around town back in 1986, it preferred to play the smaller clubs like the Gaslight in Hollywood, rather than the industry showcase clubs. "In those days," recalls Phillips, who is originally from Stockton, "we'd play under different names and we'd never use the same name twice. It wasn't that easy to get a following, so we figured we could experiment a lot. We'd book ourselves as Rex Mundy or the Machine Elves, and each night we'd play totally different sets."

Eventually, however, the band formulated a unique sound, wrote a batch of strong tunes and came up with their permanent moniker. GLB also found itself a steady "home" at Cafe Largo (which is now simply called Largo) on Fairfax Blvd. in Los Angeles. "We were just playing, and friends of friends would bring people down," says Phillips. "What started out as fifteen people or less on a rainy night, just kind of spread and that eventually attracted folks from various demonic entities."

The band remembers the last show it played at Largo as an unsigned band, which was at the peak

of their industry buzz and the demonic entity ratio was very high. "The majority of people who were there were industry people," recalls Phillips. "It was hard for our friends to get in. It was the worst." "It was even hard for me to get in," adds drummer Peters, who is originally from Santa Cruz. "It took me fifteen minutes to get in the front door of the club. There were hundreds of people outside."

"That was the most miserable show," continues Phillips. "I had nothing to do with the music, you know? It's like the label thing and it's like the Ice-T thing, you know? He gets dropped because, at some point, with these business people, it all comes down to stocks and bonds and investments and stuff like that—things that have nothing to do with music! And these are corporate issues, but it trickles on down the line. And you see it—these musicians trying to extend their hair because they think that's going to sell them to the masses or something like that—it's kinda ridiculous."

Of course, those musicians who extend their hair just to be trendy or jump on a flavor-of-the-month bandwagon just to get signed are probably chasing after something they will never catch.

"Yeah," agrees Kimble. "And what is that they're chasing? Success—which is suck-cess. You're successful only if you can do what you want to do consistently. If you're not playing some bullshit kind of music, then you will love it, and that is success. Actually, the biggest success that I have ever had has been meeting Grant and Joey. The rest of this stuff—I mean, you can read about yourself and this person thinks you're great—but if you think what you're doing sucks, it doesn't matter what anybody else says about you, you're not going to be satisfied."



Grant Lee Buffalo

Fuzzy
Slash

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Paul Kimble
 □ **Top Cuts:** "Jupiter And Teardrop," "Dixie Drug Store," "The Hook."

□ **Material:** Grant Lee Buffalo's material is hooky in the instrumental department and detailed in the lyric department. The songs are acoustic guitar-based, however, this is definitely not a roots rock or folk band! GLB's sound could be described as sort of a combination of World Party and Crowded House with a little early Bowie thrown in for good measure. "Experience is an inspiration for writing songs," says guitarist/vocalist Phillips, who pens the songs. "Daydreams are an inspiration and past experiences—things like that I draw from. Musically, when I write, everything has been greatly inspired by the type of music that the three of us make when we come together in a room and we just pick up our instruments and play."

□ **Musicianship:** While these three musicians could play rings around most, they prefer to keep their performances simple, which opens the songs up and gives them an inviting and breezy feel. The main focal point seems to be the lyric content, delivered naturally by Phillips, who has a compelling voice that reminds me a tad of World Party's Karl Wallinger.

□ **Production:** Fuzzy is produced by bass man Paul Kimble. It took a whopping two weeks to record and an additional week-and-a-half to mix. "We didn't go in with a clear idea of what we were doing," admits Kimble. "It was very chaotic and of-the-moment. Most of the songs are first takes. I want to be surprised, I want it to be spontaneous and of the moment, not be some preconceived idea. Obviously, some of the stuff has to be, but for the most part, it's better to let the thing roll and be able to recognize when something great does come up and not chop it off because it's not what you expected to happen."

□ **Summary:** Grant Lee Buffalo's debut album is a stirring collection of warm, "fuzzy" and embracing tunes that deserve repeated listenings. And while the band is from L.A., it is very un-L.A. in its musical approach and overall attitude, which is such a breath of fresh air for this particular scribe!

—Pat Lewis

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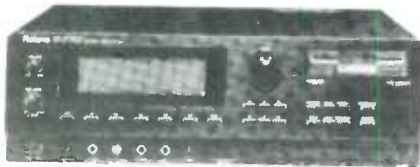
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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Pattie Darcy

Yes, I'm back. Are you sitting comfortably? Then we'll begin....

Irish rockers the **Young Dubliners** are kicking some serious thoin (that's "ass" for you non-Gaelic types). They've signed with the newly revamped **Scotti Bros.** and will start recording their album in August (contrary to what you may have read elsewhere, it is not already finished). Also, the group's frontman, **Keith Roberts**, is keeping busy as co-proprietor of the **Fair City** pub in Santa Monica. The Dub's pub has a cool vibe that has been drawing in a lot of people, plus a lot of musicians appreciate the fact that the club is owned and operated by fellow musicians. On Thursdays (alternative night), the cover is usually only \$3, with \$2 drafts. Monday is acoustic night—\$5 to get in and dollar drinks. For booking info, call Keith at (310) 828-2509. Located at 2020 Wilshire Blvd, the venue has been pulling in some cool bands.

Speaking of Irish nightspots, **Pogue Ma Thoin** (yep, it's gaelic for "Kiss My Ass") has shut down after a run of about one month for reasons which are unclear, but seem a bit suspect. We hear the club, which quickly gained a positive buzz, might

re-open soon.

Mary Nixon's Gashouse, which is held every Monday at the **Lingerie**, has become that club's equivalent to "Park Place" on the Monopoly board. With free admission, Nixon asserts that the club has been averaging 400 people a night. That's some serious competition for the **Whisky's** long-standing **No Bozo Jam**, which has been the place to go on Mondays for as long as I can remember.

Congratulations to **Audrey Marpol**, in-house booking agent for the **Coconut Teaszer**, who gave birth to **Joshua Robert** on June 23rd. Both mother and son are doing fine.

Pattie Darcy has sung backup with **Robert Plant**, **Cher** and **Joe Cocker** and, boy, did it show when she took the stage with her band **Wah-Zoo** at the **Whisky** recently. I can't remember when I've heard such an outpouring of talent from a local band. Darcy is a better singer than any girl on the **Sunset Strip** these days, and far prettier than most of the boys.

It was twenty years ago when **KROQ DJ Rodney Bingenheimer** opened the then-popular **English Disco**, headquarters for the L.A. faction of the English glam onslaught. Still active in the club scene, Bingenheimer took some time off the airwaves to introduce one of his local faves, **Super 31**, at a recent performance at the **Whisky A Go-Go**. The Orange County sextet dishes out what Bingenheimer describes as "Very English sounding music in the vein of Ride meets Velocity Girl." By the way, Rodney's Sunday evening show is now on 10:00 p.m. til 1:00 a.m.

Julia Roberts and **Lyle Lovett**?!! I'm still getting over **Ric Ocasek** and **Paulina Porizkova**. Well, I guess what all these **Sunset Strip** band gigolos have been telling me is true, the musicians do indeed get all the girls, and in some cases, their grocery money as well. Well, if that's what it takes, then somebody please tell **Jeanne Tripplehorn** (the lovely brunette from **Basic Instinct** and **The Firm**) that I'm taking bagpipe lessons, and will be gigging soon at a club near her.

WESTERN BEAT

By Billy Block



Billy Block

Tom Kell at Western Beat

Bassist extraordinaire **Chad Watson** takes off for an extended tour with **Morgan Creek** recording artist **Janis Ian**. Chad played one of his last gigs at the **Barndance** with the lovely and talented **Pam Loe**.

Upcoming **Barndance** shows at the **Pal** you will definitely not want to miss are the "Women with Roots" show on Tuesday, August 3, featuring the **Blue Bonnets**, **Teresa James**, **Boo Boo Fine Jelly**, **Jane Bolduc & the Prairie Tornados** and **Jill Block and the Boogiemen**. These acts represent some of the finest women performing in the L.A. area at the present time.

Another show you will want to attend is the **Third Annual Block Party and Barndance Birthday Bash** on Tuesday, Aug. 10th, better known as my birthday. Yes, the **Billster** is another year older and the bands are just that much better. This year's lineup includes the **Zydeco Party Band**, the **Bum Steers**, **Steve Kolander**, **Alan Whitney**, **Steve**

Cochran and the Blue Healers, **Steven Allen Davis**, **Bob Malone**, **Ronnie Mack** the rollicking **Barndance Band** and many special guests. Please come and bring presents.

Karen Tobin joins the ranks of L.A.-based country acts like **Jann Browne**, the **Meisner**, **Rich and Swan Band** and the **Zydeco Party Band** who have headed across the pond for tours of Europe this year. Karen and her band, **Crazy Hearts**, will tour in support of her newly produced indie CD.

It looks like our buddy **Lorne Rall** will join **Kelly Willis** on her next tour. Lorne, who has laid down the bass line for the **Lonesome Strangers** and **Steve Forbert**, has been living in Nashville of late and is staying very busy. Good work, Lorne.

The **Western Beat American Music Showcase** featured some great talent in July as **Vanguard** recording artist **Tom Kell** capped an outstanding night of music that also featured **Troubadours of Folk** talent winners **Joel Rafael** and the great new band the **Borrowers**, **Rod Stewart** sideman **Phil Parlapiano**, hit songwriters **Jack Wesley Routh** and **John Fowler**, **Lonesome Stranger** **Jeff Rhymes**, newcomers **Matthew Lee** and **James Grey** and the phenomenal **Jenny Yates**. The next **Western Beat** at **Highland Grounds** (742 N. Highland Ave. Hollywood, 213-466-1507) on Thursday, August 5, will feature the return of **Steven Allen Davis**, the bluegrass pickin' of **Cody Bryant**, **Jane Bolduc**, **Bob Bennett**, **Sarah Taylor**, **Reeva Hunter**, **Kacey Jones**, **Chris Gaffney**, **Dale Watson** and special guests.

Future country superstar **Eddie Dunbar** has been packing them in at the **Hilton** in Reno. Eddie was visited by Sony recording artist **Collin Raye** and **Mercury's Toby Keith**, who were both performing in the area. Eddie's new demos are smokin' thanks to producer **Jerry Fuller** who has been on a roll for about 40 years. Somebody sign this boy.



Tom Farrell



The Borrowers

Billy Block



JAZZ

By Scott Yanow



John Patitucci

The **Jazz Bakery** has temporarily become two jazz clubs in one with **Ruth Price** presenting music three nights a week and photographer-singer **Jim Britt** hosting occasional concerts under the name of the "Jazz Studio." Next January the Jazz Bakery will move a few blocks away as the Jazz Studio takes over and there really will be two separate venues. Jim Britt's first presentation was a particularly memorable event, teaming together singers **Stephanie Haynes**, **Cathy Segal-Garcia** and **Kate McGarry** with a fine rhythm section (pianist **Karem Hammack**, bassist **Eric Von Essen** and drummer **Kendall Kaye**). As expected, the ensemble pieces were quite a bit looser than the solo features as the three vocalists (who blended together well) attempted to leave space for each other. Stephanie Haynes (who sounded wonderful backing Kate McGarry on "The Night Has A Thousand Eyes") has the strongest conventional voice of the trio and Cathy

Segal-Garcia (who organized the event) took some wild chances during her solos but, if one had to choose, Kate McGarry took the main honors with her sly treatment of "If I Were A Bell" and a surprisingly touching version of "Body And Soul." This unique concept should be repeated and, considering the number of talented jazz vocalists in town, the group could even be expanded.

Toni Jannotta is one of the many singers who could be included. Recently at **L'Express** she did a fine job during a bop-oriented set, swinging nicely on **Chick Corea's** "Times Lie" and "Moondance" and interpreting "Round Midnight" and "You've Changed" with sensitivity. What Jannotta needs at this point is a steady gig in which she can stretch herself (and tone down her vibrato a bit) for, with a bit more seasoning, she should have a productive career. Incidentally, her backup band (particularly the soulful tenor of **David Crozier**) was excellent.

Trumpeter **Jeff Beal** (who has a new recording out on **Triloka**) is always worth catching, for, in addition to being a fine player, his original material is consistently stimulating. Even with **John Beasley** on acoustic piano and a Seventies-style **Fender Rhodes**, guitarist **Steve Cardenas** and drummer **Alex Acuna** in the strong band, **John Patitucci** (arguably the top bassist in jazz on acoustic or electric) sometimes came up with the most rewarding solos; he's an L.A.-based giant that many of us take for granted. This enjoyable quintet performed original material (including "Jazz Habit," "Three Graces" and "For Miles") and a creative version of "All The Things You Are" at **Nightwinds**, the same club (under new ownership) as the former **At My Place**.

Don't Miss: **Phil Woods** (through July 18) and **Steve Lacy** (July 20-22) at **Catalina's**!



Toni Jannotta

URBAN CONTEMPORARY

By Gary Jackson



Tenda Tee

There's a major revolution going on in rap, most importantly in its presentation. After years and years of heavy sampling of predominantly late Sixties and Seventies soul, rap is subtly and not so subtly heading into the rich treasure of jazz. Previously, the likes of **James Brown**, **George Clinton** (the two heaviest sampled), **Earth, Wind & Fire**, the **Commodores** and any number of obscure and not-so-obscure artists (**Charles Wright & the Watts 103rd Street Rhythm & Blues Band** comes to mind immediately) saw their works revived as rap artists literally made an industry and a worldwide movement out of the genre. Some, such as rapper **Dr. Dre**, the **Jungle Brothers**, **Ice Cube** and **Public Enemy**, raised the technique of sampling to a near art form. Listen to the **Jungle Brothers'** 1989 masterpiece, **Done By The Forces Of Nature**, and **N.W.A's** 1988 **Straight Outta Compton**, along with **P.E.'s** 1990 **Fear Of A Black Planet**, for state-of-the-art weaving of the old with newer forms of music.

Now, in the Nineties, we are fac-

ing a fresh goldmine in both sampled and integrated uses of jazz. One of the first groups to hint at utilizing jazz's fecund history was **A Tribe Called Quest**, who boldly broke ground on their 1991 **The Low End Theory** by tapping the venerable bassist **Ron Carter** on one cut, "Verses From The Abstract." Other cuts included the under-recognized **Last Poets** and obscure guitarist **Grant Green**.

Other acts started to catch the vibe, most notably **P.M. Dawn** (who have explored other ethereal territory as well as jazz) and **Digable Planets**. But the boldest move yet has been taken by hip-hop vocalist **Guru**, formerly of the popular rap pairing, **Gang Starr**. He has a new album titled **Jazzmatazz** which, from beginning to end, is chock-full of jazz trappings, courtesy of such legends as trumpeter **Donald Byrd**, keyboardist **Lonnie Liston Smith**, saxophonists **Branford Marsalis** and **Courtney Pine** and vibraphonist **Roy Ayers**. **Jazzmatazz** also features jazz vocal phrasings by **Brand New Heavies** vocalist **N'Dea Davenport**. It's a stunning album, and will undoubtedly lead the way to more futuristic musings by rap artists who may have hit a brick wall in terms of sampling. Can you imagine a background sample of **John Coltrane's** "A Love Supreme," or the cool underbed of any song from the **Miles Davis** 1958 classic **Kind Of Blue**?

But, on the street tip, gangsta rap is not gonna die a quiet death (if it will ever go away at all). Case in point is **Tenda Tee** and her first album, **Tenda Yet Deadly**. It is a bold, in-your-face stance on women in the 'hood. This woman doesn't take no shit, what with titles such as "To Be The Dope Man's Broad," "Bitches Ain't Shit," "My Gangsta Turned Tricks" and more. Tee is hard-core and is backed by a delicious music bed all the way through the album. If gangsta, or ho, rap is on the way out, it will go kicking and screaming, that's for sure. But this album, once you get past the language and stark scenarios, has the goods to keep the genre alive past 1993—it's that good. **MC**



Chante Moore is flanked by P.M. Dawn backstage at a recent concert

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□ **Contact:** Steve Hand: (213) 465-2410

□ **The Players:** David Kitchens, vocals; Houston Curtis, guitar; Sean Iruillo, bass; Dave Weidenhoffer, drums.

□ **Material:** Remember Styx? Remember that theatrical, pop-progressive rock they did toward the end? For that matter, remember the general state of hard rock in 1979? If you either can't recall or never experienced these rather repellent images from musical times past, Mind Over Matter can serve as a walk down memory lane. Their lyrics come off as epic and overwritten, their arrangements are predictable to the point of cliché, and their presentation is contrived to near comic proportions. Given that, let it be said that MOM is at least consistent. The songs, while particularly memorable, do come from the same vein and flow smoothly into each other.

□ **Musicianship:** This is the one area where MOM does have its house in order. The four members have that seamless cohesion earned through long, hard practice. But taken individually, none will rock your world, so to speak. Kitchens has good pitch, good projection, and a respectable range, but overextends himself. Too often his theatrics take his focus off his delivery (more on that in a minute). Trujillo is a decent bassist and Curtis never makes a misstep, but neither provides the edge to take the music over the top. Weidenhoffer fits well into the unit but delivered one of the most anemic drum solos in recent history. A hint: Unless you're Neil Peart or a damn close facsimile, leave the solos alone.

□ **Performance:** This was too much like a high school drama club performance not to be funny. Instead of letting the music speak for itself, Kitchens felt compelled to act out the emotions the songs were trying to



M.O.M.: Consistent.

illicit. At one point a recliner and a newspaper were brought on stage, whereupon Kitchens pretended to read while sitting in the chair. The paper kept hitting the mike, he wasn't able to project well sitting down...the whole sequence was painfully awkward. At another point, during a love ballad that mentioned crying, Kitchens knelt and, as the spotlight shined on his face, it looked as if a tear fell from his eye. Not to mention the countless muggings and gesturings he did throughout every number. Pandering to an audience to this degree should be a punishable offense. And can we talk about clothes for a minute? What's the deal with the sequined ties and that pseudo "new wave" vibe they've got going on? Please!

□ **Summary:** The problem here is that this band isn't focused on its strength (they're tight), and is much too grandiose to be taken seriously. Their material seems hopelessly dated, but, hell, bump it up a notch and they could fit in the Queensryche niche. What these four guys need to do is drop the theatrics immediately and spend some real time rethinking their goals and their musical souls. And lose the bad ties right away. Otherwise, it's hard to believe they'd get farther than a double bill with Stormkro.

—Sam Dunn

Evil Twins

Molly Malone's
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

□ **Contact:** Rick Scott: (310) 274-0248

□ **The Players:** Jo Pusateri, vocals, drums, percussion, keyboards; Norda Mullen, bass, flute, keyboards, vocals; Gabriela Benitez, guitar; Connie Jackson, keyboards, vocals, percussion.

□ **Material:** The Evil Twins combine multi-instrumental world beat influences with mainstream dance-pop to create a rich, textured sound that is at once challenging and accessible. They draw from so many sources of inspiration that it's impossible to predict where they'll go from one second to the next, but ultimately their sound reverts to a simple verse-chorus/hook pattern that could easily find a home on both alternative and contemporary hit radio. Lead vocalist Jo Pusateri doesn't dig too deep lyrically, but he manages to convey simple ideas with a minimum of schlock. Unfortunately, part of what makes the E.T.'s appealing is also their primary shortcoming, and that's their sprawling attempt to cover too much ground musically in front of an



Evil Twins: A mixed bag.

Toni C. Holiday

B. Shaughnessy

CLUB REVIEWS



Jeff Levitt

Madder Rose: Solid material.

audience relatively unfamiliar with their sound. It was quite evident that the combo clicked with Norda Mullen's opening flute solo, "Push It Down," which led into the upbeat "Duty Time." But the slow-tempo pop feel of "On The Radio" and a number of divergent forays into new territory left the crowd a bit perplexed. The band redeemed itself, however, with "Lost In Blue" and "The River Flows," which featured Mullen and keyboardist Jackson on vocals.

▣ **Musicianship:** Like noted percussionists Tito Puente and Sheila E., frontman Pusateri cast a striking figure at center-stage with his unconventional setup. As primary vocalist, his range and depth were limited, but his emotions were sincere. Mullen and Jackson offered an off-beat twist to the proceedings by changing instruments and helping out with the vocal chores. Jackson's powerful pipes drew roars of approval every time she took the lead, thus pointing out the band's need to give her a more substantial vocal role. Mullen's talents on the flute were also much appreciated, but, like Jackson's vocals, underutilized. None of the band's arrangements were terribly complex, particularly, Mullen's bass lines and Benitez's

practically silent guitar, but the overall melding of sounds somehow managed to create a whole greater than the sum of its parts.

▣ **Performance:** At first glance, the burly Pusateri looked like Al Jourgensen in a Robert Palmer video, considering the style and visual appeal of his female bandmates. Despite the small stage and restrictions on movement, the E.T.'s showed a surprising amount of energy behind their instruments. However, the band worked against themselves by repeatedly allowing the pace to die just when the energy had reached a crescendo. Especially disturbing were the rockabilly "Bertha Lou" and a version of the Zombies' "Time Of The Season" (admittedly a great song, but not in this set).

▣ **Summary:** The Evil Twins have been together a short time and need to refine their sound, which is not an easy process when you have a mixed bag of influences. The band has the potential to create a solid repertoire, but it may take the intervention of an outside ear. But the band can take heart in the knowledge that they're the type of act a producer like Trevor Horn or Daniel Lanois or Flood could work wonders for.

—Sean Doles

Madder Rose

UCI Crawford Hall
Irvine

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

▣ **Contact:** Seed Records: (212) 891-8805

▣ **The Players:** Mary Lorson, vocals; Billy Cote, guitar; Matt VertaRay, bass; Johnny Kick, drums.

▣ **Material:** Material-wise, Madder Rose shines. The band weaves catchy pop melodies with crunching, distorted guitars into a tangled-web of sound—somewhat akin to the college/alternative sounds of Lush, My Bloody Valentine and the Sundays, the latter of which Madder Rose opened for this evening. However, in distinct contrast to the Sundays, Madder Rose write melodies you can remember. From the sweet lull of "Beautiful John" to the toe-tapping energy of "Lay Down Low," it's obvious Madder Rose and principal songwriter Billy Cote in particular have mastered the art of diversity.

▣ **Musicianship:** Don't let vocalist Lorson fool you. Her tiny, waiflike physique in no way implies the power of her voice. Tonight Lorson sounded like Suzanne Vega in training—armed with a breathy, ethereal vocal style which remained solid throughout the set. However, as a few of the current wave of female fronted bands may like to think, a pretty face does not a band make. Such is the case here. Lorson doesn't carry Madder Rose on her shoulders. Instead, the standout guitars of Cote, bassist Verta-Ray's smooth backing vocals and Kick's experimental drumming make them a cohesive unit rather than (as the hormone-run males slobbering in the front row believed) a cute singer with a band.

▣ **Performance:** Perhaps the most disappointing aspect of Madder Rose was tonight's performance. Lorson's pixie persona seemed lost, stiff and awkward on the venue's massive stage. Cote didn't fare too well either—spending most of the show with his face buried in his guitar. Bassist Verta-Ray was a slight exception, belting out backing vocals and strumming his four strings with a special vitality. Although, for the most part, Kick managed to steal the show when he thundered away on an upright kit with oversized yellow sticks.

▣ **Summary:** With today's college/alternative/indie market a lustful feeding frenzy for radio, Madder Rose should do well. Although, it's hard to forget that over fifteen years ago their sound was developed and personified by the Velvet Underground and more recently re-invented in someone's garage. But there's no doubt the trend in music is in Madder Rose's favor—as is exemplified by the current invasion of female vocalists, fuzzy guitars and pop sensibilities. If the trend continues, the world is their oyster.

—Judy Jade Miller

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CLUB REVIEWS

Into The Black

Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Mahpiya Records: (818) 766-0502

□ **The Players:** Chey Acuna, vocalist, songwriter; Morgan Lewis, guitar, backing vocals; Matt Mason, guitar; Jeff Gross, keyboards; Mike Henning, bass guitar; Chris Sternal, drums, backing vocals.

□ **Material:** The songs all have a very hard, uplifting beat that is anything but dull. Songs "Hologram" and "Sparks" come to mind. Vocalist Chey Acuna knocks out each song with artistic abandon, while the back-up vocals of drummer Chris Sternal and Morgan Lewis add their own flavorful quality. No screaming here, just solid singing and righteously placed harmonies that make you want to knock your head along to the beat.

□ **Musicianship:** This is obviously a very well-rehearsed band. Bass guitarist Mike Henning sets the beat with drummer Chris Sternal, while guitarists Matt Mason and Morgan Lewis trade off on leads reminiscent of the days when rock was rock. Also, keyboard player Jeff Gross adds his own atmospheric blend of sounds that help lend a gothic edge to this band. What is truly wonderful about this band is that the audience is not blasted to death, but treated to some great alternative rock.

□ **Performance:** The intro this band delivered was something to write home about. The lighting was imaginative and artsy, not to mention the monitors set on either side of the stage that spied a montage of well-filmed, animated and edited video



Jeff Levitt

Into The Black: Well-rehearsed.

pieces that were accurately timed to coincide with each song belted out by the vampish-looking lead vocalist. However, even though the music rocked, the singer rocked and the drummer cut a persuasive beat, the other parts of this six-piece ensemble were somewhat stationary, especially the bass guitarist. Big recommendation: cut loose boys, rock & roll ain't that serious.

□ **Summary:** All in all, this band, led by lead vocalist and songwriter Chey Acuna, delivers an upbeat, rockin' sound that any well-tuned audience can appreciate. —*Fiona Lincke*

Jonathan Richman

Bogart's (Bohemian Cafe)
Long Beach

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Rounder Records: (617) 354-0700

□ **The Players:** Jonathan Richman, guitar, vocals.

□ **Material:** Jonathan Richman is an original, and strictly in a positive way. It's hard to imagine anyone combining offbeat humor, beautiful sentiment, and spontaneity as well as he does. One minute the audience would be responding as if they were at a comedy club, and then suddenly be quietly empathising with Jonathan's regrets and reminiscences. The mood doesn't merely vary song by song, but most often *within* each song, which is quite a testament to him and his material.

□ **Musicianship:** Accompanying himself only on guitar, Jonathan's playing is superb. Although the highlight of his show is definitely his lyrics, his guitar work is incredibly more adept than you'd expect from a folk-style singer-songwriter. In addition, Jonathan has the rare ability to convey humor through his guitar playing, which adds tremendously to the appeal of his songs.

□ **Performance:** Richman comes across innocent, informal and personal, while still managing an intense stage presence. He's riveting to watch, whether he's making you laugh or think. Like Lou Reed, his vocal style mixes spoken word and singing, producing a very intimate atmosphere.

□ **Summary:** Jonathan's repertoire is funny, poignant and intelligent. You almost can't help but love this guy. It was well worth the drive to Long Beach. —*Michael Kramer*



Jonathan Richman: A superb show.

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CONCERT REVIEWS



Judy Collins

Troubadours Of Folk Festival

UCLA Drake Stadium
Westwood

Even before Bob Dylan first lashed on his electric guitar, the line between folk and popular music was blurring. Peter, Paul and Mary, headliners on the second day of this musical marathon co-sponsored by Rhino Records and Ben and Jerry's Ice Cream, brought the waning days of the Beat Generation, whose political activism they reprised under a cloud-shrouded sky, to the popular ear during the early Sixties.

Crowd favorite Richie Havens echoed the Woodstock Generation when he called this gathering "the most wonderful occasion since the Sixties," but it was Jimmie Dale Gilmore who best captured the feel of the event. His set consisted, he said, "of new ones I wrote and old-timey ones nobody wrote."

The Troubadours of Folk Festival was a mixture of new and old, true whether speaking of set lists, performers or the fans who turned the Drake Stadium track field into one churning, dancing mass during rousing sets by Beausoleil and Mary-Chapin Carpenter. Everything old was new again: tie-dye, crafts booths and a hippie version of traditional family values. Social activism was also big. Food vendors who first clothed their wares in Styrofoam had switched to leaky paper plates by noon of the first day. Tish Hinojosa leant a welcome Latin flavor to the proceedings and voiced her support for the UCLA students who are fighting for the establishment of a Latino studies department.

One-time flower child Judy Collins pointed out the link between the Sixties and the Nineties. She sounded better than ever on the hit "Chelsea Morning" (for which the first family named their daughter) and then segued into her timeless capella version of "Amazing Grace." The continuity between generations was also evident in twin sets (one each day) by Spinal Tap in the guise of the Folksmen. The heavy metal heroes, in perfect pitch and harmony, did an hilarious send-up of the Kingston Trio, with whom they shared the stage Saturday. Roger McGuinn, also present both days, added an ironic touch as he sang "Younger



Roger McGuinn and Tom Petty

Than Yesterday" before being joined onstage by Tom Petty for a Byrds set that included "Mr. Tambourine Man," "Turn, Turn, Turn" and "Eight Miles High."

In the best folk music tradition, there was something to make everyone feel welcome. Musical treats ran from the retro simplicity of Caroline Hester, to the captivating soul of Odetta, to the rocking flavors of the not-quite-unplugged Jefferson Starship.

The festival organizers wanted to bring people together and, even if the spirit of the Sixties was undermined a bit by the commerciality of the Nineties, the Troubadours of Folk proved just how popular folk music can be.

—Tom Kidd

10,000 Maniacs

Greek Theatre
Los Angeles

It's a testimony to head Maniac Natalie Merchant's charisma that, by mid-point in her band's set at the Greek, she had collected enough floral arrangements from the audience to outfit a late diplomat's funeral. On "City Of Angels," in particular, a mainstay that chronicled the industrialization of modern society in a strangely familiar setting, Merchant had to actually solicit the



Head Maniac Natalie Merchant

help of a bouncer to haul away the mounting accumulation of wreaths and bouquets.

Merchant's enormous appeal, especially amongst college/alternative audiences, is—from a rational standpoint—somewhat hard to decipher. Perhaps it has something to do with her relevance to the average Joe's and Josephine's of the world.

On a spiritual level, Merchant is as far removed from the plethora of pop divas currently polluting the video channels as a skinhead is at a Yom Kippur celebration. And, in the open air splendor of the outdoors, her magic seemed amplified. It was amusing to behold the native New Yorker's cat-like energy on "Hey Jack Kerouac" when she crouched ribbon-like on a monitor while wrenching every last ounce of emotion from the narrative, while on the more sprightly numbers like "Candy Everybody Wants," Merchant twirled like a dervish to the lilting rhythms provided by drummer Jerry Augustiniak, often coaxing an uncomfortable-looking Dennis Drew to leave the security of his keyboard bay to waltz around with her.

Where the group falls short is in their predictability. They have risen to shocking heights by dipping into a durable bag of quasi-intellectual yarns and homespun melody lines. But the hour-and-a-half-long set revealed a shocking lack of versatility and depth. That would be grim enough, but Merchant's voice, while emotive on a kind of primal level, is so lacking in range, she'd have a hard time getting beyond the second verse of the National Anthem.

The group's saving grace may be their willingness to interpret other performer's material, and this night featured some top-flight versions of the soul classic "Band Of Gold" and R.E.M.'s "Don't Go Back To Rockville." The latter number was delivered in a less bombastic style than the Athens aggregation's version, but proved as effective. Certainly, the Maniacs know the value of negative space and were careful to provide their diminutive vocalist lots of latitude in which to weave her spell.

—Oskar Scotti

Porno For Pyros

California State Dominguez Hills Velodrome
Dominguez Hills

Leave it to former Jane's Addiction singer Perry Farrell to perform with his new band, Porno For Pyros, in a facility intended for Olympic bicycle races. And since every one of Farrell's past innovative ideas—like the Lollapalooza festival—seem to catch on in a big way, concerts by the light of the moon in velodromes probably won't be an exception.

What was immediately striking about PFP's hour-long performance was, despite the three-ring circus—and I literally mean circus—the currently pumpkin orange-haired singer was able to remain the center of attention. Amidst prancing ballerinas, tight-rope walkers, giant acrobats with exposed genitalia, suicidal clowns, dangling dwarfs and other nightmarish images, Farrell danced and pranced with the best of 'em. And oh, did I mention the scantily-clad women? Just before the band launched into "Cursed Female," Farrell asked, "Do you ever feel like striping?" And with that, two well-endowed gals striped and posed in various positions of lesbian activity (the song, after all, is about two women having sex in an alley).

Drinking from a bottle of cheap wine, Farrell chided the audience with his usual sexually explicit, inflammatory language. "This song is about black pussy," he announced just prior to "Black Girlfriend." At another point in the show, he yelled at an audience member, "I'm almost 35 and I'll party your ass under the table, muddafucka." It's no wonder that Farrell was pelted with bottle rockets near the end of their one-hour show.

It still remains to be seen whether PFP will be able to rekindle the mass appeal that Jane's Addiction began to enjoy just before its demise. Knowing Perry Farrell, however, it's a good bet that, though everything he touches ironically turns to gold, he will continue to do anything in his satanic power to remain underground and obscure.

—Pat Lewis



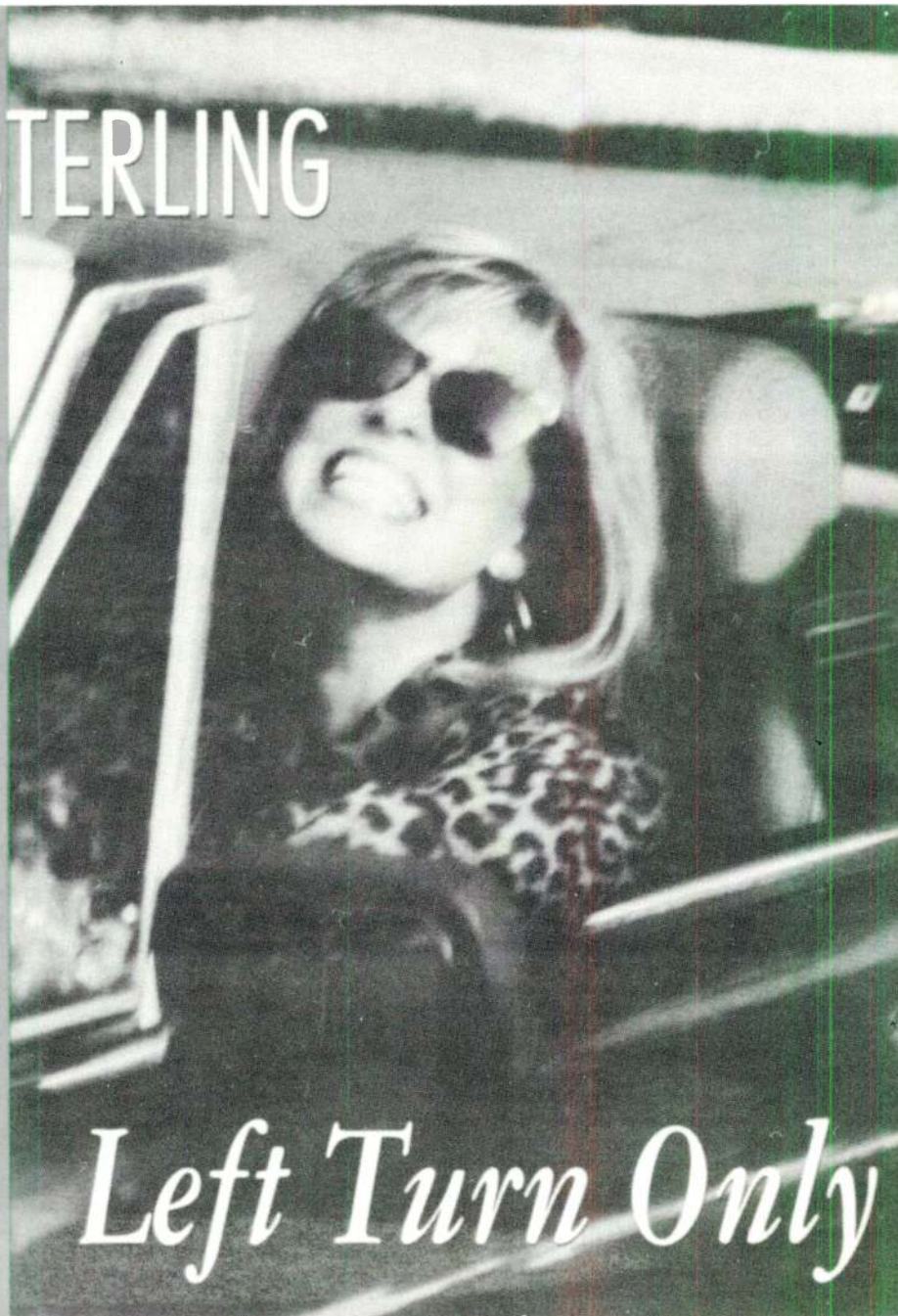
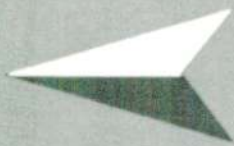
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3321 Pico Blvd., Santa Monica, CA 90405
Contact: Milt Wilson, (310) 449-1844.
Type of Music: All styles.
Club Capacity: 300
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: By tape with bio and picture.
Pay: Negotiable.

AMAZON BAR & GRILL

14649 Ventura Blvd., Sherman Oaks, CA
Contact: J. D., (818) 340-8591
Type of Music: All styles except hard rock.
Club Capacity: 25
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info.
Pay: Negotiable

BOGART'S

6288 E. PCH., Long Beach, CA 90803
Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No

Auditions: Send promo package.
Pay: Negotiable.

CLANCY'S CRAB BROILER

219 N. Central Ave., Glendale, CA 91205
Contact: Richard Gaines
Type of Music: Top 40, jazz, classic R&R
Club Capacity: 162
Stage Capacity: 3 or 4
PA: No
Lighting: Yes
Piano: No
Auditions: Send demo/promo pack to:
Richard Gaines, 439 W. Acacia St., Glendale,
CA 91204
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.

DISCAFÉ BOHEM

4430 Fountain Ave., Hollywood, Ca. 90029
Contact: Mike after 6pm, (213) 662-1597
Type of Music: Original, all styles except hard
hitting and heavy extremes.
Club capacity: 140
Stage Capacity: 16
PA: Yes
Lighting: Yes
Piano: No, inhouse keyboards yes
Audition: Call Mike after 6pm
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fects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
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5112 Wilshire Blvd., Los Angeles, CA 90036.
Contact: Barney Sackett (213) 464-2536.
Type of Music: All kinds, any type.
Theatre Capacity: 700
Stage Capacity: 35
PA: Bring your own, provided when required.
Lighting: Yes
Piano: No
Audition: Call Barney Sackett.
Pay: Negotiable.

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Billy (310) 376-9833, Mon 12-6, Thurs-
Fri, 12-10pm.
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Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & mail promo package to: The
LightHouse Cafe, 30 Pier Ave. Hermosa Beach,
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3575 Cahuenga Blvd., Los Angeles, CA 90068
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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 (310) 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.

PALOMINO

16907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no
T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619)
481-3030
Pay: Negotiable.

SIDEWALK CAFE

1401 Oceanfront Walk, Venice, CA 90291
Contact: Jay (310) 392-1966
Type of Music: Original, blues or reggae.
Club Capacity: 125
Stage Capacity: 4-5
PA: Yes
Lighting: Yes
Audition: Send promo kit to: Sidewalk Ent., 8
Horizon Ave., Venice, CA 90291, Att: Jay
Pay: Negotiable

TRANCAS ROADHOUSE

30765 Pacific Coast Hwy, 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 ad-
dress.
Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance, John or Gina, (213) 276-1158,
Tues.-Fri, 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

THE WHISKY

8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202
Type of Music: All original, heavy metal, pop,
funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above
address.
Pay: Negotiable. Must pre-sell tickets.

ORANGE COUNTY

BALBOA BAY CRUISES

P.O. Box 586, Balboa, CA 92661
Contact: Kim or Jeff (714) 633-3201
Type of Music: Jazz-fusion/straight ahead
Club Capacity: Boat -100
Stage Capacity: 3
PA: No
Lighting: No
Audition: Send promo tape & package.
Pay: Negotiable

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
Contact: Jacques 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.

MARQUEE

7000 Garden Grove Blvd., Westminster, CA
92683.
Contact: Randy Notebook, (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.

MISCELLANY

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

MUSIC CONNECTION magazine looking for eager, self-motivated editorial intern with writing skills, good telephone manners and a desire to learn. Part-time work with flexible hours. Mac experience a plus. Interact with the movers and shakers of the industry while working at a national music trade magazine. Send resume to MC offices: 6640 Sunset Blvd., Ste. 120, Hollywood, CA 90028. No phone calls, please.

A MULTI-FACETED music company is seeking a bright intern. Computer and office skills helpful. Hours to be arranged. Contact Jackie Holland at (818) 990-3336.

MANAGEMENT COMPANY looking for an enthusiastic, self-motivated intern with general office experience, good organizational skills and some computer knowledge. Contact (310) 289-1997 or fax resume to (310) 289-5045.

UMBRELLA RECORDS with studio and six artists seeks public relations person to write bios and press releases and get the label publicity. Internship. Call Tom (818) 222-0774.

SALES ORIENTED person needed as intern in music and entertainment marketing firm. Hours are 11 a.m. to 3 p.m., Tuesday through Friday. Casual environment. Great learning opportunity. Possible pay by end of year. (213) 850-0157
PUBLIC RELATIONS firm, specializing in contemporary music, seeks reliable, organized intern with good office skills. No pay, college credit only. Hours flexible. Contact Guy (213) 469-3434.

BRANDON ENTERPRISES currently seeking part-time help for general office work and music production. Call for more info and resumes can be sent. Call Brandon (818) 843-3154 or fax (818) 846-1508.

R&B INTERN wanted for young publishing company on the way up. Ambition, integrity and hunger rewarded. Shop hit material, learn the publishing business. Commission. (213) 368-4757

ROCKIN' ON For Narconon benefit concert needs volunteers and interns. Call (213) NO-DRUGS.

FIVE YEAR old music marketing company seeking a third working partner (12-6, M-F) for this exciting career. Call (213) 850-0157.

THE WAY Home Music seeking a publisher and string quartet (individual musicians or existing group) for upcoming showcases/recording by Joel Pelletier (see Music Connection Demo Critique, 6/21 to 7/4/93). Call (213) 464-1232.

PRODUCER WHO just won MTV Michael Jackson contest seeks experienced representation and intern. Heavy phones and clerical skills. Send resume to: V.J.P. 421 N. Rodeo Dr., #15245, Beverly Hills, CA 90210.

CASTING DIRECTOR seeks real rock band (non union) ala Bon Jovi/Guns N' Roses for theater commercial. No pay. Copy of film & possibility of using band's music. Send cassette, photo, resume of group to: Francene Selkirk, c/o Chelsea Studios, 3859 Lankershim Blvd., Studio City, CA 91604.



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		SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES					
NAME	PHONE						ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer State of art 24 track automated 56 input Neotek top of line outboard gear, impeccably quiet. MIDI w/huge sample & found library.	(310) 657-0861	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
QUALIFICATIONS							COMMENT				
STEPPING STONE PROD STUDIO. Orchestration credits on Grammy winning album. Platinum and gold records, orchestrator, arranger, producer ** (310) 203-6399-pager							Enjoy working with artists, transforming your musical imagination into a musical reality, anything and everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!				
BOBBY CARLOS - Dobro/Lap Steel Electric and acoustic guitar with slide specialty. Classic instruments and amps. Call for details.	(310) 452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Tone. Vibrato. Firm grasp of English.							Solo and fill specialist. Film and TV soundtracks.				
LARRY CIANCIA - Drummer Acoustic and electric drums. Yamaha, E-mu, Alesis, Zildjian, ddrum triggers, etc.	(310) 475-2982	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
READ MUSIC. B.S. - Music Engineering and Music Performance: Berklee College of Music and University of Colorado. Experience includes: U.S.O World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician, player references available.							Easy to work with, click proficient, good listener/drum programming and instruction. New Orleans influence.				
JOSH COHEN - Drums/Percussion Drums, percussion, alto vocals.	(213) 465-3796	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Experience in touring bands. Played 20 years. Can also sing back-up vocals. Shekere, maracas. Afro-Cuban percussion.							"Groove" oriented. Kit: Funk, Percuss'n' Salsa				
BOB EMMET - Keyboards/Producer Entire 16 trk studio with MASSIVE MIDI system including Ensoniq, Roland & Yamaha instruments, Macintosh computer. *** (310) 932-1534 pager #	(310) 439-5391	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Ml grad. 13 years experience. Studio work includes albums/demos for Tiffany (MCA), Reiko Takaiashi (RCA), Bob Hardy (Word), jingles for Nickleodeon T.V., March of Dimes, Orange Coast Magazine. Club work includes Ritz-Carlton, Sheraton and Westin Hotels.							Excellent ear. Good reader. Pro attitude. I enjoy my work whether it's an established act or a totally unknown (yet) talent! Also dance & new age music.				
ROGER FIETS - Bassist/Vocalist 4 & 5 string fretted/fretless basses. Vocal range: 3 1/2 octaves. Soft ballads to screaming rock. Specializing in background arrangements & voiceovers.	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Major label album projects with many top players (resume and demo available on request). Several USO World Celebrity tours.							Very easy to work with and very professional. Dedicated to the absolute best sound for your project. Currently playing with Artica. No band projects please! Also dance & new age music.				
BRYAN FOUNGER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range.	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.							Always listening. Very professional attitude. Dedicated to the absolute best sound for your performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40. A rocker at heart.				
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<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. Old instruments, modern sound				
FUNKY JIMMY BLUE - Producer MIDI 16 trk studio. Mac Performer 3.61, Roland R-8 and-106, Yamaha SY-22 and-99, Roland JD 800 Fender bass and guitar.	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<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. Additional phone #. (213) 525-7240. Dance music				
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm machi Korg M-1, etc. Acoustic piano, Atari comp.	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<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. Live sounding tracks. No spec deals, pro situations only. New Jack Swing MIDI rock.				
DAVID GOLDMAN - Guitarist Custom Stratocaster, Gibson ES335, ever expanding pedal board	(310) 398-1221	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
25 years experience. All styles. All situations. "Extraordinary... style is a delight to listen to." -Music Connection, 3-15-93							Reader, good ear, pro attitude. Serious inquiries only. Lacros available				
YOAV GOREN - Producer/Keyboards Macintosh based MIDI studio with Roland, Korg, Yamaha, EMU, Alesis, Oberheim, etc. Huge sample library. DAT masters.	(310) 207-2426	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Recent credits: Producer, arranger & programmer on Leonard Cohen's acclaimed "The Future"; music for 93 Academy Awards ad campaign; produces music for several TV shows and soaps; music for major motion picture trailers; numerous TV jingles. from hip hop to orchestral.							State-of-the-art MIDI and digital recording studio with all latest synth, drum and sampling gear. Very personable and professional. Tomorrow's sound...today! Melodic, Euro-sound				
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<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 Bravissimo. Fluent Languages: English & Spanish.							Good ears, good hands, and a pro attitude. Available for lessons. Dance music, Latin styles				
R. J. HERRERA - Drummer Tama Arrstar II and Granstar. Zildjian cymbals, Gibraltar hardware, Black Beauty and Maple snares (endorsed).	(310) 559-4719	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Played for Epic recording artists from '84 through '92. World tours, videos, recordings. Prior to this, worked with Willie Bobo. Also sessions with George Johnson, David Williams, Gerald Albright, David Goldblatt. Read music, many years experience gigging and recording. Adapts to situations.							I play all styles confidently and solid! Punctual, good attitude and good listener. Quick learner, easy to work with. Featured in Modern Drummer December '91. Ready to work.				
JIM HOYT - Producer 1/2" 8-Trk. MIDI studio, 24-ch Soundcraft Delta 8, DAT Masters, Lexicon, Tannoy, Korg Q1/W, Roland R-8, Mac, Fender/Martin guitars, tube mics.	(213) 466-2164	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Singer/songwriter/guitar player w/great ears and excellent musical instincts. Access to great musicians. Proven record of success. Comfortable, creative working environment. Come listen to my work and let your ears be the judge.							My goal is to do great work for you. Nothing leaves my studio until you are completely satisfied! Singers/Songwriters				
TOMAS JANZON - Guitarist Fender Stratocaster, Gibson L-7, electric classical, Korg mid converter.	(213) 467-1354	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year". Musician's Institute. Mentors include: Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia.							Tall, slim and expressive. Excellent reader. Good vocals. Brazilian & Latin				
STEVE KALNIZ - Guitarist Fender Strat-Ultra, Mesa-Boogie Quad. Preamp Power Amp. and 4/12 Roland GM-70 Midi Converter. Samplers, Mac. Performer. Tascam 8-Trk	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.							Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience. Lessons available.				
LANCE LA SHELLE - Vocalist Excellent tenor with three octave range. Lead and back-up vocals.	(213) 962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.							Good stage presence, great sense of humor, easy to work with, quick learner. Country-rock, oldies, cabaret.				
JAMES LOWNES - Bassist Rauner upright, Yamaha 5-String, Martin acoustic bass, Fender P-Bass w/ Demeter guts, fretless w/Demeter guts, Chapman Stick, Vocal-tenor.	(818) 841-1041	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
15 years exp. B.A. in music. Studied w/ John Sciavo, Jim Laceyfield, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.							Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Peter Gabriel, Kate Bush, etc. ** Teaching available.				

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Name _____ Phone (____) _____

Instruments and/or vocal range (20 words maximum) _____

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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
MICHAEL MCGREGOR - Prod./Keys	(818) 982-1198	✓	✓	✓	✓	✓	Written for, produced or remixed Color Me Badd, Deniece Williams, Five Star, Timmy T, Mona Lisa, Tommy Page. many songs in film, scored Reebok's new Power Step workout video.	Record quality production and arrangements with latest hip sounds and samples. Excellent keyboardist and vocal arranger with great ear. Incredible tracks.	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Kybd.	(310) 476-5285	✓	✓	✓	✓	✓	Over 15 years professional experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (write and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓	✓	✓	✓	✓
MARK O'BRIEN - Drummer	(213) 654-3743	✓	✓	✓	✓	✓	15 years as a freelance artist. Extensive touring and recording experience. Reads music. Berklee College of Music.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful, versatile. Reasonable and negotiable rates. Drug free.	✓	✓	✓	✓	✓
JOEL PELLETIER - Bass/Stick/Voc.	(213) 464-1232	✓	✓	✓	✓	✓	Bachelor of Music, Hartt School of Music, 14 years pro experience as studio and live player. All pop/rock styles. Tony Levin/Sing approach to supporting the song and vocal. Demo and references available. Major tours considered. Also keyboardist and guitarist.	I learn VERY FAST! Experienced in all demo to 24 track environments. Schooled player with groove and feel. I won't waste your time or money.	✓	✓	✓	✓	✓
RASCAL PRODUCTIONS - Prod./Eng.	(818) 985-9508	✓	✓	✓	✓	✓	Track record with well known artists, publishers and songwriters. New talent welcome. Call to request copy of our reel.	Additional numbers: (805) 653-1929 and (818) 376-3505 - pager. Song plugging and project placement services available.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker	(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. Currently playing with the Helicasters. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-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.	✓	✓	✓	✓	✓
NED SELFE - Steel Guitarist/Vocalist	(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!	✓	✓	✓	✓	✓
JOE LENNON - R&R Impersonator	(310) 798-0111	✓	✓	✓	✓	✓	Pro singer/impersonator. Starting out in 1980, telephoned John Lennon at Dakota on April Fool's Day - got through as George. Credits include Capitol Records gigs, Beatlefest (L.A. & N.Y.), America's Funniest Home Videos, CNN, Late Night with David Letterman.	"The Dana Carvey of Rock and Roll" H. Nilsson. Play piano and own fully equipped project studio. Call for live demo over the phone. All projects considered.	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist	(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/bio. available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Kybds/Prod.	(213) 878-6980	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
GARY TAYLOR - Drummer	(212) 228-7207	✓	✓	✓	✓	✓	Toured/recorded with international band, British cult metal band Tank. Tank's tours include Ride the Lightning/Metallica and No Sleep Til Hammersmith/Motorhead. Played drums in England with John Sykes. Two CD's with punk/alternative band featuring members of Stooges/Dead Boys.	Very hard hitter, solid, straight-ahead. Double bass or single style. Totally professional. Living in NYC but will relocate for serious situation.	✓	✓	✓	✓	✓
DAN TURNER - Bassist/Vocalist	(818) 594-2294	✓	✓	✓	✓	✓	No names to drop, no diplomas to hang...just me and my bass. Over 10 years live and recording experience. Backing vocals-tenor range. Total pro attitude.	A drummer's best friend.	✓	✓	✓	✓	✓
SEAN WIGGINS - Female vocalist	(805) 254-7170	✓	✓	✓	✓	✓	Over 10 years studio and stage experience. Extensive training in pop, rock, jazz and classical. Strong R&B chops. Featured on numerous albums and publishing demos. Published songwriter.	Imagine Aretha Franklin and Bonnie Raitt sitting in with Billie Holiday and Chrissie Hynde on the same microphone. Not generic.	✓	✓	✓	✓	✓
BLAKE E. WINDAL - Drums/Vocals	(818) 784-9536	✓	✓	✓	✓	✓	Berklee College of Music-Graduate-Drum Performance, (scholarship to Berklee), Interlochen Cir. for the Arts-scholarship, Governors Honors Winner, Drums/Percussion, a lot of session experience, (commercial) [Boston L.A.]	I specialize in tasteful, finesse playing w/ power, soul and a full sound! Professional & versatile, fun & easy to work with. Always on time.	✓	✓	✓	✓	✓

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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

- 2 ba cabs, PAS, perfect cond. 1 18" spkr, 2 10" spkrs. will sell both for \$350 obo. Call Matt 310-207-2523
- Acous bs enclosure, 1 gds spkr nds 1 spkr for 100 Acous 406 bs enclosure, unloaded, \$50 Call Mark, 213-663-1662
- Ampeg V2 head w/matching 4x12 cab Xtra Groove Tubes, mint cond. \$400 Dave, 213-664-4671
- Carvin 1991 1/2 stack, 100 wtl tube head plus cab, in perfect cond. \$550 Stephen, 310-395-0114
- Dean Markley 50 wtl combo amp, 1 12" spkr, all new tubes, just serviced, gtd cond \$175 obo 818-762-8278
- Gallien Krueger gtd amp 800 RB \$350. Bob, 213-851-1465
- GK bs amp 800, \$400 GK bs cabs, 2 1x15's, 1 4x10, for \$950 obo Brnd new, must sell Jennier, 818-559-7254
- Marshall 4x12 slant cab empty, no wheels, no logo, fair cond, \$100 firm 818-902 1084
- Marshall 100 dual chnl head, gtd sound & cond \$400. Lv msg 213-874-2562

- Marshall straight cab, 2 vintage 30's, stereo, \$470/ea, \$900 both. Cs holds both, \$350 Greg, 213-969-1788
- Mesa Boogie MKIII combo amp w/all extras. Mint cond, \$825 Gallien-Krueger 250ML combo amp, \$250. Mackie 1604 mixer, \$750 714-282-1700
- Mesa Boogie stereo 4x12 slant cab w/2 EV's & 2 Celestions. Xint cond \$500 Paul, 818-385-1307
- Mesa MKIIC head & 1x12 cab, exotic wood, all options, vinyl covers & anvil cs's. Unflawed cond. 100 wtls, \$1200 firm Ed Jones, 818-980-4685
- Polytone Mini bs head, 90 RMS, 9 lbs, used w/Frank Sinatra Case included \$250 818-990-2328
- Radko gtd pre amp, 3 chnls, all tube, custom modified, killer sound, \$250 Jim, 805-642-9520
- Randall full stack for sale Chnl switching pedal & cables avail, \$600 firm 310-474-8909
- Yamaha PA system, 12 chnl stereo mixer, EQ, amp console, 2 stereo ccabs & cs's. Xint quality, tidely, condition \$1500 obo Eves John, 310-455-4304
- Yamaha S115MT 3 way PA spkrs, 400 wtl capacity, like new, \$600 for pair Kent, 818-348-6065

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3. TAPE RECORDERS

- Tascam 688 B trk recrd/mixer, Brnd new, still under warranty, \$1750 Sine, 310-220-3163
- Teac A3440 4 trk rt to rt, Xint cond Brnd new heads. Remote control included! \$690. 310-312-1874

4. MUSIC ACCESSORIES

- 4 spc grey carpet rck, like new, \$65. Kent, 818-348-6065

- Alesis SR16 drm unit, barely used, \$225. Call Scott, 818-595-2335
- Beyer M88 voc mic, brnd new in box, \$375 Beyer M500 voc mic, \$300 Boss digital delay II, w/adaptor, brnd new in box, \$125 Digitech II switch, \$25 310-474-1286
- Boss DM2 analog delay pedal, mint cond, \$60 obo 818-761-9354
- Carvin SM on sale w/pedal, brnd new, never used, in box, \$580 David Lee, 213-222-4097
- Digitech MEQ 14 band Midi progmmbl stereo EQ, \$300. Paul, 818-385-1307

just ask Guns N' Roses, Megadeth, Concreteblond, Chillepepers, Mary's Danish, Meat Puppets

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•Equip cs's, custom made, padded inside. 4 medium to lrg sizes. \$125-250 obo. Eves. John, 310-455-4304
 •Kawai 8 chnl line mixer, xint cond, ltr for keybrds. \$125. Matt, 213-460-4249
 •Lexicon LXP-15 reverb. \$675. Lexicon MRC, \$250. Yamaha Rev-5. \$700. 714-282-1700
 •Maestro Octave box, early 70's vintage, cool lk & sound. \$95. 818-902-1084
 •Opcode Midi adaptor for Mac. 2 25" Midi cables. \$50. Roland Rhythm Composer, TR626, \$150. Robert, 310-288-3562
 •Performer 3.61 music softwr. Xint cond, w/instructions. Copy, upgrade avail. As is \$180. 310-312-1874
 •Rocktron MIDI Octopus, programmbl, chnl swtching, rck mntd. \$150. Lv msg 213-969-1788
 •Used 2" tape, Ampex 456 & Scotch 206, no splices or overdubs \$50/ea. Carter, 310-542-9222
 •Wid. Par 64 cans & DMX controlr Rodney B. Rutherford, PO Box 324, Arcadia CA 91066-0325 Pager #213-366-4248
 •Yamaha SPX90 multi fx, mint cond, \$350 Boss DM3 analog delay, \$75 DD3 digital delay, \$100. 213-667-0798

5. GUITARS

•1969 Gretsch Streamliner, sunburst, thin hollow body, real F-holes, 2 pu's, tuners changed, the rest orig. Gd cond, plys & sounds gorgeous. \$750. 818-902-1084
 •BC Rich Mockingbirds. USA made custom from factory. Black w/obey fretboard. Ivory neck inlays EMG pu's. Plays, lks & sounds xint. HSC. Sacrifice \$400 obo. 818-980-9987
 •Brand new Kaman GTX650 bs gutt w/HSC, \$650. 818-951-1442
 •Carvin bs, 5 string, left handed, gold hrdrw, active electronics Paid \$1000, sell for \$450. Like new, perct cond. Brent, 213-876-4819
 •Carvin V220T. White w/gold hrdrw, pro Kahler Dbl hmbckrs w/col splitters 24 frets. Very gd cond. \$280. Ed, 818-980-4685

•Gibson '77 Howard Roberts hollow jazz gutt, xceptnl neck, grt gutt, xint cond. \$900 obo. Mark, 213-731-7739
 •Gibson 335 Custom hollow body, single coil selector, candy apple red, beautiful cond, must sell, \$1100. Call Scott, 818-595-2335
 •Gibson Firebird gutt, absolutely mint cond, w/HSC, black, \$650 obo. 310-470-7167
 •Gibson Hummingbird 1967, mint, \$2000 obo. Martin D18, 1971, beautiful, \$1150 obo. Guild D40, 1970, xint, \$700 obo. 213-667-0798
 •Gibson Les Paul Jr reissue, tobacco finish, DeMarzio pu's, line tuner, HSC, \$399 Greg, 213-969-1788
 •Kramer Barettta, black rosewood, made in USA, stand, cs, book, \$200 213-845-4631
 •Yamaha Elec bs, black, lightweight body Plays easy. \$350 818-990-2328

6. KEYBOARDS

•Akal S1000 digital sampler. Gd cond. \$2000 obo. Art, 213-938-5882
 •Casio MT1000 keybrd synth, portable, light Has everything. Gtt for writing on tour. Perct for kids just beginning. \$145 obo. 213-957-2397
 •Korg M1, mini cond, orig manual & box complete. \$900. John, 310-478-4923
 •Korg M1R rck module synth, like new w/box & ROM card. \$800. Kent, 818-348-6065
 •Korg M1R, perct cond, killer sounds. \$795. David, 818-889-4319
 •Korg Poly 800 II w/dust cover, \$250. Roland Juno 106 w/ cs & dust cover, \$400 Casio CZ101 w/2 memory cartridges, \$150. Midi bs w/xtra chips, \$100. 818-509-1971
 •Korg B00 programmbl keybrd w/tape & hrd shell avail cs \$200 obo. Justin, 213-463-6388
 •Roland Juno 106 synth, grt sound, xint cond w/hrd cs. \$300 obo. Lv msg, 213-874-2562

8. PERCUSSION

•Complete pro pkg Tama drms, Zildjian, Titan hrdrw, Anvil cs's. For only \$1500 Buddy Edwards, 310-479-9426
 •Nice Ludwig 6 pc w/6 Paiste cymbals, hrdrw & cs's. Xint cond, must see. \$1500. David, 310-843-0904
 •Pearl 3 pc GLX maple shell drm kit, whdrw & cs's, antique ivory lacquer finish. \$595 firm. Tim, 310-246-9455

•Pearl 22" fiberglass bs drm, black, \$175 obo. 310-441-4564
 •Tama cage w/cusom foam lined cs's New cond, lots of extras, \$800. Andy, 714-892-8737
 •Tempest white fiberglass, 2 24x18's, 15x15, 16x16, 18x18, optional 9x14 snare. \$400. Steve, 881-243-2512

9. GUITARISTS AVAILABLE

•Does anyone have any idea of what they really want to do? Help I came to LA & I can't get out 213-969-8072
 •20 y/o ldrhythm gutt sks hrd, agrvrs band into Danzig, Pantera, Ministry, White Zombie. Pro equip. 310-473-5752
 •25 y/o pro gutt plyr w/tour exp, pro gear, grt lks & awesome songs, sks to join or form band in style of VH, U2, O'Ryche. Pref 4 pc sit. Lkg for people w/same qualities. Barak, 818-789-7150
 •70's image, vintage equip, rhythm & open tuning gutt sks raw sounding band & or musicians w/soul. Infil Crews, Blind Melon, Altman Bros. 213-464-5899
 •A+, psycho, surf, funk gutt. No gimmicks, just fingers. Infil Hendz, Bootsy, Dick Dale. I'm a bad mother fucker. 310-739-4824
 •A1 Christian gutt, erratic, speedy whiz kid, for any recording or evangelist/proj. All types Mike, 818-995-1905
 •Acous & elec blues based rocker. World wide platinum level exp. Studio, stage, screen, Vintage plyr, vintage gear, pros only, paid sits. Mick, 310-457-5493
 •Acous gutt, recent GIT grad, sks band/matri w/emphasis on music & words, not music & volume Road ready. Infil Paul Simon, JT, Jackson Browne, CSN&Y. Paul, 213-658-5421
 •Aero, Clash, Stones, Bowie, Dead Boys, and more. 213-653-4183
 •African American gutt plyr sks R&R act HR to hvy rock. Infil Zep to Sabbath Megadeth to Aero Gd equip, xint chops, grt songs Drms, bs plyrs welcome 310-578-0073
 •Altrntv gutt lkg for dark, melcd band No keybrds, no samplers Infil Pumpkins, Morrison, Resner Lv msg 818-385-1616
 •Are you lkg for a gutt plyr in a hurry? 818-786-1280
 •Blues gutt into Texas swing, boogie, Chicago, delta sks other muscs to form or wrk wth Fun & versit blues band. Call Jimmy O, 818-982 8346
 •Blues master LA's hottest blues axeman sks to chop wood w/100% straight blues, 12 bar, or hvy blues, Zep type gutt only Bill, 818-382-4529
 •Creatv gutt avail to perform band. Xperimntl & versit. Infil NIN, DePêche. Cure. S'Garden. 818-382-2813

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 NEXT DEADLINE: WED., JULY 21, 12 NOON

•Creatv ldrhythm gutt avail for sessions & org shows's. I read music. Have rck setup & separate heads. Processed or retro sounds. Chuck Costarella, 818-771-5426
 •Creatv, exp gutt, 20, sks band, demos & jams. Many styles, xint music, gd att. Srs plyr. Keybrds & vocs also. Marcus, 213-731-7739
 •Creatv, soufil id & rhythm gutt w/bluesy rock style, recording & touring exp, avail for pro sits. 310-428-0179
 •Erratic, unlk, wild gutt, x-model w/wast length hr. for studio or paid positions only. Michael, 818-995 1905
 •Exp pro avail for paid sits. Much exp. 818-832-9057
 •Fem LR gutt sks full band Grt sngs & tape a must. Infil Lynch, O'Ryche, Aero, Metallica & Skid 818 841-4761
 •Gutt avail for paid sits including T40 & classic rock gigs. Variety of styles, grt att. Rob, 818-249-0736
 •Gutt avail for pro metal band Priest, Dio, Ozzy, Sabbath. Must have mgmt or deal pending. Have equip, will travel. Steven, 714-840-8730
 •Gutt avail for recording & demos. All styles. Pro sits only. Victor, 213-757-3627
 •Gutt avail for recordings & gigs. R&B, blues, rock, funk 818-785-1715
 •Gutt avail to jam or form energetic, straight forward solid rock band No alt, just Infil. Faith, Police, Beatles, Nirvana Bruce, 818-559-2252
 •Gutt avail to jam band w/infil by Hendrix, Beck, SRV, Page. Lkg for band w/srs direction. Must have killer vocs & sngs. Bobby, 818-980 2904
 •Gutt avail Infil blues, all styles, pro. Call Mark, 818-980-9902
 •Gutt lkg for muscs to start band. Infil L Colour, Jane's, Rage/Machine, White Zombies, Firehouse. Srs people only. Gene, 213 850-7453
 •Gutt lkg for pro rock band. Infil AC/DC, Crue, GNR. Lv msg Cody, 818-509-0392
 •Gutt sks estab melcd band. Xceptnl plyr, writr, showm w/vocs exp, very ing hr image, killer gear & pro att 310-323-3687
 •Gutt sks voc band, for collab Pro gear, image, demos, responsbl. Zep, Jovi, VH Prox only 310-927-3593
 •Gutt w credits avail for demo proj & recording Grt sound, grt parts, no charge Matt, 818-737-8788
 •Gutt/wrt wrs to establish or join HR band w/ing hr image, integrity & drive Lv msg 818-985-3076
 •Gutt/wrtwr. Grt sngs & att. Infil U2, Furs, Sugar, Wailerboys Srs pro only. Photo & bios desired. Glenn, 310-558-1410
 •Gutt/voc into progrsv, altrntv metal, demo, equip Infil Ministry, Pantera, O'Hyche, A/Chains & me. Armand, 213-850-6513
 •Gutt/voc, 40 y/o, much exp, sks wrkg sit, bands, sessions, recordings in town, out of town Call Joe, 818-842-6319

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 *Guit for hire 213-969-8072
 *Imagine Beatles quality sngs jammed by Zep Well that's what we're going to do Guit voc/sngwr/sks bst, dmr, lg quit, Robert, 310 794 4013
 *Ld guit avail 1st place in Guitar Player mag quit competition Featured in spotlight Have endorsements, pro att Lynch Mob A Chans Al 818 964 2212
 *Ld guit plyr, 25 yrs exp, intl/tendrv Who Mountain Lkg for dmr, bs plyr & sngs 818 717 4356
 *Ld guit sks wrk/band Intl Hendrix, SRV, Satriani, U2, Peppers, Gary, 310-391-7364
 *Ld guit/sngwr lkg to join/form open minded, versl rock band. Rock that grooves, pop that bites, blues that swing etc. Jeff, 818 348 6671
 *Left signed ntl touring Lks hr album credits Lkg for pro sit Must have killer voc Call Joe, 818-787-9565
 *Metal guit avail for pro metal band. Maiden, Priest, Ozzy, Dio. Must have mgmt, have equip, will travel Steven, 714-840-8130
 *NY Id quit, hvy rocker w/clopes, feel, gear, lk, strong harmony, writing & exp, sks rlsly
 *Pro Id quit, unq style, mag features, tons of recding & stage exp Gear, lks, credentials, sks cmrcl HR, metal band Pros only, pls 818 890 1270
 *Pwr/house, (818) 818-890-1270
 *Jazz, funk, fusion guit sngs completed band w/direction Mgmt & labi a plus. Pro att & gear Call Ray after 213-268-8639
 *Seasoned guit srching for that right band w/different styles Solid rock w/alt rntv tones Not afraid to get funky or real hvy Franco, 310 306-1751
 *Skg to join or form blues HR band Intl GNR, Zep, VH, Hendrx Kevin 213 883 9983
 *Soufl guit, plyr R&B, funk, tasty rhythms, can play anything on the spot if it grooves 818-710-1292
 *Tall, skinnny, lng hr quit sks full band only No wives, no drugs Intl A/Chans, Love Bone. Hillywd studio avail, 213-654-6928
 *Uniq intl wledgerya persona, too gd to be true. For the whole story, call Al Conn, 503 585 8063
 *Uniq, aggrsv pro stylst, credentials gear, lks, etc, sks pro sit ala Toto, Journey, Winger Must have gnt plyrs & matrl Craig, 818-890-1220
 *Visionary guitplyr, intl by lite & anything muscl, pro gear, stage, recding exp, skg visionry writing partners to eventually form band, Rich, 818 980-3857

9. GUITARISTS WANTED

*#1 guit plyr w/ld voc capability & drm capability ndd now for a proj/immid Steve, 310 470 7167
 *2nd guit wid in the style & image of NY Dolls, Throbs, Cheap & Nasty & Hanoi 213-463-5569
 *2nd rthm/dm quit wid by hvy progsv, pwr metal band

along lines of a darker Fates, O'Ryche, Oscar, 310-679-4183
 *70's style, Les Paul playing, wah wah loving, bell weaving, soufl id rhythm plyr Ala Page, Perry 818-771-5433
 *90's rock band sks decidid, versl pro lg quit. Labl intrst, mgmt, financ bckng Rhythm as import as Id Groove is the key Reed 818-414-2119
 *90's rock band sks decidid, versl, pro lg quit. Labl intrst, mgmt, financ bckng, rhythm as import as Id. Ls lv msq. We will get back to you Reed 818-414-2119
 *A Id & rhythm for band w/mgmt. We're lkg for fresh new artists w/dedictn & enthusiasim Writing a plus. Kat, 310-390 5720
 *Ace guit wid Must have medium to light brown hr only Must have tan. Tlnr not import but music must come first 714 777 6266
 *Acid jazz punk, rock poet sks smart guit w/soul Intl Bongwater, Patty Smith CD lorthcoming Collab, perfmr, Liv 213 913-9032
 *Aggrsv guit wid by hvy, progsv metal band. Practice in La Fuente, Horacio, 818 810-2582
 *Aging folky w wood gut, recent GIT grad & road ready, sks same for neo 60's duo. If you like music & words as opposed to music & volume: 213-658-5421
 *Alt rntv guit w/ld voc to complete 5pc intl Echo, Hitchcock, New Order, Church, U2 David, 213-938-7924
 *Alt rntv to the main grunge stream My baby likes to boogie Pwr pop w Motown soul Raw, fun, passionate plyrs wid Johnny 818-506-7132
 *Artistic lem voc unq lyrical sks gut for radio friendly melc pop, folk, rock collab and sit 213-656-3930
 *Awesome dmr & sng lkg for exp, KIA R&R quit, Intl Aero Zep etc etc Exp pls 818-545-9027
 *BAD ATTITUDE is lkg for mainstream, cmrcl HR lg quit plyr Gd rock image & bckups a must. No grunge or alt rntv, pls 818 783-7646
 *Band possibly skg tem gut to wrk w another gut. Must be dr,jg & alcohol free. Band is pretty hot in Europe & parts of US right now 818 562-3328
 *BIG PICTURE shopping for deal Have ally, publicist, nd quit, Stones mis U2 James, 213-469-3459
 *Christian guit wid by voc to form band in styles of Ozzy, Crue Anthrax Must be team plyr w/equp Sean, 213-530-6522
 *Creatv, versl, pro minded gut sought by voc & dmr from previous band of 3 yrs U2, Pearl Jam, Smiths, Lng Bch based 310 541-5274
 *Dedictd HR band sks 2nd quit who would rather jam w/ Joe Perry & Slash rather than Steve Vai & Joe Satriani. 818-885-6860

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*Does anybody actually know how to play that gut? Real band w/real sngs sks real gut No technicians. 818-508-6820
 *Estab band nd quit, bking vocs Intl Soul Asylum, Sugar, XTC, Mike, 714-968-7537
 *Extremly alt rntv band skg unq quit plyr. Dark, aggrsv, xperimntl, poetic, psycho active Contact Michael, 818-508-1294
 *Fem guit wid by male bst Raw, creatv, punk sound 3-4 yrs exp. No pros. Intl Sonic Youth, Hole, Darryl, 818-845-1907
 *Fem guit/voc sngs male, male or fem, for classic rock duo Pro & srs minded only. Mary, 818-957-8386
 *Fem pop/rock sngs sks pro quit w/image for live gigs & coliab I have demo deal Metane, 213 851-1680
 *Fem sngs/sngwr/sks cool acous quit for coffeehouse venues. When I get paid, you get paid, Gt rhythm a must Angela, 310-572 5087
 *Femline, slaggering, contorted, vegetarian quit, into Bowie & the Auteurs, wid by sngtr for coliab, Ian, 213-850-6917
 *Former dmr of White Zombie, former sngtr of Texas Vamps, along w the most brutally stylish 5 string fretless bst 213-851-5572
 *Funk, edgy, clean, hvy, slide, wah, aggrsv, soufl, black, wht We ask a lot, we give a lot SRV, Hendrix, Kravitz, Motown Ray, 310-396-5466
 *Guit for beautif, hrk, soul, funk band developed by Warner Bros Intl Funkadelic, Jane's Zep Sly, Isley Bros Pros only. No rockers 20-26, 213-549-0139, 310-203-8637
 *Guit for onq sng minded, gd vbe band No side men, no Yngwies Think you can fill the groove? Vibe is everything Call J.D., 818-972-3977
 *Guit ndd for 4pc onq band Kind of Pomos, Tool, Rollins, but not really. Can you help us figure it out? Nick, 818-752-3501
 *Guit ndd for estab band w/intense lem voc Maj labl showcs's pending. Must have blues & alt rntv intl. Almiral's

to Jane's, Zep to Guns, Pumpkins, etc 213-856-6177
 *Guit ndd to form dark, hvy, pwrfl, emotional, acous/elec band Image, drive essential Intl Nick Cave, Stooges, Lords, Zggy Stardust, Sabbath 213-876-6245
 *Guit plyr wid for alt rntv rock band Intl new Duran Church, Porno for Pyros Michael, 805-287-0087
 *Guit plyr wid for onq R&R proj R&R ala Journey, Foreigner, Toto Call Torre, 805-581-2428
 *Guit plyr, black or white, aggrsv side, wah, slide a plus Hendrix, Motown, SRV If you don't fit in w anyone else, call me. J.C., 818-753-5024
 *Guit w/rlnt rfs by sngwr/voc to coliab rock hit sngs There is pay Jay, 818-768-2396
 *Guit wid by 100% dedictd HR melc sngtr Intl Jovi, Winger, Danger Danger, Europe, Firehouse, Lkg for 100% dedictd bs plyr & gut plyr. 818-994-1703
 *Guit wid by bst forming punk onrntd HR band Non Seattle Intl old Crue, Pistols, old GNR, Ramones, Eric, Hillywd area, 310-657-0116
 *Guit wid by roots oriented band, Intl Tom Jones, Blasters, Stones, Chris Isaacs, Neil, 213-662-5730
 *Guit wid for band that's still writing grt sngs w/grt feel, HR, alt rntv, 70's mis 90's. Scott, 213-469-7055
 *Guit wid for estab south bay alt rntv band Intl Beatles, Costello, Crowes Shows gigs Call Mike, 310-373-9339
 *Guit wid for HR band into groove, Public Enemy, Rage, Ministry Must have versatility & crunch. Pls lv msq 310-865-6404
 *Guit wid for rock band Must have groove & time. Intl Stones, SRV, Petty, Mark, 213-463-7778
 *Guit wid to complete sng oriented trio Pop, grunge, funk Bking vocs a must Mucho labi intl Daytime Santa Monica restrnt Upmngng gigs Margaret, 310-395 8066
 *Guit wid. Creatv sngwr, flamboyant perfmr, team plyr w/ins of humor. Band estab 7 yrs Meldc, unq & entertaining. No bad att's SLUMLORD, 310-984-9344
 *Guit, Alt rntv, hvy If you come to my door, I'll lik thru my peephole & if you're a geek, I'll sick my dog on you Theodore, 818-786-1433

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•Guit/sngwrtr wtd by tem voc/sngwrtr to collab &/or form bluesy rock band w/orig matrl. Dedicd & ablt to wrk on regular basis. Infl A/Chains, Hendrix mts B.Raitt. 213-852-1152
 •HM band wrting other id guit plyr. Gear, equip, artistic att a must. Pro metal head plyrs only. Info, 213-850-6043
 •I write crazy/funny lyrics. I am lkg for a crazy/funny guit/ collab to put music to them. John, 213-848-8252
 •Inventive guit/voc wtd for very diverse proj. Intense & twisted to moody acoustics to upbeat fun. Emphasis on feel, groove, orig. character. Forrest, 818-752-4140
 •Killer guit w/jazz, cross rhythmic feel for fusion, psychdnc, funk, world beat band w/labi intrst. No sngwrtrs. 310-859-2231
 •Killer guit wtd by voc to write, form devastating progvs/HM band. Infl Priest, Megadeth, Ozzy, Racer X. 213-850-5848
 •Ld guit, under 26, for very well estab authentic HR blues act. We've already got a CD, radio, press & tour of Japan in fall of '93. 214-661-3989
 •Ld guit/keys ndd for almev rock/pop recrdng proj/band ala World Party, Squeeze, Jellyfish, Teenage Fan Club. Dan, 310-841-2730
 •Ld singr w/orig matrl nds bckup. Have gigs. Rock, rhythm & blues infl. Neil, 805-944-4810

•Ld/rhythm guit ndd for hvy, progvs, pwr metal band. Equip, dedicd & image req'd. Brian, 310-214-9931
 •Ld/rhythm guit wtd for orig. altrntv rock act. Hvy, edgy guit sound. Infl Ziggy & the Spiders. San Gab Valley area. 818-286-7025
 •Mad organist/synthestist sks guit god for progvs, pyrotechnic band. Classically trained/pref'd. Reads & writes. Rush, Yes, Kansas, ELP, Dream Theater. Matt, 213-666-5223
 •Musicians wtd to subfill-in w/4 pc ensemble in Hillywd Protestant church. Guit, keys, percussion & horns. Readers pref'd, various contmpry styles. No pay but grt fellowship. Call for audtn. Mark or Sonia, 213-938-9135
 •Orig entry duo, guit/sngtr/sngwrtr & drmr ssk guit. Writing, singing a plus. Infl Dwight, DA, Coe, Kris K. Call Tom, 310-474-2331. Doug, 213-925-0901
 •Orig pop, R&B, funk band sks creaty, dedicd guit to join band for permng & recrdng. Very dedicd full line up w/grt matrl. Call Lance Van Peer, 213-962-2471
 •PINCUSHION JONES sks 2nd guit. Verst team plyr w/ bckng voics. Infl Pearl Jam, Aero, L. Colour, Metallica. No egos. Dave, 818-773-ROCK
 •Pro drmr, voc/guit w/stage, recrdng exp, grt sngs, studio, dedicd. Sks guit/bst w/no excuses for HR/metal band. Jeff, 909-881-2188
 •Pro proj w/mgmt & studio. Partnership st. Modern plyrs. Johnny Marr, David Gilmore. Tom, 213-623-4027
 •Rhythm guit ndd for ong proj. 786-5537
 •Sngtr/rhythm guit w/punk edge wtd. 18-21 yo. Must be able to sing w/out plying guit. Practice in Pasadena. Chris, 213-225-7495
 •Southern flavored funk plyr for not so southern band. Vaughn, Kravitz, Hendrix. No rules. Don, 310-396-5466
 •Steel guit wtd to ply in cntry band. Gigs/immed avail. 213-874-4012
 •THE INMATES sk id guit plyr for 4 pc post punk chaos. Infl Stooges, Dead Boys, Ramones. Must have writing abil & dark image. Mike, 213-896-0905
 •Very melodic HR voc w/killer sngs sks guit. 27-35 y/o w/

writing skills & determination. No blues or flakes. Carmelo, 310-301-3983
 •Violently aggrvs proj w/outrageous ltrt. Certain connex & studio. Auding final member. More intrsd in style/ creativity than techniq. Twisted mind helps. 213-488-1389
 •Voc/wrtr sks verstl guit for co writing & permng locally. One gigs solid, lite pay. No HM/HR or drugs. 213-243-6598
 •Wtd tastell, aggrvs plyr for melic rock band. Not metal. Fem ldr/sngtr. Lkg for people who are easy to wrk wth. 310-836-0564

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•Bst for R&B, funky, fusion, sessions & videos. Pro sits only. 213-932-1018
 •Bst sks wrkg csls band. Have equip & exp. No orig bands, pls Srs only. 818-906-2620
 •Bst wtd. Maj mgmt, developmnt deal, ready for pre prodn, live early Bowie, Elton Under 25. Pref low hanging, grooving, pick plyr. 818-557-1442
 •Bst, plys all styles, pref's jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-294-8723
 •Funky bst lkg for gnging band. Ld & bckgrnd voics. Plying pro muscns only. Lv msq. Jim, 213-932-018
 •Pro bst avail. Can groove. Hvy bckgrnd voics, top gear, not an addict. Lockout, HR image, like keybrds & mature. 818-997-3760
 •Pro bst wgd att lkg for cmrcd rock proj. Infl Supertramp, Sting, Alan Parsons & Toto. Must have keybrds, grt voics & mgmt. Call Roger, 805-256-3618
 •Pro rock/metal bst avil for session & showngs wrk. Maj recrdng credits & tall, young, lng hr image. Srs pros only, pls 818-382-2805
 •Rhythm Doctors rhythm section avail for recrdng sessions & live gigs. Very light, pro, good sound & feel. Paid sits only. Robert, 818-792-8954
 •Sngwrting bst lkg to form real rock, HM, mainstream, touch of glam band. Mind plying w/a fem Nikki Sixx? 213-969-9176
 •Soull, funky bst, fretted & fretless, lkg for projs, grt opportunities. Man b grt muscns. Altrntv, jazz, funk, unplugged, tradit'l blues. 818-344-8306
 •Ultra glam bst sks glam band ala Ramones, Pistols, NY Dolls, Hanoi, old Kiss. Dan, 213-871-5849
 •Wrkg classic rock, T40 in San Fern Valley. Must wrk 2-3 days/week, minimum. Jellrey, 818-377-4355

10. BASSISTS AVAILABLE

•Bs plyr lkg for drmr, guit plyr or keybrd plyr to form jazz, fusion, funk band. Pls call Nick, 818-567-1746
 •Bs plyr sks aggrvs, soull band. Must be hvy w/blues infl ala Alman Bros, A/Chains, GNR, Metallica. Keith, 213-969-9319
 •Bs plyr sks exclusively in jazz, Latin jazz, fusion. No R&B, pls. Dominick, 213-466-1766
 •Bs plyr, exp. gd lkg, pro, most styles. Let's talk, 310-392-6542
 •Bs plyr, jazz, blues, upgrht or elec, paid wrk only. Hank, 310-823-4803
 •Bst avail for T40, rehrl, studio, live sits. Very reasonable rates, Anthony, 818-786-1280
 •Bst avail to join or form a punk oriented HR band, non Seattle. Infl old Crue, Pistols, old GNR, Ramones. Eric, Hillywd area, 310-657-0116
 •Bst avail, lkg for hvy band. Pro equip, Infl Danzig, Venom, Sabbath & Merciful Faith. No flakes, srs only. Bruce, 213-463-1559
 •Bst avail. Into Jane's, Seattle, Hendrix, Balls, emotion, imagination, Hypnotic grooves & xplosv dynamics. Styles of Geezer, Simmons, etc. 213-876-6639
 •Bst avail. Pro equip, chops, lks, att. Rock only. Full bands, pls Richard, 818-753-4970

10. BASSISTS WANTED

•Bs plyr wtd by HR band into groove. Into Public Enemy, Rage, Ministry & NWA. Pls lv msq. 310-402-2261

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 *#1 bs plyr w/d w/ capability & drm exp nnd immed for killer proj. Steve, 310-470-7167
 *#1 grt. bs plyr for recrdng, perfmg pop/rock. R&B grp. Intrst from tabs. Michael, 310-288-8091
 *#1 outgoing shredder to fill the pocket w/bs. Rehrs in So Bay. Absolutely pro w/gear & trnsps. Call Jim, 310-374-0794
 *90's orig cntry band ala Eagles. Restless Heart, sks bs plyr. I have lincol bkng, full time rehrr/recrdng studio, industry connct & dynamic matri. Monique, 818-782-6533
 *90's style bst w/d by guit/voc to form hvy, funky, grooving, deep band Gary, 310-391-7364
 *A1 bst ldr w/mgmt. We're lkg for fresh new artists w/dedictn & enthusiam. Kat, 310-390-5720
 *Acous Shawn Colvin-esque band w CD sks acous/elec bst. Gig B 5, some pry Bkup vocs, allo range, ncessry Reading, brains, sns of humor desirable. Susan, 213-655-6669
 *Aggrsv, hrd hitting, driving bst nnd to complete band. Into bands like Drive Like Jehu, Jesus Lizard, Helmet & Fugazi. 213-893-2914
 *Aggrsv, simple bs plyr w/d for estab band w/punk, pschic, folk roots. Xlnt snags, 27 singles & college airpny. Sngwrts welcome. BRUTAL DLX, 213-851-2496
 *Alltrntv orig rock proj sks bs plyr. Infl Soc Dist, Ramones, Peppers. Studio in Venice. Gigs pending, 310-827-0054
 *Alltrntv to the main grunge stream, My baby likes to boogie. Pwr pop w/motown soul. Raw, tunn, passionate plyrs w/d. Johnny, 818-506-7132
 *Alltrntv, orig grp sks bs plyr to complete proj ala Cure, Jam, Soc Dist. Studio in Venice. Gigs pending, 310-827-0054
 *Amazing bst nnd. Hrd, hvy, progrsv, funky band. Infl Alice's Helmet mts Jane's Tool. Estab musics, 24 hr lockout studio. No drugs, ps Liberty, 818-866-8369
 *Are you lkg for a side gig? Pro gut skg versit bst for rock fusion band that will turn heads. Infl Satnani, Dream Theater. Al Dimetia. 818-242-6391
 *Bs plyr w/d by guit to start band. Infl L. Colour, Jane's, Rage Machine, White Zombies, Firehouse. Srs people only. Gene, 213-850-7453
 *Bs plyr w/d by guit sngwrtr for ong HR band. Sabbath, Rush & Floyd. No beginners. Rich, 310-390-0221
 *Bs plyr w/d for gd energy gogging band. Infl Grate! Dead, Pat Metheny, Steely Dan, Jerry, 818-343-0410
 *Bs plyr w/d for hrd, melcd rock band of Christians. Must sing bckgrnd vocs. 310-422-2129
 *Bs plyr w/d for ong band w/representation & current maj labl intrst. Srs only. No HM. 818-887-3358
 *Bs plyr w/d for ong R&R proj. R&R ala Journey, Foreigner, Toto. Call Tom, 818-891-7956
 *Bs plyr w/d for ong, srs rock band. Open minded & creatv. Ready to gig. Demo & video avail. Joe, 213-261-9533
 *Bs plyr w/d to form jon HR/HM pwr groove, aggrsv, stylish but pleasing grp. Chns, 213-664-4987
 *Bs plyr w/d altmrv. Proddin dead, 24 trk recrdng studio. 818-908-9422
 *Bs plyr w/d Aggrsv, altmrv style HR band. Pis call John, 310-841-6445
 *Bs w/d to form instrmntl rock band ala Steve Morris, Eric Johnson. Scott, 818-284-9074
 *Bst for cntry tonk, blues infl R&R band 70's image. Infl Ronnie Lane, Bill Wyman. Contact Scott, 310-657-9401
 *Bst for dark, pschic band w/CD release. Must be exp & dedictd. Infl Floyd, Stranglers. King Cnsmson & Damned. Vocs a plus. Bryna, 714-890-1577

*Bst for THROUGH THE WOODS. Uprght pref'd. Fretless OK. Must sing bckgrnds. Gigs, recrdng. Infl Waits, Thompson, Davies. Call Stewart, 818-386-1313
 *Bst nnd by estab altmrv pop band, bckng vocs a plus. Infl range from Sugar & Soul Asylum to Beatles & XTC. Mike, 714-968-7537
 *Bst nnd for estab, altmrv, funk/rock band. Bckng vocs a big plus. Positive msg music. Very directed pro proj. Tears, Doctors. 310-390-0334
 *Bst nnd for ong, altmrv, sng orientd band w/motown & drive. Bckgrnd vocs a plus. Chris, 310-394-4531; 213-966-3957
 *Bst nnd immed by Stone Soldier guit for pwrfl new proj. Minumun 6 yrs exp, pro quality only. 818-883-0949
 *Bst nnd newly forming soulfl, wicked, moody melcd HR. Lynch Mob style. You, killer image, abil, bckgrnd vocs. Hrd wrkg team plyr. 818-980-2472
 *Bst sought by AXIOM to complete orig pwr trio. Infl Henonix & Kings X. We have mgmt & labl intrst. Call Eric, 310-674-4007
 *Bst w/d by 100% dedictd HR melcd sng. Infl Jay, Winger, Danger Danger, Europe, Firehouse. Lkg for 100% dedictd bs plyr & guit plyr. 818-994-1703
 *Bst w/d by cmrci rock band w/album & mgmt in vein of Lynch Mob, Firehouse. Pro arrange a touch. Lvs mgm Ronny, 310-804-3671
 *Bst w/d by melcd HR band w/progrsv touch. Must have groove & lachmy. Srs only. Arnold, 818-753-9512
 *Bst w/d for band into creatv, altmrv, ong music. Venice, pis John, 310-450-0703
 *Bst w/d for estab folk/rock band. Infl Suzanne Vega, Edie Brickell, Jay Hawks. Lkg for team member w/edictd infl. Vocs &/or keys a plus. Stephen, 213-651-4425
 *Bst w/d for Hendrix tribute band. Must have deep appreciation for Hendrix. Pros only. Brian, 714-994-2613
 *Bst w/d for rock band. Must have groove & feel. Infl Slones, SRV, Petty. Mark, 213-463-7778
 *Bst w/d to complete devastating progrsv HM band. Infl Priest, Racer X, Dream Theate. No grunge. 213-850-5848
 *Bst w/d to complete funky, soulfl R&R band. Creatv, spiritual & ong plyrs nnd apply. 213-656-5396
 *Bst w/d bckng vocs helpfl, for ace new trio. Hrd, melcd & dynamic. Pixies, Sugar, Lemonheads. Call David, 310-398-8941
 *Bst w/d, cool, intellgnt rock prp. Grt att & snags. Infl U2, Furs, Sugar, Television, Shorter hr image. Glenn, 310-458-1410
 *Bst w/d, Vocs, dedictn a must. We have snags, hooks, lks, mgmt, labl intrst. Cmrci HR, VH, Extreme, Skid Gary, 213-850-6703; infl, 818-788-4906
 *Bst, Fender &/or upright, for rocket pwrld rockabilly band. Knowledge of 50's, 60's music & style impornt. 213-850-7719
 *Bst, If you come to my door, I'll k thru' w/ my peephole & if you're a geek, I'll sick my dog on you. Theodore, 818-786-1433
 *Bst'voc, J.P. Jones, Ian Gillan, Share studio, PA w/collab sngwrts. Sincere toumg, recrdng goals. Rocky, 310-288-3562
 *Christian bs plyr w/d for 70's altmrv rock band. Mikki, 310-266-9938
 *Christian bst w/d by voc to form band in styles of Ozzy, Crue, Anthrax. Must be teamplyr w/equip. Sean, 213-530-6522
 *Christian bst, patient, non pro, team plyr, vox a plus, willing to xperimnt. R&R-ish kind of thing. Doug, 213-257-0846

*Classic rock cover band sks bst. We have rehrr studio, PA & agent. Call 213-469-8704
 *Creatv res x-ld guit skg hrd rockng, tall, thin, probst/voc. Infl Zep, Whitesnake, Mr Big. Have atly, demo, 24 trk & lockout. 310-474-1286
 *Do you know the kkk by his first name? Then Aero, Zep, Kravitz style & image. 818-717-5433
 *Estab LA band sks bs plyr. Infl Stevie Wonder, Zep, Extreme, Kings X. Contact Roy, 818-985-0684
 *Exp KLA R&R bs plyr w/d to form band. Infl Aero, Zep, Yankee, etc. Exp. pls. 818-545-9027
 *Fem bs plyr/voc w/d for always wrkg cover/orig band w/ labl intrst. 310-394-6996
 *Fem pop rock sng srs prs bst w/image for live gigs & collab. I have demo deal. Melanie, 213-851-1680
 *Forming band sks cool bst. R&B rnts rock. Call Angela, 310-572-5087
 *Hillywd based hrd R&R band, grt orig & gigs, booked in maj Hillywd venues nnd bs plyr. Cool infl. Writing & vocs a plus. 213-969-8284
 *HR bst w/schooled chops, vocs a must. Studio, PA, highly marketbl snags, 2nd guit dbls on keys. Demo & road wrk. Ken, 818-504-2072
 *Imagine Beatles quality snags jammed by Zep. Well, that's what we're going to do. Guit/voc/sngwrtr sks bst. drmr. Id guit. Robert, 310-794-4013
 *Inventive bst/voc w/d for very diverse proj. Inter-se & twisted to moody acoustics to upbeat fun. Emphasis on feel, groove, org, character. Forrest, 818-752-4140
 *Jazz bst sought for ultra arty, groove orientd, beat poetry music. Pro sil, multi mediat, unusual lkg a plus. Stand up even better. 818-842-6848
 *Judged best unsigned band by Musician mag. recrdng deal w Westlake Studios. We nd a rocker. Call Jim, 714-875-3319
 *Melcd HR act sks exp bst w/vocs. We have gigs, infl VH, Whitesnake, O'Ryck, Call Ron, 818-249-4130
 *New altmrv band fronted by estab maj labl recrdng artist sng young, versit bs plyr. Infl Curve, INXS, DePeche, etc. Robert, 818-752-9428
 *ONLY THE BRAVE sks lntld, prbst. We are an all Native American Indian rock grp. Call for more info. 818-784-5688; 310-692-7784
 *Orig cntry duo, guit/sng/r/sngwrtr & drmr skg guit. Writing, singing a plus. Infl Dwight, DA Coe, Kris K. Call Tom, 310-474-2331; Doug, 213-525-0901
 *Orig pop, R&B, funk band sks creatv, dedictd bst to join band for perfmg & recrdng. Very dedictd full line up w/grt matri. Call Lance Van Peer, 213-962-2471
 *Pro bs plyr to put R&R band w/sound. Recrd labl & prodr connex. Exp plyrs pls. 707-433-5340
 *Pro bst w/d for 5 pc estab loud rock band. Into funky, pschic, HR, altmrv groove. Into pro recrdng & live shows. Rocky, 213-848-7301
 *Pro drmr, voc/guit w/stage, recrdng exp, grt snags, studio, dedictd. Sks bst'wkg w/no excuses for HR/metal band. Jeff, 909-881-2188
 *Pro proj w/mgmt & studio. Partnership sit. Infl Gabriel. Tom, 213-623-4027
 *Pro rock bst w/d for trio. We have org & paid gigs & much more. Image & chops a must. Michael, 818-909-7875
 *R&B dance, funk, band. Dependbl teamplyr, vocs a plus. Race, 310-632-6069
 *Rock solid bst for Pantera, old Crue, Metallica band w/ dark, semi glam image. Exp, total dedictn, skunny, lng black hr, studio N Hillywd. 818-985-0460
 *Simple, aggrsv bs plyr w/d. Male or fem. For altmrv, estab, punk infl, roots rock band. Currentlv qqing &

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recrdng. Vocs pref'd. Sngwrts welcome. Eric, 213-851-2496
 *Sngtr/sngwrtr lkg to start band in the rock & soul category. Sngtr/sngwrtr has grt connex & mgmt. Call Christopher, 213-930-0517
 *Skg versit & creatv bs plyr. More groove, less flash, for dynamic fem ironed rock unit. 310-538-5816, 714-776-6467
 *SKULL CRUSHER sks bs plyr. Pros only. Trnsps & equip a must. Call l enny, 818-705-8639
 *Soufl, melcd, grooving bst w/d to join guit & drmr for unqi, orig band. Infl Bowie, Dylan, Crows, U2. 310-440-0305
 *Speed metal band sks bs plyr. Must have trnsps, grt equip. Lenry, 818-609-8513
 *THE KIND nds a bs plyr. If you are a bs plyr & you're into roots/soul, call 818-591-7311
 *Where is our bs plyr? Dedictd, goal orientd, srs gear & att, grt lks. Our style, Priest, Love-Hate, Kiss, Skid. If you know 818-727-9664
 *WIKED WENCH is lkg for Geezer Butler & Chris Squire style bs plyr. Vocs, dedictn a must. 818-992-0403
 *W/d, bs plyr for pop, soul, cntry sounds like Indigo Girls, kd lang. Take 6. Forming band to wrk w/3 lem sngrs. Joe, 213-913-0244
 *W/d, bs plyr, loud, aggrsv & honest. Contact Dan, 213-665-8321
 *W/d, melcd, creatv bst w/vison & passion for hi energy, groove rock & emotional aous snags. Steven, 213-935-3096, pager #213-360-0584
 *W/d, lastefl, aggrsv bst for melcd rock band. Nol metal. Fem ldr sngtr. Lkg for people who are easy to wrk with. 310-836-0564
 *Young, independent bs plyr sought by sub divided suburban outcast college students who ply dark, semi hvy music that is very org & likeable. Chris, 213-285-3493

11. KEYBOARDISTS AVAILABLE

*Alltrntv rock rap keybdst, sampler team plyr, all orig, mega matri, sounds like Beastie Boys, Tone Loc, Rage! Machine. Msg, Ferris, Irvine, 714-753-3311
 *Do you nd keybdists for your recrdng? Xceptnl texturalist avail. Grt gear, 64 trk Midi studio, xml rates. 213-876-4814
 *Keybdst avail for 140 band that pays money. Bran, 310-372-9671
 *Keybdst avail w/guit att sks rock or funk band w/aggrsv att. Race, 310-632-8069
 *Keybdst, Midi & drmr progrmmr into recrdng projs, R&B, dance, hip hop, rock crossover, fusion & some cntry. Richard, 818-759-1418
 *Keybd plyr, Midi progrmmr, multi instrmntl, into recrdng s/s & live perfmnts. Richard, 818-759-1418
 *Organist/synthst lkg to form/join hvy, progrsv band. Yes, Rush, ELP, Kansas, Dream Theater, Killer pedal solos. Matt, 213-666-5223
 *Pro accompanist avail for signrs. Formerly w/Sarah Vaughan & Joe Williams. Herb Mickman, 818-990-2328

11. KEYBOARDISTS WANTED

*2nd keybdst w/d for pop/rock R&B, perfmg grp. Females encouraged. Michael, 310-288-8091
 *Alltrntv band w/ds & instrl sks exp keybdst w/d wrkg equip. Must be team plyr w/d all. Ted, 213-654-7140

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Fem jazz, R&B voc sks piano accompanist. Call for details. 310-436-2546

Fem pop/rock singr sks pro keybdst w/image to liv gigs & collab. I have demo deal. Call Melanie, 213-851-1880

Forming band sks coolkeybdst, R&B mts rock. Gtr/piano sounds a must. Call Angela, 310-572-5087

Guit/sngwrtr sks keybdst to collab w/on sng ideas. Infl

include Dream Theater, Rush, Kansas. Paul, 818-385-1307

Honky tonk, boogie woogie, brothel style pianist wtd for 70's R&R band. Infl Ian McClagan, Ian Stewart, R&R image Contact Scott, 310-657-9401

Keybdst wtd by guit/sngwrtr for orig HR band. Sabbath, Rush & Floyd No beginners. Rick, 310-690-0221

Keybdst wtd by mldrc HR band w/progrsv touch. Must ply lds similar to John Lord, Dream Theater. Srs only. Arnold, 818-759-9512

Keybdst wtd for altrntv rock band. Infl new Duran, Church, Porno for Pyros. 805-287-0087

Keybdst wtd for jazz big band 1st rehst band, then gngng band. Must have all prerequisites. Call John, 818-760-4569

Keybdst wtd, B3 & piano skills for orig rock act. Doing video 7/18 Call ASAP, Greg, 310-803-9656

Keybdst/bckngng vocndd for band. Stylelike Yes, Journey, Styx, Toto, Asia, etc Shopping 24 trk demo. Mgmt & labl intrst now 818-765-4694, 805-642-9328

Keybrd plyr for reggae band for summer tour. 213-661-0446

Keybrd plyr w/voc abnl ndd for wrkg blues band. 818-999-2945

Keybrd plyr wtd for lusion grp. Rehrs nites in Studio City. Chester, 818-710-0762

Keybrds wtd for orig pop/rock band w/lookout. Infl REM, Smitereens, CCR. Bckup vocs a plus. We practice 3 ntes/week, 818-508-7728

Keybrds wtd for progrsv gospel choir of pro singrs. Must jam on accous or organ. Church sponsored. Alan, 818-765-1487

Ld singr w/stage presnc & ong matrl, rock, rhythm & blues infl, nds bckup. Have gigs. Neil, 805-944-4810

LOST AVENUE lkg for keybdst plyr & fiddle plyr. Call Ed, 310-478-2046

New altrntv band fronted by estab maj labl rcdng anist sks young, versl keybdst. Infl Curve, INXS, DePeche, etc. Robert, 818-752-9428

New romantic image, pwr pop w/dark altrntv edge ala Bowie, Sputnik, Duran, Ant, Idol Before 10 pm. Eric, 818-992-8073

Pro prof w/mgmt & studio Partnership sit only. Infl Gabriel, Bowie Tom, 213-623-4027

THE VESTALS, Texas rock & blues. lkg for keybrd plyr, piano B3 sound. Must be well versed. Call Don, 310-271-2883

Voc/wrtr skg to collab & co produce w/creatv partner. Write altrntv, folk, world music. Rcdng facilities a plus. 213-243-6598

Wtd, keybdst who dbils on rhythm guit for dynamic & versl tem fronted rock unit. 310-538-5816; 714-776-6467

12. VOCALISTS AVAILABLE

23 y/o white male w/13 yrs exp, 7 yrs stage & studio exp. vocs ala Cornell, Rollins & Bob Weir, lyrics ala Coltrane, Rollins, etc. Jerry, 213-658-7319

5 star guit/voc sks exp, accous musicians to co write & perfm xceptnl matrl. Reliable, organized pros only. DAVE, 310-545-1955

A boozie & R&R chameleon sks boozing, rocking, soul, blues, groove guit. Infl Aero, Stones, Zep, Love Bone, Doors, Terry, 213-462-7822

A1 pro voc/lyricist avail to join estab act. K/A frontmn. Send into to 253 S Lemon #4, Orange CA 92666, 714-744-2805

Altrntv rock voc.nds diversified, very altrntv band w/act together, tour onentd. Infl Peel Jam, Stone Temple, etc. Ready now Ted, 818-904-0721

Altrntv singr/sngwrtr sks plyrs. Infl Police, Cure, 818-700-1980

Altrntv, to the extreme vox sks grp or individuals to form eclectic musical poetry. Beauty to anger, skin color, sex, unimpromt. Multi instrmntlst encouraged. 818-842-6848

Attractv tem voc lkg for wrk. Demos, albums, rcdngs, etc. \$75 bckup, \$85 ld per sng. Tara Word, 213-756-8416

Avail pro singr/sngwrtr for studio wrk for unplugged perfmncs. Billy Joel, Elton John style Percussn & keybrd abil. BA in music. Elliott, 818-597-9008

Charismtc fem ld voc sks to form/join band. Uniq sound, somewhere between U2, Bely & 4 Non Blondes. Pro exp only. A.G. 213-850-0167

Down to earth, out of this world R&R chameleon sks rock & soul, blues, groove guit. Aero, Stones, Zep, Love Bone, Doors, Terry, 213-462-7822

Fem jazz, R&B voc sks piano accompanist. Call for details. 310-438-2546

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 • **Fem** voc w/solid gold vocs avail for sessions & demos. Pwrlf. modic kds. No screaming. Tape avail on request. Pros only. Françoise. 310-534-8006
 • **Front woman**, creatv pwrlf performr w/llks. sks motrvld intellgnt. individuals w/equal sngwrng capabilities & goals. Egos welcome. Infil.Seattle. 60 s. southern rock. Peri. 714-489-8655
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 • **Male** id voc sks blues rock or southern rock band w/ emphasis on blues. No funk or groove rock, pls. Infil Paul Rogers. Jack Bruce. Greg Alliman. Non rock star image. Nathan. 213-666-9542
 • **Male** voc avail for id or bckup vocs on demo wrk only. Have verslt yet distinct style. 818-242-2825
 • **Male** voc avail to form HR band. 100% w/wide range. Infil Axl Rose. R Plant. S Tyler. Chris. 310-274-3730
 • **Male** voc avail. Styles of Dio & Tate. 818-442-0220
 • **Male** voc lkg for passionale, bluesy rock band GNR, Aero, Stones, Growles. Call Kelly. 818-752-2545
 • **Male** voc. 28. smooth, soull pipes. sks prodr or grp collab. Infil by early 80's, Bono, Led.Zed. Ketsu. 714-661-2264
 • **Male** voc/rapper avail, groove. rock. hrd core, sngwr & guit too. Ira. 213-969-1311
 • **Male** HR singer, infl Jovi, Winger. Danger Dancer, Europe, Firehouse. Lkg for 100% dedictd bs ptyr & gult ptyr. 818-994-1703
 • **Session** sngvr avail w/gd references & gd rates. Tape avail upon request. Donna. 818-752-3582
 • **Sngvr** avail for real R&R band. No glam. no thrash. no groups. Into Crue, GNR, VH, Aero. 818-893-0541
 • **Sngvr** forming or joining orig or cover band. Old Cooper, Bad Co, Sabbath, Cult, Purple. 213-957-2397
 • **Sngvr** xtraordnare to join/vorm Aero, Rocks mis Love Bone Tini. dedictn, image, exp. Dan. 818-505-9283

• **Sngtr**, 30. avail. Infil Jagger, Cooper, Morrison. No glam or metal. Straight ahead rock. Pros only. Dave. 213-664-4671
 • **Sngtr/sngwrtr** now forming band. Infil Ramones, Nick Ryder, Blondie, Early 70's fashion. Srs only. 818-362-7094
 • **Sngtr/wrtr**, infl Suede, Cosmopolitan mag, taggers & vasoline. Call Ian. 213-850-6917
 • **Slightly** insane, emotional & deep vocs lkg for something real. Total image & dedictn. Infil Love Bone, GNR, Warner Soul. Call Greg. 818-782-5815
 • **Top** pop soul prodr wtd by black sngtr/lyricst/actress for 1st demo tape deal. Miko. 213-845-9936
 • **Verslt** voc avail for paid demo & bckgrnd vocs. Call Angela. 310-572-5087
 • **Voc** avail for T40, classic rock proj. Paying sit only. Strong vox. gd lks. lots of stage exp. Infil Paul Rogers, Sammy Hagar. 213-726-6741
 • **Voc** avail to front real blues wrkg band. Have PA, pros only. Infil Waters, Wolf, Dixon, Crosby. 213-848-8330
 • **Voc** w/heck of a vox. Plant, etc. Can cover any kind of music. 310-285-3523
 • **Voc** keybdst/sngwrtr/sk-grng band w/essence of Gabriel, Cure, Arcadia. Vox cross between Bowie & Robert Smith. Sean. 818-305-1065
 • **Voc/sngwrtr** avail for studio wrk only. Plys various instrmnts. Specialize in ballads. Call Mark. 818-918-0044

La Puente. Horacio. 818-810-2582
 • **Aggrsv** tenor w/range wtd by hvy, progrsv, pwr metal band along the lines of a darker Fates, Q'Ryche, O'scar. 310-679-4183
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 • **#1** A voc nrd immed. Must be able to ply guit & drms as well. Nrd for proj/immed. Fran. 818-901-0150
 • **6 pc** R&R band sks id vocs, male lem, scratchy vox, infl Cure/boys, Stewart, 4 chord snags, blues, 70's rock. Kyle. 213-368-6449
 • **90's** HR band w/killer sngs & bright futuro rds charsmic & soull voc w/sngwrng abil. Vox & gd att. Pros only. Petri. 818-752-0069
 • **A** uniq. charsmic poet/voc of 90's wtd by slightly industrial psychd HR proj. Jerry. 818-708-0341
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 • **Aggrsv** R&R band w/lots of matr sks pwrlf, creatv, tour minded, dedictd sngvr under 25. Call Rick. 213-223-3658
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lyricist. Infil by Pearl Jam, Soul Asylum. Nick, 818-373-9015
-Bckgrnd voc wtd for all orig band now showcng. Non Seattle, non melat, eclectic rock. Percussn abil help! Rehrsl WLA. 310-396-9558
-Bckng voc ndd for acous proj. All orig sngs. Startng voc harmony grp. Jeannie. 818-786-5537
-Bckup voc w/ some keybrd abil wtd for estab melcd rock band. Team plyrs only. Infil Heart, Giant, Yankees, Kansas. We are ready to ply. 310-214-7276
-Bst!guit sngrng team sks frntm w/melcd pipes, uniq phrasng skls & strong perfrmnc abtl. Bone, Vedder vox. Gabriel's emotionalism. No neanderthals or screamers. 213-969-4093
-Can you sing? New progrsv altmtv rock band sks voc who can really sing. Rehrsl in Valley. Under 26, pls. Chris. 805-287-4529

-Complete band w/gd communication, family vibe, emotionally & sonically try. Sks tlntd vox w/msg. Infil Jane's, Metallica, Cure. Cali Greg. 818-993-5081
-CORROSION OF CONFORMITY lkg for voc. Send demos to 605 Willard Pl. Raleigh NC 27603. 919-896-1216
-Creaturs x-ld guit skg hrd rockng, tall, thin, pr ld voc xtraordnare ala Plant, Coverdale, Graham. Have atty, demo, 24 trk & lockout. 310-474-1286
-Creatv singr/lyricst w/pwr, style & presnc ndd to complete orig, movng & groovng outfl ala Curtis Mayfield w/edge. Sngs & labl intrl. Call Burke. 213-951-9110
-Creatv, artlstc singr/poet w/passion for hi energy groove rock & emotional, acous sngs. Steven. 213-935-3096; pager #213-360-6584
-Creatv, uniq voc ndd for modern, hvy band. Infil DePeche, Jane's, NIN, Cure. 818-382-2813
-DRAGON sks male voc. Ages between 18-25. Style of music is Metallica, Maiden, Megadeth. Alan, 818-508-4947

-Dynamic male singr/sngr wtd by guit for sngrng w/gd collab & formaton of orig HR band. Infil Zep, Peppers, Skid. 818-752-7369
-E Cst rockers relocating to LA area have maj E & W Cst connex. Contact immed. 410-931-2816
-Estab gngng R&B band w/mgmt replacng singr. Tyler, Redding, Bone, Jagger, Johansen. 818-761-2965
-Estab HR act, Austin TX based, sks exp male voc. All orig, cmrc, Firehouse, Enuff. You, Roth's charisma, Mason's, Hamell's chops. Matt. 512-834-0800
-Estab new age rock band skg wide rangd voc w/gd lks & gd personality. Laurent. 310-674-7694
-Fem bckgrnd voc wtd for orig band wirepresentation & current maj labl intrl. Srs only 818-887-3358
-Fem hip hop dance grp sks ldk bckgrnd singrs, rappers. Ready to recrd & shop demo. Fly Girls, Tina Marie, TLC. Mike. 310-767-1768
-Fem voc wtd for altmtv band w/demo deal. Infil by MB Valerine, Lush, Curve, Belly. Call Sean. 213-655-7123
-Fem voc wtd for top fem grp. Under 28 Killer R&B, funky pop vocals. Must dance, sexy image, able to recrd & travel. There is pay. Recrd deal is ready. 818-881-6845
-Fem voc wtd for top pop/rock act. Prodcr w/maj recrd labl & movie studio connex. Media household now formng. 310-453-0359
-Fem voc wtd. Uniq, xperimnt, open minded, to compose & perfrm w/guit, multi instrumental. Infil Cocteau, Sugar Cubes, Curve, etc. Mark. 310-996-0066
-Fem voc, black or mulatto, w/ing hr, sexy image & under 24, wtd for glam, funk/dance band. Old Prince, Bootsy, Hendrix. 310-372-3208
-Fem voc, must have pwr & presnc, for cover band. Some money involved. From Janet Jackson to Prince. 818-704-5821
-Fem voc/lyricst wtd for agrsv, industrial grp. Maj labl intrl. Exp a plus. Age 18-28. Infil NIN, Rage, DeLia, Lush. 213-939-8086
-Fem vocs ndd for recrdng, perfrmng R&B grp. Michael. 310-288-8091
-Freddie Mercury mts Tony Harnell? Love 1940's hooks? Untraditl Norwegian band w/huge cmrc potential sks charismc, natrl, different, spell bindng singr. We're worth it. 818-752-9496
-Frontrn voc wtd to complete progrsv HR band for recrdng & live perfrmnc. VH & Rush infl. Call Paul. 213-662-0951
-Guit tomrng band. Nds male R&R lyricst/voc. Infil Cougar, Crows, Stones, etc. Dedicat, pro req'd. Michael. 213-939-7761
-Hey, can you really sing? Male voc w/soul, att & dedicat wtd for rock proj. Infil Humble Pie, Hendrix, Beatles, Kravitz. 818-996-0927

-HIGH WIRE nds fem singr for cmrc rock w/publishng & labl intrl. 213-467-0733
-If you can sing, I can play. Guit w/musicianship & gd att sks soull, melcd, animated voc. Infil Extreme, Beatles, Aero, Queen, Marlo. 818-333-5162
-Ld singr w/sngwrtng abil wtd by R&R band. Infil Stones, old Stewart. 818-981-4624
-Lkg for voc Sandi Currie. Very importnt. Call Dave. 818-909-9092
-Male & fem singrs ndd by keybdts/arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. L v msg for Aaron. 213-413-6361 x 225
-Male & fem voc & bckgrnd grp singrs wtd for MR DOUBLE JJ's So Central LA blues band. So Central LA area. Srs individual only. No drugs or band habits. 213-971-2147
-Male voc for recrdng artist Barracuda. 3 completed tours, MTV videos, HR w/melody, feel & groove. Must have lkg & lnt. Sean. 818-780-4524
-Male voc wtd by guit/sngr wtd to collab & form core of HR band. Lng hr image. Pro att. 818-985-3076
-Ndd, fem ld voc for FM/HR punk infl band. Loud, agrsv. Call for more info. 213-465-5563
-Orig pop, R&B, funk band sks 3rd soul vox for bckgrnd section. Hi range w/solo capabilities req'd. Dedicat only. Call Lance Van Peer. 213-962-2471
-Orig rock band sks orig frntm for estab payng gigs. All orig. Dominick. 818-993-8646
-Orig, creatv, R&R, soull, bluesy, B/A poet/wrttr/plyr w/ vision, harmony & something to say ndd. You know who you are. 213-653-4183
-Pro male voc wtd for Euro style metal band. OVERTURE. Have mgmt. Srs only. Grl singrs. Infil Cyche, Rob Halford, Dream Theater, Extreme, Leon, 818-248-3008
-Progrsv gospel choir sks new members. Wrths have church sponsored choir for the 90's. Get it in shape. Alan. 818-765-1487
-Pwr voc wtd. Halford, Dio, Tate, Dickerson style vocs. Lyrics & music ready. Have PA & studio. Also will collab. 213-467-6876
-Pwrhouse voc wtd for earth shaking rock band. Metallica to Queen. Lng hr a must. Ray. 818-501-5997
-R&B dance, funk band. Dependbl, team plyr. Race. 310-632-8069
-Rapper/voc for orig pop/rock R&B enryr proj that is already in proctm. Must have charisma, lks & lnt. 18-24. Also ndd pic & demo. Call Jim. 714-854-8589
-Short hr frntm singr wtd. New romanic image, pwr pop, dark, altmtv edge ala Bowie, Spinik, Duran, Ant. loc. Before 10 pm. Eric. 818-992-8073
-Singr wtd for all orig HR band. Wide range. Be reliable & somewhat tlntd. Call Dan. 310-402-8762
-Singr/lyricst wtd guit/sngr wtd for collab on Exile on Mainstreet sound. SRS & lntd gigs only ndy. 818-981-4624
-Singr/lyricst wtd, charismc perfrm. Spin Doctors, L Colour, INXS, Kravitz vibe, w/rock, funk, dance edge. Have sngs. Pros only. Chris. 818-842-4469
-Sngwrtr/voc stylist wtd for eclectic rock band. Acous & elec. Infil Dylan, Neil Young, REM, Tom Waits, American Music Club. John. 818-243-1740



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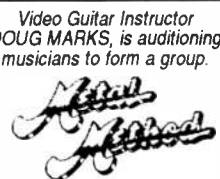
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•Souff, angry, creatv, determined sing/poet for band blending styles of Temple/Dog. Jane s. Sundays Steven, 213-935-3096; pager #213-360 6584
 •Voc ndd for intense vision of the future. Must have sns of humor. Infl: S'Garden, L Colour. Rage Machine. Jake, 714-951-0797
 •Voc stylist wtd for uniq proj. Intense & hvy to moody to upbeat. Balfis & soufl most importnt. Diversity second. Piano abt pref'd. Forrest, 818 752 4140
 •Voc wtd ala Dream Theater, Skid, TNT, O'Ryche. We offer & require stage, studio exp, team plyr/s, strong image. Obsession w/success. 213-913 4225
 •Voc wtd by bst forming punk oriented HR band. Non Seattle. Infl old Crue, Pistols, old GNR, Ramones. Eric, Hillyard area. 310-657-0116
 •Voc wtd by meltdc HR band w/progrsv touch. Infl Harnell, Aiden, Kiske, Tate. Arnold, 818-753-9512
 •Voc wtd for HR band. Call for audins. Call Chris, 818-774-0396
 •Voc wtd for hvy, industrial band. Infl Ministry, NIN, Pantera. Chris, 213-851-9227
 •Voc wtd in the style & image of Jones, NY Dolls, Dogs D'Amour & Lords/New Church. 213 463-5569
 •Voc, bst & drmr skg voc/guit for sold, over the edge rock band. No art rock & forget theory. 818-508-6820
 •Voc/lyricst, male & fem, wtd for self proddd CD proj. Styles from rock to acous instrmntls. Craig, pager #818-608-1655 & dial 011 before your #, or call 818 352 0329
 •Voc/prog star wtd to complete band ala Bowie, Zander, Idol, Undergrnd image a must. 818-883-3921
 •Wtd, male voc for ultimate pwr rock band w/instr. Pro only. 310 372-9085
 •WUDITIZ sks infld male singer. Otis Redding, Wilson Pickett, Stevie Wonder infl. Gd range, pro sit, lyric writing req'd. 818-240-1458

13. DRUMMERS AVAILABLE

•Dmr skg grooving rock band Into Mary's Danish, Spin Doctors. School of Fish. Hvw gear, abil & drive. Lv msg Brandon, 818-505-1275
 •#1 absolutely killer pro dmr sks onl, HR band 1 have touring & studio exp, ing/hr, gdlks & sing bckups. Will travel 714-739-BAMM
 •1st class pro dmr, formerly w/Cats & Boots, World War

III, Dweezil Zappa, Black Oak Arkansas, skg recrdng, touring sit w/signd grp Randy, 213-962-0802
 •Avail pro dmr w/vocs sks band. Anything from Billy Joel to AC DC. Xtensv live & studio exp. Pref wrkg sit Elliott, 818 597-9008
 •Cover tune pro skg worth wrkg sit. Randy, 213-962-0802
 •Creatv virtuostic dmr for hire. All styles. Dbl bs, acous & elec. Dmr progmmng, reading. For shows, demos, any paying sit. Extras, marimba, keyboards, compng. 310-640-9693
 •Drm progmmng avail for recrdng & related proj. All styles. Call Victor, 213-757-3637
 •Dmr avail, formerly of Wink & Sylvain Sylvain. Creatv, pwrfl, steady. Paid sits only. pls. Call Brian, 213-876-3634
 •Dmr avail! Acous, elec. Play all styles. Will play all. Impressive resume. Grl sound, grl feel. Pay sits only. Mark, 818-831-8577
 •Dmr avail. Call me. Blues, rock, cntry, jazz & more. Demos, sessions, csls. If you're in a jam, keep my number. Paid sits only. Ill stick w/the right grp. 310-318-0155
 •Drmr lkg for pro wrkg, orig or cover band. All styles. Call Dave, 818-763-7608
 •Drmr lkg for wrkg horn band to ply funk ala Garabaldi. Can also ply bebop. 310-868-7337
 •Drmr, pro, 20 yrs. jazz fusion, rock, funky, Latin, salsa, Brazilian, studio exp, read, progrm, creatv. Road avail. Nicky, 310-396-5372
 •Drmr, sold, single kick, pocket groove monster, sks wrk. Bozzo to Bonham. Can harmonize. 100% lake free. Pro. Road wrk is pref'd. Buddy, 310-393-8625
 •Eminent, stand out band ndd. Multi cultural rock w/ thump. Fishbone, Miles, Jane's, Aretha Franklin, Matt O. 213-850-8780
 •Exp pro dmr sks cnunch, from Sabbath to Pantera. Call Tom, 818 760-7438
 •Flashy dmr, dyed black mop, cool cans, skinny, sks mirror images w/ tunes, 24- 213-883-9578
 •Grl dmr. age 39, lkg to wrk w/infld plyrs who have mastered their craft & who are setting the infl. WLA area. Randy, 310-391-2708
 •Hrd hitng, versitl meldc dmr w/endorsemnts, studio & tour exp lkg for touring or studio pro w/gramt. 714-523-3002
 •Hvy, cross rhythmic dmr sks to join/form jazz or fusion grp. Koli Baker, Ginger's son. Angel, 310 859-2231
 •I've been starving for 12 yrs & haven't eaten yet. A paying sit to survive. Into Q Ryche, Dream Theater & Megadeth. Ultra srs only. 818 785-0594
 •Percussnst, congas timbals, hand toys, sks srs wrkg band w/vision, goals & purpose. Strong matrl, pls. 818-890-2738
 •Pro blues dmr avail. Xint shuffle, slow, 6/8, 3/4, funk fills. Xtensv studio & live exp. Wrk sits or soon to be only. Andy

Hawes, 310-836-7663
 •Pro dmr avail. Lkg for pro sit. Recrdng, touring exp. Pro gear, very young, gd image. 818-503-9005
 •Pro dmr skg rock, altnrv, world or tribal band w/elec, mgm or financil bckng. Some bckng vocs & lyrics. Into collab. Craig, 310-837-0556
 •Pro dmr sks plyng sls, T40, jazz, Latin, csls, etc. Seasoned but young & hungry to ply. Jeff, 818-986-8233
 •Pro dmr sks pro musics. Style Jane's, Zep, J5, pager #213-241-8552
 •Pro dmr sks straight ahead, hvy groove rock band w/ intense killer image, sellable matrl. No glam, grunge, thrash, progrsv metal. 818-567-4350
 •Pro dmr, 38, sks ballys, sng onenld rock band. Signed acts only. No hvy druggies or boozers. Call Bill, 213-874-7118
 •Pro dmr/percussnst avail for studio wrk, club wrk & possible touring. Call John, 818-760-4569
 •Sensitve 38 y/o dmr, sng orientd groover, team plyr, exp in studio & live plyng, sks estab pop/rock or blues band. Jeff, 818-788-8970
 •Slamming, funky, hip hop dmr avail for signed or close proj. Infl P-Funk, Graham Central Station, Sly I have wrkd w/Teddy Riley & Digital Underground. Jonathan, 310-477-4314
 •X-Berklee pro dmr, rock, blues, jazz, soul, pop, sks studio or live perfomcs. Altnrv band a plus. Call Doug, 310-394-8732

13. DRUMMERS WANTED

•#1 A dmr ndd. Must have some guit or keybrd plyng abil & ld voc capability a must. Ndd immed. 818-901-0150
 •2 dmrsv wtd for industrial, hvy band. Infl Ministry, NIN, Pantera. Elec kit a plus. Chris, 213-851-9227
 •90's style dmr wtd by guit/voc to form new band w/hrd, funky, jazzy, psychdc groove. Gary, 310-391-7364
 •#1 dmr/percussnst for band w/gramt. We're lkg for fresh new artists w/edictn & enthusiam. Kat, 310-390-5720
 •Aggrsv dbl bs dmr ndd for aggrsv metal band w/killer sng list, studio & Btk. Infl Megadeth, Metallica, Pantera. 310-529-5127
 •Aggrsv dmr wtd. Are you creatv, mature & ready for success? We have grt sngs similar in style to Dream Theater. We're not clones. Keith, 213-467-6876

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 •Altnrv HR thrash pop band lkg for dmr who can ply. Paulie, 213-465-1522
 •Altnrv to the main grunge stream. My baby likes to boogie. Pwr pop w/motown soul. Raw, lun, passionate plyrs wtd. Johnny, 818-506-7132
 •Are you lkg for a side gig? Pro guit skg versitl dmr for rock fusion band that will turn heads. Infl Satnam, Dream Theater, Al Dimeola, 818-242-6391
 •Cemetery is empty. Fill the void. Dmr who kicks wtd. We have the rest. Call & hear tape. 818-503-7768
 •Charlie Watts style dmr wtd by Keith Richards style guit plyr. Keith, 818-355-9554
 •Christian dmr wtd by voc to form band in styles of Ozzy, Crue, Anthrax. Must be team plyr w/eqip. Sean, 213-530-6522
 •Christian dmr wtd for 70's altnrv rock band. Maki, 310-286-9988
 •Christian dmr wtd for funky, L Colour style band. Ages 18-28. Call Levi, 714-572-1371
 •Cool, Intelligt rock/pop. Grl act & sngs. Infl U2, Furs, Sugar, Television. Shorter hr image. Glenn, 310 458-1410
 •DARK BLACK sks hvy style, slamming dmr. Call Brian, 213-466-6251
 •DAUGHTER JUDY skg hrd pop dmr. Vocs helpfl. Zoe & Vic, 213 655-1741

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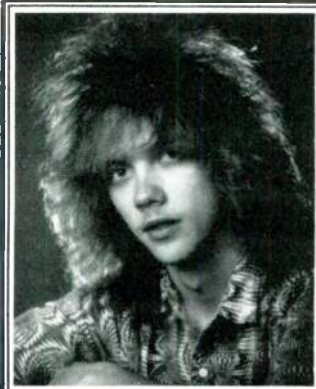
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 •Drmr for org sng minded, gd vbe band. No side man. Think you can fill the groove? Call J.D., 818-972-3977
 •Drmr ndd for estab LA hrd core band. Intl Ministry, Rollins, Sabbath & Slayer Harlan, 818-981-5105
 •Drmr ndd for fem fronted rock unq. Verstl & creatv w/ tasty licks. 310-538-5816; 714-776-6467
 •Drmr ndd for org, altrnrv, sng oriented band w/motivtn & drive. Bckgrnd vocs a plus. Cnris, 310-394-4531; 213-966-3957
 •Drmr ndd to play insnc music. Must be subject to whim. 310-314-4884
 •Drmr who puts the groove in the pocket for melcd rock band. Not metal. Fem ldr singer. Lkg for people who are easy to wrk wth. 310-836-0584
 •Drmr wrt. Must have grt chops & plenty of exp for altrnrv band. Intl new Duran, Church, Porno for Pyros. Michael, 805-287-0087
 •Drmr wrd by dedctd HR band. If you have Aero groove, Metallica energy, Pearl Jam feel & L. Colour funk in you, let's jam. 818-885-6860
 •Drmr wrd by gut to start band. Intl L. Colour, Jane's, Rage Machine, White Zombies, Firehouse. Srs people only. Gene, 213-850-7453
 •Drmr wrd by guts/sngwr for org HR band. Sabbath, Rush & Floyd. No beginners Rck. 310-690-0221
 •Drmr wrd by org rock/metal band in LA area. Intl Dream Theater, O'Ryche, Rush. Must have image, abil & dedctn. Call Jarrod, 714-786-0625
 •Drmr wrd by pro all org R&R band w/70's UK punk edge sound & image. Pistols, Ramones, etc. Pro att & pro equip a must. 818-848-5336
 •Drmr wrd by pro R&R band w/70's, UK, punk edge sound & image. Pistols, Ramones, etc. Short hr, pro att, equip a must. 818-848-5336
 •Drmr wrd for ace new trio. Hrd, melcd & dynamic. Pixies.

Sugar, Lemonheads. Call David, 310-398-8941
 •Drmr wrd for altrnrv, signed band. 208-4516
 •Drmr wrd for eclectic, sng oriented rock band. Sensitive to the sng. Intl REM, Creedence, Dylan, Doors, Ringo, John, 818-243-1740
 •Drmr wrd for Hendrix tribute band. Must have deep appreciation for Hendrix. Pros only. Brian, 714-994-2613
 •Drmr wrd for HR band into groove. Into Public Enemy, Rage, Ministry & NWA. Pls lv msg. 310-402-2261
 •Drmr wrd for hrd hitting, melcd, punk/rock band ala Blasters, Clash, Replademis, X, w/rockabilly edge. Have album releases. Call Jorge, 213-254-7125
 •Drmr wrd for prograss HR band. Must have grt dbi kick, image & stage presnc. Must have trnsps, pro att & have 100% dedctn. James, 714-707-5245
 •Drmr wrd for well estab gothic rock band. 2 current releases. Internatl distribution. Style, Sisters, Mission, Nephilim. Rehrsl near LA. Srs plyrs only. Mark, 714-775-6351
 •Drmr wrd in 20's to join band w/strong matr. NIN, Perfeks, Copeland, Moon, Srs, ambitious. 818-503-8969
 •Drmr wrd. Hvy hting groove plyr, for. Into Under Helmet, Jane's, Sonic Youth, Quicksand & U2. Todd, lv msg. 310-358-6072
 •Drmr, exp & intellnt wrd by band. Rock whrd altrnrv, slightly funky edge. Concrete Blonde, Stones, U2, Peppers. Have prodrs, recrdng soon. 213-658-0660
 •Estab band sks estab dmr. Jane's, U2, Cult. Must be ready to perform, ready to commit. Steve, 310-439-6260
 •Exp, groovy, technicly intld dmr w/dbl b/wid by untrdr! Norwegian HR act w/ huge cmrc'l potential. Queen, TNT, VH. Absolutely no flaks. 818-752-9496
 •Extremely altrnrv band skg trbal dmr. Dark agrvrs, xperimnt, poetic, psycho active. Contact Michael Rozon, 818-508-1294
 •Guit & bst/voc sk dmr to complete HM pwr trio. Intl Pantera, L. Colour, Megadeth & Sacred Reich. Gd att a must. Pms only. Call Ron. 310-671-3429

•HEARTS OF FIRE, HR based band, lkg for agrvrs, motvtd, dbl bs dmr. Srs minded only. We have 24 hr lockout studio & all the drive you need. Tony, 714-670-2147
 •HR punk band w/inde & maj labl release lkg for dmr w/ hvy yet straight ahead style. All org matr. Ready for shows. Keith, 213-665-8227
 •Hrd hitting, agrvrs dmr ndd for hvy, prograss rock proj. Euro sound ala O'Ryche, Maiden, Ayril, 310-836-3868
 •Hrd htrr wrd for very org, thrash metal proj. We have ggs, demo, labl intrst & rehrsl spc. Mel, 818-752-9257
 •Christian dmr, patient, non pro, milk bottles to wells, R&R pop. Doug, 213-257-0846
 •Imagine Beatles quality sngs jammed by Zep. Well, that's what we're going to do. Guit/voc/sngwr/sks bst, dmr, ld gnt. Robert, 310-794-4013
 •Ld sngvr w/ stage presnc & org matr, rock, rhythm & blues infl, nsg bckup. Have ggs Neil, 805-944-4810
 •Lkg for dmr. 213-661-0446
 •Lousy dmr wrd for altrnrv rock proj. Don't care what you like. Free 24 hr lockout rehrsl/recrdng studio. Blake, 310-946-4942
 •Monster dbl kick dmr wrd to complete devastating prograss HM band. Intl Priest, Megadeth, Dream Theater, Fates. 213-850-5848
 •Musicians wrd to subfill-in w/4 pc ensemble in Hillywd Protestant church. Guit, keys, percussion & horns. Readers pref'd, various contmpiry styles. No pay but grt fellowship. Call for audtn. Mark or Soma, 213-338-9135
 •New altrnrv band fronted by estab maj labl recrdng artist sks young, verstl dmr. Intl Curve, INXS, DePeche, etc. Robert, 818-752-9428
 •Orig band w/ plans sks new dmrng member willing to wrk hrd. Must bounce a battery. No unrealistic gold plate mercenarys. Pls Call Rich. 310-821-8653
 •Percussnst w/ chops, equip & trnsps to perform & recrd w/ all acous band. Org matr. Followng & connex. 310-475-9085
 •Percussnst wrd for all org band now showcng. Non Seattle, non metal, eclectic rock. Rehrsl WLA. 310-396-9598
 •Pro dmr for altrnrv band. Maj nrst. Maj arply. Style. Clem Burke, Material Issue, Ramones, Bob Mould, Teenage Fan Club. 213-848-9427

24-HOUR HOTLINE: (213) 462-3749 NEXT DEADLINE: WED., JULY 21, 1990

•Pro wrd for org rock/funk band. Must be dedctd & willing to grow w/ band. Sound favors Peppers, Fishbone, L. Colour. Cnris, 213-666-7369. Steve, 310-450-8668
 •Prograss HR band sks pwrfl & creatv dmr, Intl O'Ryche, Madon, Malmsteen, Queen, new Marillion, Billy, 818-955-9553
 •Punk rock band. UGLY AMERICAN, sks dmr, 1 indie & 2 maj labl releases. Hrd hitting w/soider metal. Call Bob, 213-664-6904
 •Rhythm romance, trbal agrvrs. Male, fem percussnst ndd for avant garde beat poetry music. Vix a plus. Visual, Latin, African, seeped. 818-842-6848
 •Sngvr/sngwr lkg to start band. Sngvr/sngwr has grt connex & mgmt in the rock & soul category. Call Christopher, 213-930-0517
 •Solid dmr wrd to complete band w/mgmt for recrdng & tourng. Intl Springsteen, Etheridge, Eagles. 818-595-2335
 •Solid pro dmr ndd by new prograss altrnrv rock band w/ org sngs & sound. Heirs in Valley Under 26, pls Kelly, 805-287-4453
 •Tall, skinny, lng hr dmr, ndd to complete band. No drugs, no wives, no 714's. Intl A/Chains, Love Bone. 213-654-6928
 •Voc & guit sk dmr & bst for rmedd wrkg blues & R&B proj. Have over 35 tunes, connex, private studio. Verry srs pros only. Mark, 310-392-5505
 •Wrd, dmr/percussnst for pro, soul, cntry sounds like Indigo Girls, kd lang, Take 6. Formng band to wrk w/3 fem sngrs. Joe, 213-913-0244
 •Wrd, tastfl, dmr for melcd rock band. Not metal. Fem ldr sngvr. Lkg for people who are easy to wrk wth. 310-836-0564

14. HORNS AVAILABLE

•Sax/flute plyr avail for studio & pro wrk of any kind. All styles. Maurice, 213-662-3642
 •Saxophone/horn section, funk, blues, R&B sounds avail for sessions or live ggs. Kevin, 818-955-9094
 •Tenor sax plyr, flute & clarinet, sks wrk, recrdng sessions, etc. Xint reader & soloist Craig, 213-294-6404
 •Trumpet plyr avail for studio wrk, tours & other ggs. Exp all styles. Bruce, 818-457-1848

14. HORNS WANTED

•Horn section skg trombone plyr. Must be able to read & be avail for tourng & session wrk. Call Dave, 818-908-9598
 •Horn section wrd for jazz big band. All positions avail. 1st rehrsl band, then gigging band. Call John, 818-760-4569
 •Musicians wrd to subfill-in w/4 pc ensemble in Hillywd Protestant church. Guit, keys, percussion & horns. Readers pref'd, various contmpiry styles. No pay but grt fellowship. Call for audtn. Mark or Soma, 213-338-9135
 •WUDITIZ sks horn plyrs intrsd in joinng, no pay per gg. Blood Sweat & Tear, Twr of Pwr, Earth Wind & Fire. Intl. Pls call Janine, 818-240-1458

15. SPECIALTIES

•2 mix fem voc, 14, 15, w/ prodr lkg for exp mgr. Must live in Valley area. Fem mgr pref'd. Hip hop. Catherine Jacobs, 818-991-6844
 •'96 Tears the remake is ready for cmrc'l success again in the 90's. Mgmt & recrd co nnd. Jimmy Lee, 310-515-6143
 •Actress w/agent sks wrk in music video. Jeanne, 818-358-6863

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•Blues gnt into Texas swing boogie. Chicago delta, sks other muscns to form w/rock w/fin & versl blues band. Call Jimmy O. 818-982-8346

•Cntrl rock band, LOCAL HEROES, are currently skg mngt, legal rep. Ready for the world. Call for promo pkg MAtt. 213-960-1070

•Creatv & lntd singer/sngwrtr sks lntd co-prodcr w/home studio for prodcn collab. Let's get a deal! Call Angela, 310-572-5067

•Fem lttler wtd for heart into kind. Mandolin, acous/elec violin. Cntry rock/ing sound. Backup singr pref. Brenda 310-312-4000 x 677

•Gorgeous woman wtd to promote hot local band. Your grt lks & grt personality are ncd to compile mailing list. Some pay. Lv msg. 213-856-6266

•Guit sks exp dmr, bst, keybdst for instrmnt techniq mnded band. Must have strong instrmnt bckgrnd. I have snags. Call for more info. 909-780-3962

•Guit tech & bs tech wtd for mnded for the most org unsigned band around. 213-467-8400

•Innovatv black male pop R&B singer sks mngmt & agent to assist in obtaining maj labl or indie investor. Eric, 213-666-7113

•Lighting designer nks wrk. Some equip & exp. Rodney B. Rutherford. PO Box 325. Arcadia CA 91066-0325. Pager #213-360-4248

•Lkg for 3 young dancers. Limited exp OK. Will train. Some pay. Must be able to tour US for minimum of 8 weeks. Gagi, 800-377-7181

•Lkg for lntd muscns to join small muscsl grp for recrdng possibilities. 310-391-9805

•Mgmt wtd to represent modern attrvntv industrial band. Have snags, demo, promo pkg ready. Mike, 310-439-9982

•Musclty orientd non profit organization sks music industry pro to help organize benefit concert for homeless. Big names & maj media involvement already. 213-368-8146

•Muscns wtd to subvll-in w/4 pc ensemble in Hilywd Protestant church. Guit, keys, percussn & horns. Readers pref'd, various cntnry styles. No pay but grt fellowship. Call for auditn. Mark, or Sonia, 213-936-9135

•Pop/cassettl compsr sks string quartet for industry showcs & recrdng. Individual string plyrs encouraged. Pis call for demo & info. 213-464-1232

•Pro dmr sks mgr or agent to sessions, touring & endorsemnts. Call Bill, 213-874-7118

•Sngwrtr avail. Sks mngt, prodcr w/guts & savvy to ld not follow trends. Xtensv catalog of snags. Adult cntnry, rock, blues, etc. Frank, 310-456-8659

•SKULL CRUSHER sks investor for recrdng proj. Call Lenny, 818-705-8639

•Srchng for fem lttler cntny plyr. Somebody, somewhere knows someone. Must be 21 y or older. This band is hot. 818-886-3836, 818-802-6480

•SUN GODDESS, rock band, world wide exposure, skg band mngmt, labl, booking agent for touring. 310-288-9660

•The worst violin plyr avail. Grt chops & equip. Don't call me. Straightjacket, 818-359-7839

•Violin or cello plyr wtd for org band w/representation & current maj labl intrst. Srs only. 818-887-3358

•Violntst avail. Improv in rock, jazz & third world music styles. Skg studio or band proj. Lddie, 310-559-8524

•Wtd, Guit, paino, organ, bs, horn, etc. for MR DOUBLE

JJ's So Central LA blues band, So Central LA area. Srs individual only. No drugs or band habits. 213-971-2147

•Wtd, ONLY THE BRAVE, America's premiere Native American Indian rock grp, sks mngmt & or booking agents. Would like to ply anywhere, any time. 818-784-5688

16. SONGWRITERS

•A1 trax, org tunes avail for your demo or recrd. R&B, new jack swing, dance, pop, pop/rock, etc. Maurice, 213-662-3542

•Cntry snags wtd for newly formed band. Male cast. Bill, 213-463-0608

•Guit sngwrtr w uniq 90's sound lkg for voc/lyricst for collab on slightly industrial psychc HR proj. Jerry, 818-708-0341

•Guit sngwrtr wtd by voc to collab on rock hit snags. Must have grt rfts. There is pay. Jay, 818-768-2396

•I write crazy/funny lyrics. I am lkg for a crazy/funny collab to put music to them. John, 213-848-8252

•Lk no further. Nd snags music? I've got stuff that will kick your butt & make you a million dollars. ASCAP. Fran, 810-901-0150

•Lyrcst/muscian wntng to collab w/mtdc sngwrtr. 310-318-0155

•Paul Hanson has cntry, pop, reggae & rhythm & blues demos. Sks bands not necessarily self contained. Also sks mngmt & music publsr. Paul, 818-358-6863

•Rap snags ndd for ltm & TV recrdngs. Broadcast quality recrdngs only. Send to CSG 11526 Burbank Blvd #23, N Hillywd CA 91601. 818-558-9770

•Sngwrtr wtd/guit avail. Sks mngmt, prodcr w/guts & savvy to ld not follow trends. Xtensv catalog of snags. Adult cntnry, rock, blues, etc. Frank, 310-456-8659

•Sngwrtr avail for proj, albums & movies. 213-871-8054 x 522

•Sngwrtr has snags avail. Master quality. Styles hip hop, R&B, rock & dance. Only for estab artists w/kr recrd. Mark, 213-953-8157

•Sngwrtr wtd/4 trk studio & plenty of grt snags sks young fem R&B voc. Possible sngwrng collab. Tape, photo, tmspo. Michael, 213-851-6391

•Sngwrtr/voc nds publsr intrst in xint ballads. All styles. Call Mark, 818-918-0044

•NY veteran radio personality, 17 yrs on the air, lkg to relocate to LA. Will consider any paid position. Uncle Pete, 607-648-3719

•Poets for acous band for cool, coffeehouse. No pay. Call Mary, 310-836-8367

•Pro dmr sks mngmt for sessions, touring & endorsemnts. Call Bill, 213-874-7118

•Prodcr/engineer w/studio for punk, 80's band, 2 girls fronting. Nd demo. Do you nd exp? Call Palomino, 213-856-6176

•Sngtrs & muscns wtd. Call Matt, 310-215-3352

•The worst violin plyr avail. Grt chops & equip. Don't call me. Straightjacket, 818-359-7838

•We are lkg for lntd individuals w/all styles of music. Prodcrs ndd for maj proj. April, 213-466-7613

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•Wtd, accordian plyr for Zydeco tune, pedal steel plyr for cntny tune. Recrdng late June. 818-772-1413

•Wtd, investor for sound company. Have contacts & jobs lined up. Call Dave, 818-772-0951

•ASCAP sngwrtr w/all credits sks bands & singles that nd hits. Call David, 818-769-4605

•Deeparately skg pianst/compstr/arrngr to develop duow/ lntd fem singer, pwr style like Streisand, for classy perfrmcs. Erika Sands, 213-463-2976

•Fem singer lkg for org sng in 40's jazz style for recrdng. Call Anna, 310-281-7133

•Fem sngwrtr of C&W & R&B snags sks dynamic sngwrtr to form possible partnership. Jackie Honoré, 510-947-6572

•Fem voc lkg for org matri, R&B, pop, jazz. Send to 4470 Sunset #530, Hilywd CA 90027

•Fem voc/sngwrtr sks keybdst/piano plyr/sngwrtr to collab w/lyriclly & musclly for recrdng purposes. Also intrst in demo taping. K.J., 965-8709

•Guit/voc/sngwrtr sks to form pwrfl, intellgnt, soufl, funky, HR proj. Everyone sings. Slapping bs. Searing vcs. Wicked lds. Compositions welcome. Kevin, 213-465-4615

•Introspctive sngwrtr sks collab/collabs, to bounce inspiration objectvely, create psychclly enlightening rock/pop music for youngsters. Call if intrst. 310-798-5461

•Lyrcst lkg for collab. You Eiton, me Bernie. Call Austin, 818-248-2101

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•Lyrcst ndd for ambitious album proj. Exp w/nt att & hungry to succeed. Julian, 310-657-6012

•Lyrcst wtd. BMI sngwrtr w/maj credits sks clever, pro lyricst for cntny collabs. Mike, 818-505-0001

•Multi instrumental lkg for sngwrtr partner. 24 hr access to fully digital studio. Intl R. Sakamoto, Bomb Squad, Pumpkins, Gabriel, Funkadelic. Jon, 213-653-0562

•Investor wtd by hvy band of 90's. Success inevitable. Amazing snags & show. Just nd the funds to make it happen quick. Scott, 818-505-9283

•Investors wtd for black rock duo. Star quality, hit snags, pwr vocs. Grt lks, raw lnt. Have 24 trk mixed to DAT. 213-463-4014

•LAWN MOWER sks financl bckng. Veteran rock trio w/ grt, bally snags. Call Alan, 213-874-5594

•Lkg for singers & muscns. Matt, 310-215-3352

•Lkg for violinist for org proj, all org matri. 818-786-5537

•LOST CHILD skg pro mngmt &/or financl bckng. Have xint snags, image & pro att. 213-489-4652

•Mgmt sought by rock act to shop master to labls. We have xint snags, pro image & att. Pros w/labl cnx only. 310-862-3650

•Mgmt wtd by profem cntny pop femtr, currently chatng & receiving steady rotation in Western Europe. Linn, 702-438-8798

•Mgmt wtd to represent rock trio. We have demo & gigs. Pierre, 310-425-8999

•Muscns wtd to subvll-in w/4 pc ensemble in Hilywd Protestant church. Guit, drms & percussn, keys, bs & horns. Readers pref'd, various cntnry styles. No pay

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