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FEATURES

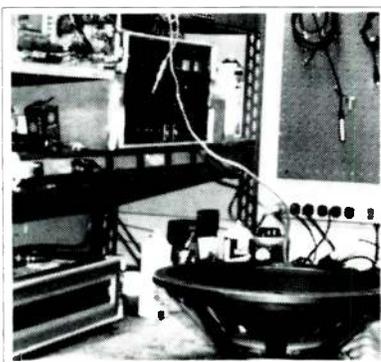
Alberto Tolo



20 GLORIA ESTEFAN

With the release of her latest high-charting album, *Mi Tierra*, Gloria Estefan returns to her Latin American roots for a musical outing entirely in Spanish. The lovely songstress talks with *MC* about her past and her love of Cuban music.

By Jonathan Widran



24 STUDIO MAINTENANCE

It isn't easy keeping a professional rehearsal studio in shape and ready to go 24-hours a day. *MC* spoke with three studio owners to find out just what it takes to keep going and what the artists demand in return for their business.

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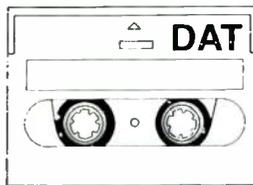


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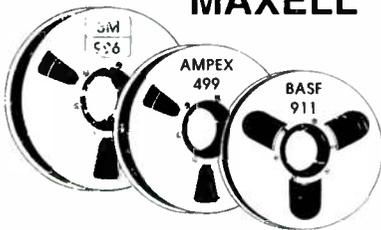


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FEEDBACK

Atomic Problem

Paul
Los Angeles, CA
"Please print this letter because I am sure that many of your readers are in the same position as I am. My band was renting a studio from Atomic Sound on Sylvan St. in Van Nuys. The business closed its doors on June 14 and tenants were told, through a letter, that we would be contacted by the end of June to get our deposits back. I have not been contacted and the phone number for Atomic Sound has been disconnected without a forwarding number. If anyone has any information that could help me, or if you're looking for the same information that I am, please contact me. I can be reached during the day at (213) 655-3353."

College Radio?

Dear MC:

I was recently thumbing through your July 5 - July 18 issue of *Music Connection*. I came upon page 30 which immediately caught my attention. I noticed that you had ranked KXLU #7 in your listener survey of "several hundred people." You also had two reputable stations, in KCRW and KPCC, ranked #10 and #14 respectively. Along with the listings of these stations, you had an asterisk which corresponded to the statement: "These are two of L.A.'s favorite college radio stations. More on these stations in MC's Back To College special issue coming in August."

I thought I would write to inform you that KXLU is also a college radio station (Loyola Marymount University), and I found it interesting that KXLU was not considered one of "L.A.'s favorites" despite ranking above both KCRW and KPCC. In KCRW's case, simply because the station operates out of a college facility does not place it in the category of "college radio" as we know it. I was also sorry to find out that KXLU was the highest ranked non-com-

mercial station as well as the highest ranked college station, yet was given little recognition for its standing. Besides this fact, we also ranked above many large commercial stations: KRTH (K-Earth), KZLA, KPRW (Power 106), KTWV (The Wave), KJLH (102.3 FM), as well as numerous unranked commercial stations. I thought I would point out this simple oversight.

Ed Sandstrom
General Manager, KXLU

No Piano Man

David Parry
Cherry Blast Records
West Los Angeles, CA
"Two items on the agenda. First, how difficult it is to find a rehearsal piano player, a simple piano player, not somebody who is a MIDI programmer or somebody who samples things, but a real piano player, who can sight read and nail it. Very, very tough to find in Los Angeles—a paying position as well, still tough to find. Second, in finding rehearsal studios, I haven't found one rehearsal studio that has a piano in it. They all have empty spaces that cater to roll & roll bands. Sad state of affairs, gents."

A Definite Priority

Dear MC:

I would like to take a moment to comment on Oskar Scotti's article about Priority VP Jeff Neben.

Recently, my production company, R.T.P.M., had the privilege to promote Jeff's first Priority signing, Engines Of Aggression.

When I first called Jeff regarding the E.O.A. show for tour support, I expected the usual label indifference. I was pleasantly surprised that not only was he open to the suggestion of label support, he actually brought up several ideas on promoting the show.

In fact, Jeff backed Engines Of Aggression 100 percent. It was also refreshing to see that he actually believes in this unique band. Many label honchos hardly even know the names of the bands on their rosters.

Jeff Neben is a man of integrity and enthusiasm in an industry that more often than not seems apathetic. In the future, I hope that I have the opportunity to be involved with this maverick again, someone who, by his actions, is changing an industry that appears to have fallen asleep.

Rick Terkel
R.T.P.M.
San Diego, CA

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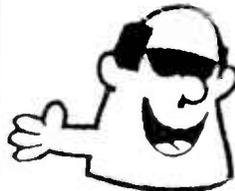
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CALENDAR

By Trish Connery

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Calendar, c/o Music Connection
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Current

□ The Thirteenth Annual Sunset Junction Street Fair will take place on Saturday and Sunday, August 21 and 22. In addition to featuring carnival rides, three beer gardens, over 35 information booths (non-profit community based organizations) and over 100 arts and crafts and food booths, spread out over six blocks (3600-4000 Sunset Blvd.) in Silver Lake, the street fair will also sport continuous live music on three stages. Beginning at noon each day, the musical fare will feature performances by such acts as local legend/former Blaster Phil Alvin (scheduled to perform on the Sanborn Stage, 9:30 p.m. Saturday), the Midneters (Edgecliff Stage, 9:30 p.m., Saturday), James Harman (Edgecliff Stage, 9:30 p.m., Sunday), Las Tres (Sanborn Stage, 9:30, Sunday) and many more. Sponsored by Budweiser, Miller, Power 106, Music Connection and Rockaway Records, the event is scheduled to run from 10:00 a.m. to 11:00 p.m. Admission is a very reasonable \$1.00 donation.

□ The Los Angeles Community Festival, originally scheduled for August 22, has been rescheduled to Sunday, October 3rd. The date change for this concert, media and civic event is due to the favorable community response, causing the event to dramatically increase in size and scope. The Los Angeles Community Festival will feature such acts as Bang Tango, Suzi Carr (formerly of Will To Power), Mercury recording artist Dox Haus Mob, former A&M act Total Eclipse, Motown recording artist J. Spencer, *General Hospital*/star/Awareness Records artist Wally Kurth, Michael Kline & the Gypsies and blues act Texas Flood. In addition, the day will include a silent auction with items donated by various celebrities including Janet Jackson, Aerosmith, Bonnie Raitt, Pearl Jam, Cher and numerous others. The event will take place in and around the Shark Club in downtown Los Angeles, 1024 S. Grand Ave. Proceeds will benefit the Los Angeles Mission, which serves more than 35,000 meals a month to the needy. Admission will be a \$5 donation, with \$1 discount for attendees bringing either canned goods or a new toy for homeless kids. For more information, call the Los Angeles Community Festival Info Line, (213) 368-6146.

□ The Third Annual San Diego Music Awards takes place on Monday, August 16, 7:00 p.m. The awards presentation, which features local musicians and groups, will be held at Humphreys' Concerts By The Bay, located at 2241 Shelter Island Dr. in San Diego. Twenty-five awards in various categories will be presented during the evening, going to nominees selected by members of the San Diego Music Academy, talent buyers, promoters, and studio representatives throughout San Diego County and in-

cluding votes from the public via ballots printed in editions of San Diego County's free weekly publication, *The Reader*. All proceeds from the awards ceremony will be donated to Elementary School Instrumental Music Programs, within San Diego Schools. Contact the San Diego Music Awards for additional information at (619) 274-SDMA.

□ California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present a workshop entitled International And U.S. Copyright Issues on Tuesday, September 7th, at 1549 11th St. in Santa Monica. An attorney will cover copyright protections available for artists with special attention to protecting works internationally. The cost is \$5 for CLA members and \$15 for non-members. For reservations, call California Lawyers For The Arts at (310) 395-8893

□ Hit songwriter Allan Rich, who has written songs recorded by Whitney Houston ("Run To You"), Natalie Cole ("I Live For Your Love") and James Ingram ("I Don't Have The Heart"), will present a benefit concert for the Los Angeles Songwriters Showcase (LASS) on Thursday, September 9, 8:00 p.m., at the Mayfair Theater, 214 Santa Monica Blvd. in Santa Monica. This concert is Allan's first concert performance in four years. Tickets are \$25 in advance, \$30 at the door. All concert revenues will benefit LASS. Call (213) 467-7823 for addition information or to purchase your ticket.

Recaps

□ The Tanqueray Rocks Talent Contest will hold regional semi-finals in Los Angeles, San Francisco, Boston, Chicago and Miami. All semi-finalists will receive \$500 with the finalist from each city receiving \$1,000; a Nighthawk SP guitar courtesy of Gibson USA; and trip to New York City to compete in the Finals. Dates and locations for the semi-finals are: the Palace in Los Angeles, Tuesday, September 21; the Stone in San Francisco on Thursday, September 23, Stephen Talkhouse in Miami on Tuesday, September 28; the China Club in Chicago on Thursday, September 30; and Paradise Rock Club in Boston, Tuesday, October 5. To enter, rock & roll bands should submit a package which contains an audio cassette of twenty minutes or less of original music, an official entry form (located at all participating clubs), a b&w photo of the band and proof of age of all members. Entries should be mailed by September 3 to Tanqueray Rocks Talent Contest, c/o Bragman Nyman Cafarelli, Inc., 9171 Wilshire Blvd., Penthouse Suite, Beverly Hills, CA 90210-5530.

□ 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. Tickets for the show are available at West L.A. Music or any Ticketmaster location.

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UPDATE UPDATE UPDATE UPDATE

Industry Stunned As Used CD Battle Escalates

By Sue Gold

LOS ANGELES—With lawsuits popping up all over the country and battle lines drawn, the used CD controversy has exploded faster than anyone in the music industry expected. The Independent Music Retailers Association and a group of stores in Ohio are among the latest to file lawsuits against four major distributors for not servicing stores that sell used CDs.

The controversy has everyone talking—everyone, that is, except record company personnel. Most executives have been quiet about the issue, refusing to comment on or off the record.

So far, CEMA President Russ Bach is the only major executive to take a public stand. "These people feel they're being harmed, and we have no problem defending what we're saying," he said.

Bach added that he wasn't surprised by the latest wave of litigation, which came on the heels of Wherehouse Entertainment's lawsuit against CEMA, UNI, WEA and Sony for withholding advertising money from Wherehouse because

the record chain sells used CDs, but he admitted that he didn't expect it to happen so quickly.

"We figured there was certainly a possibility they would sue, and it's their right to sue," he explained.

Consumers Say Yes To Used CDs, No To Garth Brooks

By Keith Bearen and Sandra Gray

LOS ANGELES—While industry reaction was an across-the-board "no comment," a *Music Connection* poll of music consumers left little doubt where music fans stand on Wherehouse's decision to sell used CDs. Consumers overwhelmingly endorsed Wherehouse's new policy with a whopping 95 percent for, and uniformly damned country superstar Garth Brooks' decision to pull his new album from stores selling used CDs with a resounding 95 percent against.

Pro used CD comments ranged from consumers who want to get the most musical mileage out of

"We're a very litigious country, so this is not a surprise. Maybe it's a little sooner than we thought, but obviously all these people are talking together and have decided this is their best course of action."

Label executives aren't the only ones keeping quiet on the issue. Others in the industry are watching the controversy just as quietly. One industry staffer said he was watching the issue, but refused to speculate any further, while another said he thought the fight would end up in the Supreme Court. **MC**

their compact disc dollars—"give the little guy a break"—to fans who used examples—"if you can buy a used car, you can buy a used CD"—to disgruntled consumers and fledgling musicians who, apparently, don't have a very high opinion of the music industry—"next to roaches and rats, record companies are the lowest form of life."

As for Garth Brooks, considered the Everyman of country music, one consumer was particularly vitriolic: "Garth Brooks is an asshole. No one's taking food out of his mouth by selling used compact discs." **MC**

Sub Pop Sues Caroline

By Sue Gold

SEATTLE—Sub Pop Records, birthplace of the grunge rock movement, has filed a lawsuit against Caroline Records alleging the company made false representations and cheated Sub Pop out of more than one million dollars.

In 1991, Sub Pop signed a distribution deal with Caroline Records. According to Sub Pop's attorney, Paul LiCalsi of Gold, Farrell & Marks, Sub Pop filed suit after discovering that Caroline was not correctly reporting total earnings. "Sub Pop did an audit of Caroline and found that Caroline's invoices were about nineteen percent across the board higher than the earnings they had been reporting to Sub Pop during the last two years," LiCalsi explained. "When they confronted Caroline about it, they acknowledged doing this."

LiCalsi said that, under the contract, Caroline was allowed to deduct manufacturing costs and distribution fees, which ranged between 15-20 percent. "However,

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Rykodisc Nabs Costello Catalog

By Michael Amicone

SALEM—Veteran indie Rykodisc, which has carved out a respectable niche in the reissue marketplace with its first-rate handling of the Frank Zappa and David Bowie catalogs, has scored another major licensing coup, having secured the North American rights to the impressive catalog of Elvis Costello.

The label plans to re-release Costello's first eleven albums (originally released in the U.S. on Columbia between 1977-86) in state-of-the-art form, fleshed out with bonus tracks, including selections released only on EP, unreleased stu-

dio material and pre-professional recordings.

Rykodisc is undertaking the project in conjunction with U.K.'s Demon Records, the label owned by Elvis Costello and longtime manager Jake Riviera. The two labels will issue "universal" editions of each album, rectifying the sometimes significant differences between the original U.K. and U.S. track listings.

Rykodisc states that, although the Costello catalog has been available on compact disc for some time, the quality of the existing compact discs suffers from the often slapdash practices used in the early days of the CD boom, something Rykodisc plans to rectify with these new, definitive releases.

Though details were sketchy at press time, the initial release in Rykodisc's Elvis Costello series, tentatively scheduled for October, will be a special multi-album configuration. Rykodisc President Don Rose promises that the package "will change the way you think about catalog releases." **MC**

EPIC RECEPTION



Sony Music President Tommy Mottola (right) and Epic Records President Dave Glew are pictured flanking Latin superstar Gloria Estefan during a recent gala reception celebrating the release of her new Spanish-language album, *Mi Tierra*. The event was held at the Copacabana in New York.

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(Minimum Digalog order is 1000; add \$.06 ea. for Cobalt tape; over 40 min. is additional.)

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World Domination And Capitol Part Ways

By Sean Doles

LOS ANGELES—Alternative label World Domination, launched with the backing of Capitol Records, has severed its ties with Capitol and will now operate as an independent label. The one-and-a-half-year-old label, headed by Dave Allen and Ron Stone, will continue its distribution and manufacturing deal with CEMA.

"There was an underlying feeling that something just wasn't right," says Dave Allen, President of World Domination and bassist for label act Low Pop Suicide. "For all of Capitol's waffling about pushing

alternative acts, it always seemed they were holding back in promotion, and it was frustrating.

"Since Gary Gersh came in as president, we felt like the situation has become more unstable for us," Allen says, "because he's brought in a more alternative street vibe and he's focusing on breaking new acts. So essentially, Capitol's brought in what we were already doing, and we've gotten pushed even further down in priority."

Allen says the split was amicable and not entirely unexpected because the label's two-year deal with Capitol was scheduled to end in December. In its wake, Allen has tapped Ilene Barg to handle the label's radio promotion and work alongside his six member "gung ho" staff.

"The split has actually brought us closer to our original goal for the label, which was to be autonomous," says Allen. "There was a perception that we were a Capitol label, and this was wrong."

From an A&R standpoint, this deal frees us up," he adds. "Capitol would only handle five or six products a year, whereas now I can handle as many as I want and I don't have to feel pressure to sign bands just because they might have a good sales base."

Allen said he has recently signed Stanford Prison Experiment, while World Domination act the Psychone Rangers plan to release their debut in September.

◀ 7 Sub Pop

what they would do is, take nineteen percent off the top, report the remaining 81 percent as the total collection, and then take the distribution fee off the 81 percent. Basically, they were skimming off the top and then taking a fee off of what was left.

"They have not denied taking the nineteen percent. They had some crazy excuse, saying they could have used someone outside the company as a sub-distributor and didn't so they took what that person outside the company would have taken. We said, 'So what are we paying you for?'"

According to the lawsuit, Sub Pop claims that the lack of cash flow severely interfered with their ability to compete for artists.

Caroline Records was unavailable for comment. **MC**

TURNER GOLD



Virgin artist Tina Turner was recently presented with a gold plaque for *What's Love Got To Do With It*, the soundtrack to the movie on the singer's life and career which features her current hit, "I Don't Wanna Fight." Pictured (L-R): Virgin President/CEO Phil Quartararo, Turner and manager Roger Davies.

By Michael Amicone



Kevin Mullens

Ohio-based audio manufacturer **Audio-Technica** has added **Kevin Mullens** to the company's professional product sales staff. Mullens will work extensively with dealers in an effort to increase awareness of new company product.

JBL Professional has announced the promotion of **Roscoe Anthony** to the post of Director of Marketing Communications. Anthony, who joined the company in 1992 as Marketing Manager, will be responsible for the worldwide coordination of advertising, trade shows and other marketing programs.

Capricorn Records has announced two new appointments: **Philip Walden** has been named Director of Business Affairs, and **Lou Ann McClelland** becomes the label's Accounting Manager. Walden moves over to Capricorn following a stint with Atlanta-based law firm King & Spalding, and McClelland moves over to the Nashville-based label following a two-year stint with Nashville accounting firm Williams, Crosslin, Sparks & Vaden.



Lori Weintraub

Two divisions of Time Warner, Inc., the **Atlantic Group** and **Time Warner Trade Publishing**, have announced a new joint venture, **Time Warner AudioBooks**, a full-service company which will generate unique lines of original audio product. **Lori Weintraub** has been appointed President/CEO of the new Time Warner venture.

Suzan Crane Public Relations has added **Ivette Ruiz** to the company's staff of publicists. Ruiz was formerly publicity director for Century Media Records before moving over to Suzan Crane Public Relations.

Music industry veteran **Sal Licata** has been named President of **RED** (Relativity Entertainment Distribution). Licata, who has served professional stints with Arista, BMG Distribution and Chrysalis (the latter two as president), will oversee all

aspects of the indie distributor's day-to-day operations.

Maureen Doherty has been named Vice President and General Counsel for Michael Jackson's **MJJ Enterprises**. Doherty was recently with CBS Entertainment in the company's Business Affairs department, where she drafted and negotiated contracts.

Rhino Records has promoted **Coco Shinomiya** to the post of Art Director for the leading indie reissue label. Shinomiya, who was formerly the label's Assistant Art Director, will oversee the design and production of graphics and packaging for Rhino product.



Jacquie Perryman

Arista Records has named **Jacquie Perryman** to the post of Vice President, Arista Soundtracks. Perryman will help secure the rights to the label's soundtrack albums and will assist in the A&R work for each project.

Capitol Records has appointed **Bruce Kirkland** to the post of General Manager, Senior Vice President. Kirkland, who, since 1983, has been president and owner of Second Vision, where he managed the North American interests of such popular recording artists as Depeche Mode, Peter Gabriel and Erasure, will oversee Capricorn Records' Marketing, Media Relations, Video and Creative Services departments.

Zoo Entertainment has announced the appointment of **Norma DeShields** to the post of Regional Manager of R&B Promotion. DeShields, who will handle the Mid-West territory, will be based in Chicago, Illinois.



J. Raul Urrutia

Atlantic Records has promoted **J. Raul Urrutia** to the post of Director of Royalties. Based at the company's New York headquarters, Urrutia will oversee royalties for both Atlantic and Elektra Entertainment. **MC**



Carol Lee Hoffman

Company: Atlantic/Nashville West
Title: A&R Rep
Duties: Talent Acquisition & TV/Film Placement
Years with company: 3

Dialogue

Background: "I worked for a good eight years as a professional singer before coming on board as an A&R person with Atlantic. So I wasn't hired because of my A&R ears, I was hired because of my experience as a street musician. I wanted to learn more about the music business so I put the word out that I was looking for a job in the industry, thinking it would take a long time to get something. Someone told me that Atlantic was looking for someone in their video department, so I started there for about six months and later moved up into the A&R department."

Country Love: "I have always loved country music. No matter what city I was in, I'd always listen to the country station. I could never get enough of TNN. It's like an obsession with me. Originally, Rick Blackburn, the General Manager/VP of Atlantic Records in Nashville, came up with the concept of bridging the gap between artists, publishers and songwriters in Los Angeles and Nashville. To this day, we're still the only major label with a country music A&R presence on the West Coast. Doug Morris and Rick both discussed the idea of the L.A. country office and both thought it was great. I made it clear to them that if they ever decided to hire a country person in

Los Angeles—that I was the one."

C&W Explosion: "One of the reasons for the recent explosion in popularity of country music is that country music speaks the truth and it speaks to the heart. It's very real music, and it's down to earth. There are also a lot of parents out there that don't want their children listening to music that has profanity. Additionally, country line dancing has swept the country, which added to the popularity of

country music. It's the new way to meet people and have fun. The dance clubs host people from 15-90 years old, and they're all having fun."

L.A. Country: "To begin with, there are several organizations that are extremely supportive of the West Coast country music scene. There are Paige Sober at BMI and Billy Block with his Western Beat every month, and ASCAP, NAS, LASS and naturally, the Academy of Country Music supports it. There are also individuals like Jan Rhees, Wendy Waldman, Ronnie Mack and Jerry Fuller who are real supporters. In fact, Jerry, who is a West Coast record producer, feels there is a lot of untapped talent out here and that more and more Nashville execs are coming out West to check out the country scene."

Procedure: "Let's say I hear a tape that really knocks me out. I tell Rick Blackburn, and usually he'll want to hear the tape. If he really likes the tape and there's nobody else like that artist on our label, he'll fly out and we'll both go see the artist together. Right now, Atlantic/Nashville isn't signing many acts because we're focusing on our existing roster."

TV/Films: "This opens up a new dimension for country music songs. Basically, I place the songs that are in our catalog into various TV shows and movies that are being filmed. I find out which scenes need songs and then try to match our songs with the scenes. I also read a lot of screenplays for potential country soundtracks. Not only is film and television opening its doors to country music, but to country stars as well—for cameo roles. Neal McCoy, John Michael Montgomery and Tracy

Lawrence have all been approached by Hollywood casting agents and directors for upcoming projects. Film and TV are responding to the explosion of country music with great enthusiasm, and as a result, certain country soundtrack properties for Atlantic Nashville are currently being discussed. Rick Blackburn is committed to finding the right music for movies, sitcoms and features—songs that will stand on their own."

Talent Ingredients: "When I go to see an act live, they've got to have something that makes my heart jump. It's not necessarily something I go there looking for, it has to be something powerful and natural. In country music, great lyrics and great melodies are the key."

The Message: "If nothing else, I want all of the local songwriters to understand that it's not hopeless because they don't live in Nashville. There is a scene out here. The writers need to buy a copy of *Billboard* every week and then take a listen to some of the top country albums on the charts. Compare your songs with the songs being played and the songs on the charts and see how they stack up. In Los Angeles, we need to have the same caliber of talent as we have in Nashville. So the writers really need to do their homework."

"If you are lucky enough to sign with a publishing company in Nashville, then they could pitch your songs to the country artists your songs are suited for. Of course, it always helps if you make consistent trips to Nashville to co-write with other writers. Developing your relationships is very important. You might get rejected by every company for ten years, but if you keep working at your dream and your vision, then at some time, you will get your break."



Interscope recording act Moth Macabre found themselves surrounded by some of their industry friends after a recent appearance at the Troubadour. Group is flanked by manager Dan Reidy (far left) and Interscope A&R person Tony Ferguson (far right).

Tom C. Holiday



Tom Farrell

Triple X recording group Human Drama pose with some of their label personnel after a successful gig at Club Lingerle in Hollywood. Shown above, from left to right, are HD members Estefan Bravo, C.J. Eiriksson, Renell LaPlante, frontman Johnny Indovina (who still doubles as an A&R man for Hollywood records), and Triple X staffers Jeff Zimmitti and Bruce Duff.

Grapevine

The industry will miss manager/promoter Tom Hulett, 55, who passed away on July 30th after a lengthy bout with cancer. Hulett was the co-founder of Concerts West and also manager of such acts as Warrant, Moody Blues, Earth, Wind & Fire, the Beach Boys, Three Dog Night and Frank Zappa.

In more sad news—the Chrysalis Music Group announced the death of their 25-year-old A&R Scout Brett Cantor who was killed by an assailant on Friday morning, July 30th. An investigation into his death is being conducted by the Los Angeles Police Department.

According to reports published in *Pollstar* magazine, Poison guitarist Richie Kotzen has been thrown out of the band. As the story goes, Kotzen was found with his pants down with Rikki Rockett's girlfriend and is being temporarily replaced by Blues Saraceno. Although local Hollywood gossip mongers who want the group to return to their old style of writing pop/rock hits and having fun are touting Big Bang Babies' lead guitarist Keri Kelli and Johnny Angel (Talas) as possible permanent solutions to the Poison problem, these are *only* local rumors and they're being denied—so stay tuned.

Ever get a contract you were able to understand? Of course, not. Well, thanks to the *Musician's Survival Course*, a five-hour audio-cassette tape series designed as a step-by-step workshop in understanding contracts, you'll be able to avoid legal traps. Topics covered include partnership vs. incorporation, rights to a band's name, management agreements, merchandising deals, song copyrights, sampling, demo, production and recording deals as well as tape shopping agreements. Sponsored by *Musician* magazine, the complete course costs \$90. Call (908) 495-1763 for further info.

David Lee Roth is now looking

for a new manager, having severed his long-time relationship with Peter Angelus.

Epic recording artist Gregg Alexander is in town after finishing up some production chores back east. Look for Gregg's new album early next year.

In our story about Priority Records (issue # 16), we incorrectly referred to Stephen Drath as label President. In actuality, Drath is the Executive VP, while Bryan Turner is President of Priority.

Greg Simon has replaced Leonardo Brunelli as lead guitarist in Crescent Fire.

Former Outlandos D' Sol guitarist Paul Reeves is back in circulation playing with the New Harvest.

Deals

L.A. opera/rock band Mozart will be releasing their long-awaited first album on Bachoven Music Werks, a label created specifically for the band by their manager, Miles Copeland, through I.R.S. Records.

Cheap Trick has signed a new recording deal with Warner Bros. Records.

Deston Entertainment has announced representation of Orange County band Razzle.

On The Move

Hollywood Records has added Nick Terzo and Bob Pfeifer to their A&R staff as Vice Presidents. Pfeifer comes from Epic Records where he signed Screaming Trees, Joe Satriani, Sepultura, Ornette Coleman, Eve's Plum and Alice Cooper, while Terzo, with Columbia Records, signed Alice In Chains and Circus Of Power.

Virgin Records founders and Co-Chairmen Jeff Ayeroff and Jordan Harris have announced their resignation.

RCA has appointed Dorothy Carvello to the post of Associate Director/A&R.



Robbie MacDonald

Contact: Linda Zwick
(818) 766-5793

Purpose of Submission: Seeking label or publishing deal

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

After two years of performing his folk music in Ireland, Robbie MacDonald has returned to Los Angeles to pursue a recording and/or publishing deal. After listening to his three-song demo, it appears that Robbie's music is indeed an acquired taste. The press materials on this artist were sparse, and as a result, I have no idea as to who wrote the material, who produced, who played the tracks, and only by taking the cassette out of the recorder after every song, can I discern the names of the tunes. Please try to include more info (basic info at that) in your press packages. Many of MacDonald's lyrics are poignant and biting, but the material suffers from a humdrum production and lack of solid melodies. Maybe more uplifting subject matters will result in a more upbeat tape. More substance, please.



Intox

Contact: T.K. Productions
(310) 445-1151

Purpose of Submission: Seeking label deal

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

This is another case of a band submitting a sub-par press package containing little or no information about the band. A short, hand-written note, a 4x6 photo and a seven-song cassette does not make for a professional press kit. The band should know by now that Demo Critique will only listen to three or four songs. Also, we'd like to know something about the band. Material-wise, we're talking metal on the opening tune. The concept of the opening is that the devil knows what to say to seduce. That theme is ten years old, at least! "Money In Hand," the second song, is in the funk-rock genre. I'm confused about where these guys are coming from. An under-two-minute song, "Autumn," follows, and it is a pretty, acoustic instrumental. Clearly, this band has an identity crisis. Find out what it is you play best before sending out these tapes. You'll only confuse everyone!



Lucky Son

Contact: Gordon Tichell
(213) 883-9511

Purpose of Submission: Media exposure

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

According to the group's bio, these guys played a few gigs then decided to take the entire summer off to write new material. Jar, one of the guitar players, will be spending the summer in Italy performing with a blues band. Musically, the band is very tasty and throws in some neat filler guitar licks. The playing and production are both very tight and professional with the band opting for a funk rock sound. Unfortunately, I don't hear any material on this tape that will light a fire under the A&R community. Perhaps taking the summer off to write is a great idea at that. The lead singer has an interesting voice that appears to be radio-ready, but the stronger the material, the better the chances of getting noticed. Right now, though, the guys aren't going for the deal. More live gigs and stronger material will go a long way toward helping their careers.

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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SONGWORKS—STEVEN P. WHEELER



Beth Gwinn

Singer Patty Loveless joined songwriters Harlan Howard and Kostas at a party celebrating the Number One success of their composition, "Blame It On My Heart," from Loveless' debut Epic album, *Only What I Feel*. Posing for the camera (L-R) are Jack Lameier, Epic Records; Tracy Gershon, Sony Tree; Doug Howard, Songs of PolyGram International; Jody Williams, BMI; Emory Gordy, Jr., producer; Patty Loveless; Melanie Howard, Harlan Howard Songs; Harlan Howard; and Kostas.

Industry Workshop

ASCAP's West Coast Pop Songwriters' Workshop will begin the first week of November. The workshop sessions will be held two nights per week for a total of four weeks at the Los Angeles ASCAP office and will feature prominent guests from all phases of the business including songwriters, publishers, producers and other industry executives.

Songwriters interested in participating in the workshop are requested to submit a cassette tape containing two original songs along with typed or neatly written lyric sheets and a brief resume/bio to: ASCAP Pop Music Workshop, 7920 Sunset Blvd. Suite 300, Los Angeles, Ca. 90046. Deadline for entries is Wednesday, September 15, 1993. Only a limited

number of applicants will be selected as participants.

New Songwriter Signings

MCA Music Publishing recently signed writer/producer/guitarist Jim Cregan. Cregan is best-known for his work with Rod Stewart, as Stewart's band leader and songwriting partner for twelve years following the demise of the Faces. This past month, Cregan signed on for Stewart's current worldwide "Unplugged" tour. "This tour is a special one," says Cregan, "as it marks Rod's return to his roots, and for me, it is a return to mine as well."

Giant Music Publishing announced the signing of writer/producers Meech Wells and Noel Wells to an exclusive worldwide co-publishing agreement. Meech and Noel

are the son and daughter of the late Motown legend Mary Wells. They are currently writing and producing songs for Brigitte McWilliams (Virgin), Dee (Def Jam) and Shaquille O'Neal (Jive). The duo is also working on material for their upcoming major label debut *Wells*.

JK Jam Music Publishing announced a slew of signings including the alternative rock band Dog, pop/rock artist Yadon, singer-songwriter Scott Randolph and pop artist Ian McCoy. JK Jam Music Publishing is located in New York and can be reached at (518) 584-9020.

Industry Grapevine

BMI announced the addition of attorney Robert Boatti to their Legal Department. Boatti's duties will include litigating copyright infringement cases, as well as handling both general licensees and telecommunications licensees.

Zomba Music has appointed Cheryl Swiderski as Coordinator, Film and Television Marketing. Swiderski worked previously with Geffen Records and Chameleon Records.



Alan L. Mayor

EMI Music Publishing recently helped SBK recording artist Tasmin Archer celebrate the success of her hit single, "Sleeping Satellite," from her album, *Great Expectations*. Pictured (L-R): John Sykes, Executive Vice President, Talent Acquisition EMI Music Publishing Worldwide; Tasmin Archer; Martin Bandier, Chairman and CEO EMI Music Publishing Worldwide.



Cheryl Swiderski, Coordinator, Film and Television Marketing, Zomba Music.

SONGWORKS—STEVEN P. WHEELER

A&R Spotlight: Chain Of Blue



Paul Haggard

The times that a club performance is so electrifying and magical that I'm totally speechless are pretty much non-existent.

However, it recently happened to me when I was treated to the passionate power of Chain of Blue and the band's charismatic vocalist Danna Aliano.

Since their stirring show at the Palomino in July, I have been babbling like an idiot to everybody in the industry who would listen. In short, Danna Aliano has the letters "S-T-A-R" written all over her tiny, energetic body.

Located in the Bay Area, Aliano and her band (co-writer Art Thompson, guitar; John Gay, bass; Scott Smith, drums; Andy Widders-Ellis, guitar) secured a European record deal and twice toured Scandinavia.

However, here in America, especially in L.A., they are completely unknown as far as the industry is concerned. Yet, that can't last for very long. Aliano's gutsy, in-your-face vocals echo the ballsy integrity of Janis Joplin, and she makes her contemporaries like Melissa Etheridge and Sass Jordan sound like school girls. Throw in some Steven Tyler-like aerobic onstage antics, and you've got Danna Aliano!

The songs are finely written and perfectly reflect the persona of the band and its leader. "This Child" is

boiling, simmering rock at its best with a blistering vocal that reveals a woman's cry for independence.

Elsewhere, the songs grab the listener by the ears and give you a glimpse into one person's soul, like the brilliant tale of self-discovery on "Long Way Down" and the epic "One Love," which perfectly details the struggles of relationships: "I've been walking a long time on my darkest side/ Never trusting anyone who said come spend the night/ When I thought love betrayed me, you were right before my eyes."

Others, like the blues ballad "Troubled Mind," are refreshing both lyrically and musically, and when Aliano sings: "Started out together/ Two people moving separately/ Wanting love to conquer/ But all it conquered was me," you can't help but feel the pain and the angst of its storyteller. That's what puts Chain of Blue above the rest of the pack: They bring a personal reality to their material.

While the songs are top-notch commercially, they also possess an honesty that the band puts across onstage with a frightening intensity. You get the feeling that Aliano's performance is nothing less than a total cathartic experience. This is a must-see for all A&R reps and rock fans. Contact: Fernando Hernandez (818) 683-3812. **MC**



There was a party held at Le Dome recently to celebrate Diane Warren being named ASCAP's "Songwriter Of The Year" for the third time. Pictured (L-R) at the celebration are Wendy Wilson of Wilson Phillips, Burt Bacharach, Diane Warren, Carnie Wilson of Wilson Phillips and Barbara Orbison, widow of the late, great Roy Orbison.

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AUDIO/VIDEO—MICHAEL AMICONE

MPI'S FAB FOUR



MPI Home Video has announced the mid-August re-release, at special discounted collector's prices, of the company's classic Fab Four titles: *A Hard Day's Night*, the Beatles' first and best film; *Help!*, their second celluloid offering, a James Bond parody, generally viewed as a lesser effort but imminently watchable nonetheless, featuring a great soundtrack and the Beatles colorfully cavorting in exotic locales; *Magical Mystery Tour*, an indulgent, highly uneven, but interesting psychedelic romp through the English countryside that was unseen in this country for many years after its first panned airing in England in late 1967; and *The Beatles: The First U.S. Visit*, an essential video documenting the Beatles' U.S. invasion of early 1964 which contains most of their first three appearances on *The Ed Sullivan Show*. All of the videos (\$19.98; \$24.98 for the latter title) boast a great picture (restored from their original negatives) and digitally remastered sound. Pictured above: the Beatles on the set of *Eight Arms To Hold You*, or as it was later christened, *Help!*.

THE BEATLES AND THE KING: BMG Video has announced the release of two interesting home video titles: their first Karaoke release, *Number One Songs Of Lennon & McCartney*, and *Elvis In Hollywood*. The former title (currently available) enables you to sing along with the backing tracks to ten Number One Beatle hits, including "Ticket To Ride," "Help" and "Hey Jude," and as an added bonus, in addition to the on-screen lyrics, 30 minutes of actual Fab Four film footage. The latter, due sometime in November, will be a 65-minute tribute to the King of Rock & Roll's first films. The video will focus on his pre-army flicks, *Love Me Tender*, *Loving You*, *Jailhouse Rock* and *King Creole*, and will contain clips and exclusive, recently unearthed material, including outtakes from *Jailhouse Rock*, home movies (a 1956 summer picnic with family and friends) and rare movie

set photos. Both titles are being released on video and laserdisc. **CLEAR LAKE AUDIO:** Al "Year Of The Cat" Stewart, producer-engineer Ross Hogarth and co-producer Peter White Hogarth, recording tracks for Stewart's next opus, with White overdubbing guitar and keyboard parts and assistant engineer Colin Mitchell also helping out during the sessions. This North Hollywood facility has also recently expanded, with Studio B, which features five ADAT's and a Sound Tools II Digital Audio Editing System, now open. **MODIVATION FILMS:** Motivation Films has recently completed the new video for Capitol recording act *Butthole Surfers*. Entitled "Dust Devil," the clip was produced by Merrill Ward and directed by noted director Modi of Modivation Films (known for her work with L7). The video combines live footage with psychedelic imagery and was shot at

Castaic Lake during a recent show. **MUSIC GRINDER STUDIOS:** BMG artist Warren Hill and producer Ron Fair, in Studio B, laying down tracks for his new project, with engineer Mike Ross manning the console, assisted by Greg Grill...Virgin act Lalah Hathaway and producer Keith Crouch, recording her latest opus, with engineer Greg Laney and assistant Greg Grill adding the sonic expertise...Shock rock king Alice Cooper and producer-engineer Andy Wallace, recording tracks for Cooper's next Sony Music release, assisted by Greg Grill...Relativity act the Ex-Idols, recording their debut with producer-engineer Sean Freehill, assisted by Greg Grill...Former White Lion frontman Mike Tramp and his new band, *Freak Of Nature*, laying down tracks for an upcoming project, with producer-engineer Phil Kaffel and assistant Greg Grill...Hollywood act Eleven, recording their next opus, with the band co-producing the sessions with

producer-engineer Patrick McCarthy, assisted by Lawrence Ethan...Guitar ace Larry Carlton, laying down tracks for his next album, assisted by Casey McMackin...Virgin artist Mark Curry and band, laying down tracks for his second album, with producer-engineer Micajah Ryan manning the board, assisted by the omnipresent Greg Grill. **CORRECTION:** In issue #15, we ran a photograph of Ringo Starr and demo doctor Andy Cahan and a corresponding caption that contained some erroneous information. It was stated that Ringo was co-producing sessions with longtime friend Harry Nilsson for an upcoming children story project, and that musical eccentric Van Dyke Parks was supplying the music. Nilsson informs *MC* that he and Ringo did not co-produce the session (which was just two passes of Ringo reading from a book, to check timing), and that Van Dyke Parks has not been signed on for the project. MC

SPATIALIZER UNVEILING



Hoping not to go the way of other revolutionary 3-D sound processes, such as (for you older music fans) the ill-fated early Seventies wrap-around sound format quadrophonic or the more recent QSOUND, Spatializer Audio Laboratories recently unveiled another way of producing a viable 3-D sound picture, the Spatializer, something that the company is hoping will catch fire where other technologies have failed. A recent interactive demonstration, attended by such luminaries as "Weird Al" Yankovic and Devo's Mark Mothersbaugh, was held at Hollywood's Record Plant. Pictured (L-R): noted engineer-producer Chris Lord-Alge, "Weird Al" Yankovic, Spatial Audio Laboratories Chairman/inventor Stephen Desper, actress Nancye Ferguson, Mark Mothersbaugh and Spatializer Audio Laboratories President/CEO Steven Gershick.

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PRODUCER CROSSTALK



ROGER GLOVER

By Sean Doles

This original member of Deep Purple talks about his production career and the band's new Giant Records offering.

I'm a music lover who can hear when the music's gone wrong," says bassist/producer Roger Glover, who, after more than 20 years of playing with and producing Deep Purple and Rainbow, still agonizes over his art. "That's my biggest frustration, because music goes wrong all the time. With every single song on the radio, what you hear takes days and days to refine. Music, in reality, is much more difficult."

While music never came easy to Glover and his Deep Purple cohorts, with the release of *The Battle Rages On*, the band's 25th album and its first for Giant Records, the creative tensions that have ripped the band apart in the past are once again fueling its passionate fire. Glover says that, although maturity has enabled the band members to accept their delicate balance of personalities, little has changed in their creative process since he joined in 1969.

"In those days, we'd record the same way we do now," he says. "We'd write all the music first, and the singer would go off into a corner and work on lyrics, and we wouldn't put it together until we got into the studio. It's strange, isn't it, that the ideal way you record today is the same way you recorded back then...live performance in the studio with old equipment."

Glover left Deep Purple in 1973 and spent the next six years producing a diversity of artists from hard rockers Nazareth and Judas Priest to Irish blues hero Rory Gallagher and *Playboy* playmate Barbie Benton. "I didn't choose a career as

a producer so much as it chose me," he says, noting that by the time he left Purple, he had already charted a Top Ten album in the U.K. with Nazareth's *Razamanaz*.

"I'm quite proud of that album," says Glover. "We did one song in the studio in London, and they seemed so out of their depths, a bit overwhelmed, being this out-of-the-way Scottish band. So basically, my idea was to go back up to Scotland. And I think it worked quite well because Nazareth was not a band of particularly fine players, but they had enormous amounts of energy. I think it was such a big album because it was such a *tour de force* of energy."

"I'm a great believer in spontaneity. Keep it loose and fun. A lot of bands aren't really into having fun in the studio, and I really think that's very important. I think the emotional level of what's happening in the studio really does get into the grooves. You may not be able to hear it, but you can feel it."

In 1978 Glover reunited with Ritchie Blackmore to helm Rainbow's *Down To Earth* LP, which spawned the European smashes "Since You've Been Gone" and "All Night Long." He continued with Rainbow until 1984 when he and Blackmore bolted from the group to resurrect Deep Purple for the band's comeback opus, *Perfect Strangers*.

Despite his reputation as a member of two hard rock titans, Glover welcomes the chance to branch into other music styles. "Just because I'm in a heavy band doesn't mean all I listen to is heavy metal," he says. "I usually like any type of music other than heavy metal. To me, there's no difference between music. All music is born equal in my eyes."

Glover's production work has also opened his eyes to technological developments that make the job a little easier, especially the computer, which has become a fixture in his home studio. "It enables me to be a one-man band, to compose, arrange and store music," he says. "I've gotten a program called Sound Tools that lets you put the music onto the hard drive and you can manipulate it. You can do any kind of thing to it you can do on a board, and you can edit it."

"Also, it's very useful for a live band because the way Deep Purple writes songs is to go into the rehearsal hall and jam, and I'll usually record it onto a 12-track. But it's very difficult to record a jam and play it back and figure out what works and what doesn't. Now I have the ability to put the jams into the computer, find out what really works, string it together and make a song. And then I'll play it back for the band."

It's a fair guess that if Glover hadn't found success as a musician and producer, he'd be toiling away in a junkyard. "Maybe I'm a natural salvage person," he says. "I love to salvage noises, and I love finding music in junk that other people have thrown away."

But true to Glover's nature as an artist, soon after finding the music, his finely trained ear would hear "when the music's gone wrong." And then he'd have to fix it. **MC**

NEW TOYS—BARRY RUDOLPH



Forat Electronic's F-9000

In 1986, Forat Electronics took over the existing inventories and product line from the now defunct Linn Electronics. This included the famed Linn 9000 Drum Machine and MIDI Sequencer. Since that time, Forat has re-invented the 9000 to become one of the most desired drum machine/MIDI sequencers. The F-9000, as it is now called, is sold as a new complete unit or you can buy software/firmware upgrades to convert your existing Linn 9000. Space does not permit me to fully list all the new options and features so you should call Forat to check which software/firmware upgrades your machine would require.

Some new stuff: all old software bugs are fixed, you have four times the original sequencer memory, full SMPTE read/write sync facilities as well as MIDI Clock and Song Pointer Position. You may sample into any of the 18 pads and sample time has been increased for a total of 33 seconds. Speaking of memory, the F-9000 retains all sounds and sequences even when the power is shut off. A new, larger LCD display replaces the tiny Linn display and the F-9000 comes in either all-black or custom finishes. Like the original 9000, the F-9000 is divided into two parts: drums and sequencer. Much of Forat's work has been updating and adding new features to the machine with a host of software revisions. The current revision is 7.09 and represents about four years work. Some features of the sequencer include: copy individual tracks to other tracks, shift

individual tracks, re-quantize any track after recording as well as track merge. The recorder will now record all 32 MIDI controllers i.e. MIDI Volume, 156 steps of drum tuning can be recorded dynamically during the sequence or drum tunings can be spread across all 18 pads with each pad user tunable. The sounds that you load or sample can be truncated, faded or reversed. For example, if you sample a drum loop, you can reverse just a small portion of the loop to change it up.

Other new features are: System Exclusive recording for keyboard sounds, drum solo and mute, faster erasing and faster auditioning of sounds. New is the microscope editing with Event and Global modes. The Event window shows track number, your step or location within a certain bar number, MIDI note value, note velocity and note duration. You can change any of these values either by way of the up/down buttons or by simply playing the desired note on the master MIDI keyboard. You can also spot erase any note. In microscope mode, you can step from note to note but you do not have to step through every step (dead space) of the sequence to get to the next note...the sequencer automatically "jumps" to the next played note. This process can be done on one or all tracks simultaneously. In Global Mode, you can transpose, erase and scale velocities and durations of notes. You can also specify a range of notes on which these Global edits occur.

In the Drum Section, there is also Global and Event editing. You can specify a range of drum tuning, velocity and hi hat decays to be modify. You may re-assign MIDI drum notes, create a MIDI drum mix and send MIDI automation data. The F-9000 is capable of either manual or programmable record punch in/out. Finally under the Environment File, you can save all user set variables such as: Song List, SMPTE Start and frame rates, pad dynamics, tempo, drum mix and tunings as well as dozens of other settings.

Prices for Software Version 7.09 vary depending on your current Linn 9000 software/firmware status and this software is also available for the Linn Sequencer. You can buy a new F-9000 starting at \$2,500 and you should call or write Forat Electronics with any questions or servicing for any Linn Drum product. Phone them at (818) 763-3007 or FAX at (818) 763-1087. The address is 11739 Ventura Blvd. Studio City, CA 91604. **MC**



Nady's Neodymium SP-4 Pro Microphone

The SP-4 (pictured) is the top of the line new dynamic microphone from Nady Systems. This is a wired mic that features the neodymium voice coil magnet for higher output level and wider frequency response. The mic can be used for both live and studio recording and features a dent-resistant case and internal shock mounting for lower handling noise.

The SP-4 sells for \$149.95 retail and come with a 15 foot cord and padded carrying case. There are also four other lower priced microphone available, so for more information, you should contact Nady Systems at 6701 Bay Street, Emeryville, CA 94608. Phone (510) 652-2411 or FAX (510) 652-5075.



Audrey Hepburn

Big Screen Records has produced a gem of a tribute to the late Audrey Hepburn. This CD draws together some of the many memorable instrumental themes from the films such as *My Fair Lady*, *Funny Face* and more. The lady is represented vocally by a rendition of "Moon River" taken from the soundtrack of *Breakfast At Tiffany's*. Many of the world's finest composers are represented, including John Barry, John Williams and Henry Mancini, who also provides very touching and personal liner notes. "My friend Audrey Hepburn brought out the best in the

people she worked with," he writes. "I am sure that all of the composers drew great inspiration from her presence."

Jerry Goldsmith's original soundtrack for the new John Hughes film *Dennis The Menace* is in stores now courtesy of Big Screen. Among Goldsmith's 100 or so previous works are scores for *Patton*, *Basic Instinct*, *Forever Young* and *Star Trek—The Motion Picture*.

Double congratulations to the musical crew of *Star Trek: Deep Space Nine*. The theme from the GNP Crescendo soundtrack has not

only reached the Number One slot in the recommended top rotation of Adult Contemporary records as compiled by the Adult Contemporary Music Research Letter, but it has also received an Emmy nomination. The Dennis McCarthy theme is the only Emmy-nominee to be receiving regular radio play.

MTV is searching for a few new VJs for its latest international venture, MTV Latino. Candidates need to be completely proficient in Spanish, reflect Latin youth culture, have knowledge of rock and popular music, and preferably some on-air experience. Send a resumé, photo and (video) demo tape to: P.O. Box 1602, Alton Road, Suite 434, Miami Beach FL 33139. The search is taking place in Miami, the new network's home base, as well as in Buenos Aires, Mexico City and other key Latin American cities.

We certainly hope everyone got a chance to see *Baby Jane*, the shocking and outrageous play with original music by Swedish rock legend Joakim Thastrom. For those who missed the eight-performance limited run at the Los Angeles Theatre Center (LATC), this adaptation of the Henry Farrell novel about the Hudson sisters (*Whatever Happened To Baby Jane?*) marked the stateside debut of the critically acclaimed popular fringe group from Malmo, Sweden, known as the *Darling Desperados*. At home in Sweden, the troupe's presentation of *Baby Jane* has become a cult sensation with both the youth and opera aficionados. We thank the Santa Monica Playhouse, who sponsored the Darlings' visit through their International Cultural Exchange program, for bringing them to us, but we wonder whether the play wouldn't have had a wider impact, given our small Swedish subculture, had it been presented in a language other than Swedish.

The Warner Bros. soundtrack for *Coneheads* is here, so let's talk about the surprising version of Donna Summer's old hit, "Enough Is Enough," recorded for the film by k.d. lang and Erasure's Andy Bell. We call it surprising both because it's been on the radio



(Richard Blade's show on KROQ) and because it's not being played enough. Blame that last point on the track's loyalty to the original version and to the fact that no Los Angeles radio station is playing the hits from the Seventies with any regularity. Wouldn't that be a neat way for KRLA to break out of its last place position among the three oldies stations here? Just asking. The disc also features unreleased tracks originally recorded for their last albums by the *Red Hot Chili Peppers* and *R.E.M.*

We went to see the latest Bette Midler flick *Hocus Pocus* and advise you do the same. The new offering from Walt Disney Pictures prominently features Midler's stage persona in the story of three witches (Sarah Jessica Parker and Kathy Najimy are the other two) who are resurrected on Halloween and try to steal the life from the children of Salem. Best Midler moment is the over-the-top rendition of the old rock chestnut "I Put A Spell On You." Never mind the PG rating, this is good clean fun for the whole family.

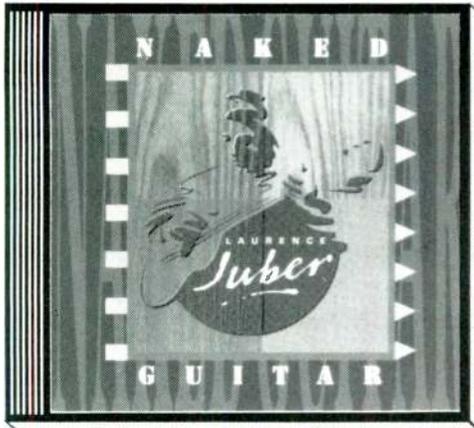


The Duff McKagans at home



Darling Desperados

Michael Tighe



Keep a place on your schedule for **Laurence Juber**. The one-time **Wings** guitarist is playing many a venue in support of his latest **Beachwood** release, *Naked Guitar*. This CD expands on Juber's previous solo guitar effort *Solo Flight*, emphasizing more of the bluesy side of his playing. Juber's guitar work can be heard both on the Number One television show *Home Improvement* and the Number Two program *Roseanne*. He has also just completed the music score for the live-action series *Tarzan*, now in its third season of world-wide syndication. We also understand that he and his wife, **Hope Juber**, have completed the casting of *Gilligan's Island, The Musical!* which is set to debut at the **Houseman Theatre** in New York next month.

Chaos Recordings has the soundtrack for the new **Mike Myers** film *So I Married An Axe Murderer*. On it is new music from **Ned's Atomic Dustbin**, **Soul Asylum** and **Toad the Wet Sprocket**, among others. Check it out!



Anne Pigalle

Latest from **Touchstone Pictures** is *Another Stakeout*, the sequel to the 1987 hit comedy starring **Richard Dreyfuss** and **Emilio Estevez**. This time, the detective duo is joined by **Rosie O'Donnell** as assertive District Attorney **Gina Garrett** as they try to locate a key witness in a mob trial. **Arthur B. Rubinstein** (*Stakeout*, *War Games*, *Blue Thunder*) provided the musical score which includes **Ray Charles** singing

"Love Has A Mind Of Its Own" and the old **Partridge Family** theme "Come On Get Happy." There are, as far as we know, no plans to release a soundtrack.

If a demo tape by **Anne Pigalle** crosses your desk, be sure to listen. The sensual and sensational femme fatale's tape is a powerful blend of torch singing with a 21st Century rock edge; it's as if **Edith Piaf** were booked into the bar in *Star Wars*. Since beginning in the Paris underground and acting in numerous films, including **Truffaut's** *The Last Metro*, **Pigalle** has become the toast of everywhere but here. Her first CD for **Trevor Horn's ZZT/Island** label rocketed her to stardom in Japan where numerous appearances and television commercials for **J.P. Gaultier** and **Karl Lagerfeld** spawned thousands of **Pigalle** "wannabe" groupies. She will next appear on American television during a *Red Shoe Diaries* episode coming soon to **Showtime**. Check out the image. Listen to the demo. Sign her to an American record deal.

Playing now through September 20 at the **James A. Doolittle Theatre** is



Cast of *Another Stakeout*

the popular Broadway smash *Five Guys Named Moe*. Don't go for the plot. This jubilant musical is less a play than a joyful excuse to perform a lot of one kind of music, in this case, bubbling blues inspired by American composer, musician and songwriter **Louis Jordan**. Snazzy, syncopated song-and-dance numbers make for a flashy Fifties-style good time. The **Ahmanson** at the **UCLA James A. Doolittle Theatre** is at 1615 N. Vine St., Hollywood. For information, call (213) 365-3500.

The new *Platinum* magazine is off and running. The clothes of most of its female models are also off-including those of **Linda Johnson**, centerfield model and wife of **Michael Andrew McKagan**, better known as **Guns N' Roses' Duff**. **Duff** isn't shown in the buff but **Johnson** certainly is in this exclusive fantasy **Rock & Roll Housewife** pictorial. If anyone asks why you're purchasing *Platinum's* preview collector's issue, say it's for the stories. For instance,

Duff gets insightful about why he wed the centerfold. "My mom loves **Linda**, and the feeling is mutual," he is quoted. "The first time they met my mom was like, 'Hey, this is definitely the girl you should marry,' and, you know, when your mom says that, it's like, well, okay." Hey, you know, *Platinum* magazine is on, like, newsstands everywhere.

Meet **Kris McGaha** and **Michelle Michael-Peters**, a comedy/acting team now pitching their collaborative film idea around town. Currently called *Do Not Follow This Car*, the picture would star the duo in a sort of cross between *Wayne's World* and *Thelma And Louise*. The soundtrack, now being bid for by no less than nine labels, would use songs by big names such as **Elton John** and possibly some cuts by not-so-well-known people. Production has yet to begin on the film so the soundtrack is also a ways off. Join **Show Biz** now in wishing both ladies luck on the project. 



Kris McGaha and Michelle Michael-Peters

Local Notes

By Michael Amicone

Contributors include Heather Harris, Tom Farrell and Pat Lewis.

VAN HALEN FOOD DRIVE: Van Halen and their fans have passed the 100-ton mark in their ongoing effort to raise food for the needy through canned food drives. For the past two months, Van Halen and USA Harvest have collected and distributed tons of food to the needy at Van Halen shows, including a New York stop where promoter Ron Delsener and Coca Cola made a donation which USA Harvest converted into 22,000 Rally's hamburgers. VH singer Sammy Hagar commented, "We are looking forward to getting back to California to help raise food in our own hometown." Fans are encouraged to bring canned goods when VH performs at the Pacific Amphitheatre on August 27-29.

BANDITION: On Saturday and Sunday, August 21 and 22, Bandition will give aspiring musicians the chance to audition for other musicians in order to form new alliances. Presented by Sontown Records, the entry fee is \$5.00, with an additional \$5.00 audition charge. The event takes place at Venus Gallery & Performing Arts Center (2895 Saco Street, southeast of downtown L.A.). A drum set, PA system and amplifiers will be available (though musicians are encouraged to bring their own amps). MCA and Sony Music representatives are tentatively scheduled to attend. For more info, contact (310) 333-6576.

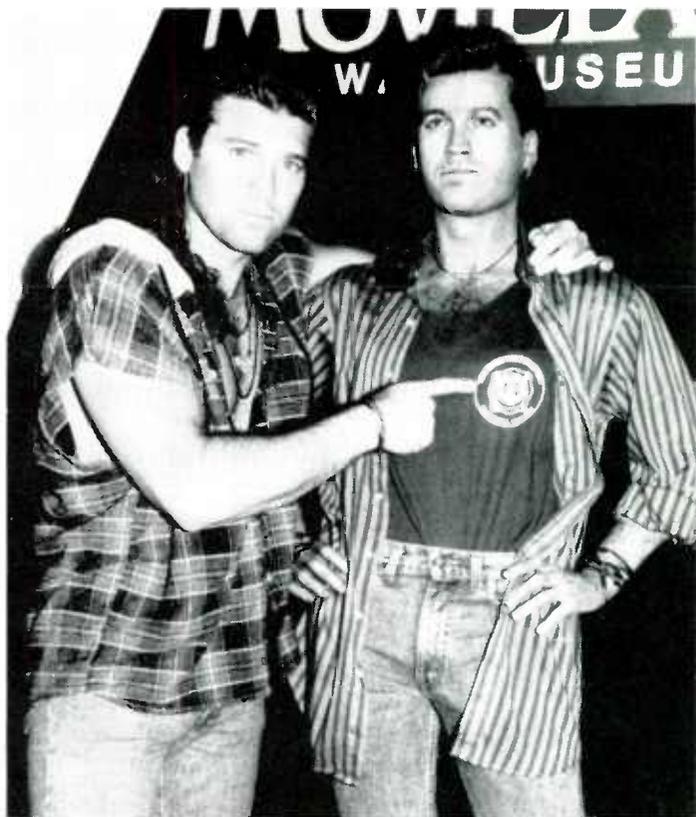


Pat Lewis

BLACK IS BLACK: When singer-songwriter/guitarist Frank Black of the now-defunct Pixies began conceptualizing the material that would eventually become his first solo album, his original intent was to record an album of mostly cover songs. But Black (real name: Charles Thompson) ended up including only one cover, a version of Brian Wilson/Tony Asher's "Hang Onto Your Ego" (an outtake from Pet Sounds). Recently, Black (pictured performing at the Universal Amphitheatre) debuted much of the new album's off-beat, Stooges-meet-They Might Be Giants material at a series of Southland shows. —PL



ACE VISIT: Former Kiss guitarist Ace Frehley stopped by the KNAC studios during his recent Southern California concert trek. Pictured (L-R): KNAC DJ Long Paul, Ace Frehley and KNAC PD Bryan Schock.



Lester Cohen

WHICH ONE'S THE DUMMY?: No, you're not seeing double and, no, they're not turning out Billy Ray Cyrus clones a la Jurassic Park. Country superstar Billy Ray Cyrus, the artist the critics love to hate, is pictured posing alongside his spitting image during a recent ceremony inducting Cyrus into the Movieland Wax Museum. Cyrus, whose second album is, so far, avoiding the sophomore jinx by performing well, if not spectacularly, on the charts, is the 295th star to be inducted into the noted museum.



TWO COOL CATS: Sneering punkster Billy Idol unveiled his new blonde dreadlocks during a recent appearance on Arsenio Hall's late night show. Idol is trying to pump some commercial life into his latest album, *Cyberpunk*, a high-tech homage which is sinking like a stone on the Billboard album charts. "The dreads are for surfing the Internet," explained Idol, referring to the computer E-mail system he uses to communicate with his hacker fans. "I've always wanted to have white dreadlocks. It is the ultimate culmination and outgrowth of my punk rock spikes."

JELLYFISH JAMS: The usual superlatives used to describe great music fall short when assessing the mega-magic that retro-pop wizards Jellyfish pull off live, as proven by the band's recent packed Palace end-of-tour blowout performance with supporting act Antenna. Jellyfish, fronted by standing/singing drummer Andy Sturmer (pictured left), brilliantly performed various Beach Boys, Queen and Beatles' expropriations, material from their own Spilt Milk and Bellybutton albums and covers of Badfinger and Roy Wood and the Move. —HH



Heather Harris



COHNHEAD: Atlantic recording act Marc Cohn, who won a Best New Artist Grammy for his debut album, recently stopped by Mark & Brian's morning radio show for an on-air interview. Cohn, on the promotional trail for his second Atlantic opus, *The Rainy Season*, christened the new KLOS-FM parking lot when he performed several selections from his first and second albums for over 500 loyal fans. Pictured (L-R): Brian Phelps, show producer Nicole Sandler, Atlantic Records local promo rep Pamela Jouan, Marc Cohn, Mark Thompson and guitarist Jeff Pevar.



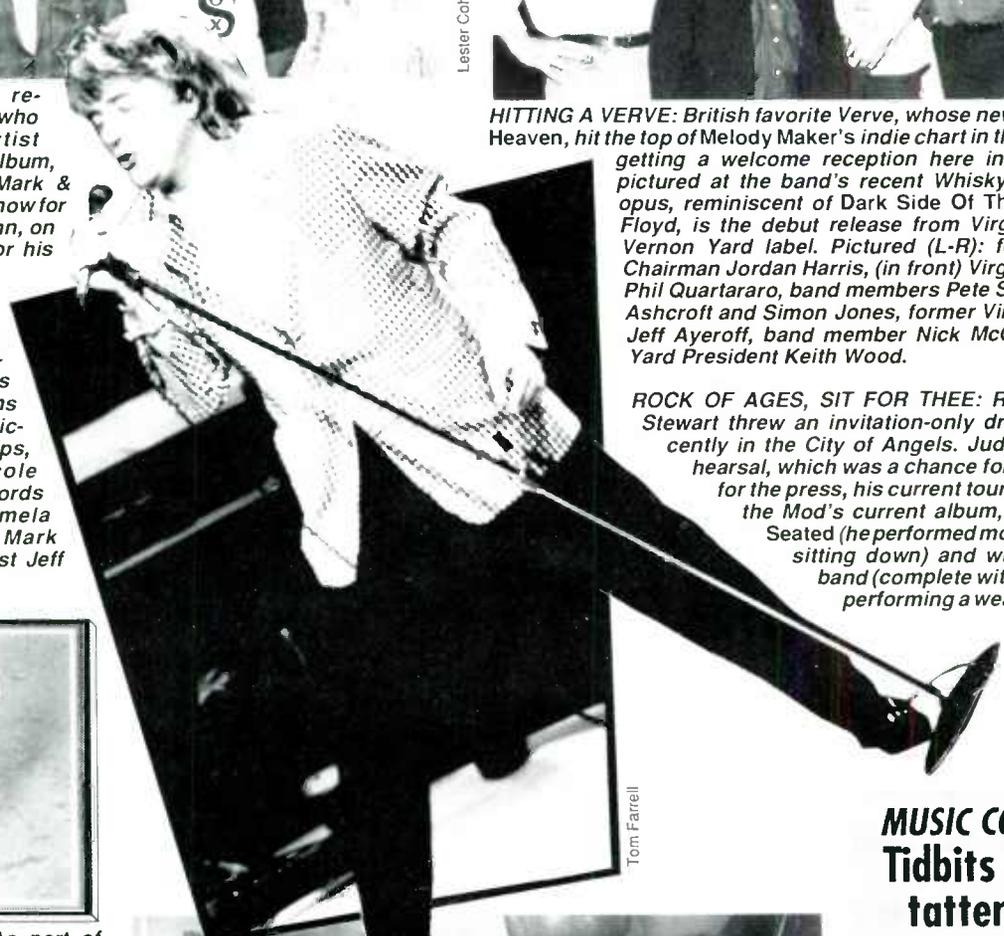
GOLDEN EAGLES: As part of their high-quality, gold-plated CD reissue series, indie label DCC Compact Classics, through their licensing deal with Elektra, has released *The Eagles: Their Greatest Hits 1971-1975*. The album, originally released in 1976, documents the Eagles' early hitmaking years and contains some of their best-loved songs—"Witchy Woman," "Already Gone," "Desperado" and "Best Of My Love" (all the hits up to and including those from the album *One Of These Nights*). And not only does this CD package look great (with a booklet featuring first-rate reproductions of the individual portraits of the band members that were included on the album's first pressing), it also sounds great, due to the fact that ace DCC remasterer Steve Hoffman has painstakingly gone back to the original two-track master mixes for each track. DCC has also issued their second Creedence Clearwater Revival gold CD title, *Bayou Country*, containing the great CCR bar band staples "Born On The Bayou," "Proud Mary" and "Keep On Chooglin'." Highly recommended.

Lester Cohen



HITTING A VERVE: British favorite Verve, whose new album, *Storm In Heaven*, hit the top of Melody Maker's indie chart in the U.K. and is also getting a welcome reception here in the colonies, is pictured at the band's recent *Whisky* gig. The band's opus, reminiscent of Dark Side Of The Moon-era Pink Floyd, is the debut release from Virgin Records' new Vernon Yard label. Pictured (L-R): former Virgin Co-Chairman Jordan Harris, (in front) Virgin President/CEO Phil Quartararo, band members Pete Salisbury, Richard Ashcroft and Simon Jones, former Virgin Co-Chairman Jeff Ayeroff, band member Nick McCabe and Vernon Yard President Keith Wood.

ROCK OF AGES, SIT FOR THESE: Rock veteran Rod Stewart threw an invitation-only dress rehearsal recently in the City of Angels. Judging from the rehearsal, which was a chance for Stewart to primp for the press, his current tour is a replay of Rod the Mod's current album, *Unplugged...And Seated* (he performed most of the rehearsal sitting down) and will feature a large band (complete with a string section) performing a wealth of vintage material spanning Stewart's two-and-a-half decades in the musical spotlight. —TF



Tom Farrell

MUSIC CONNECTION Tidbits from our tattered past

1983—IN THE 'HOPE I DIE BEFORE I BECOME AN EDITOR' DEPT.: Pete Townshend has been hired by the publishing firm of Faber and Faber as an editor. The 55-year-old company has published authors like T.S. Eliot and Samuel Beckett, pretty heady company for a man who claims responsibility for lyrics like "that deaf, dumb and blind kid sure plays a mean pinball."

1985—BEEFING UP THE STAFF: Geffen's already formidable A&R staff was further strengthened with the recent announcement that Gary Gersh (formerly of EMI/America) and Tom Zutaut (Elektra's wonder boy) would both be joining the label.

1988—WONG MOVE: Right when it looked like we'd lose Madame Wong's, things have started to shape up. Wong's Santa Monica landlord, determined not to lose Esther's business, not only waived a rent increase, but allocated a substantial sum for renovations of the popular westside showcase venue. These developments have encouraged Esther Wong to continue in Santa Monica.



THEY'RE BAAACK! The Tenth Annual MTV Video Awards nominations were recently announced, and leading the pack of nominees were *En Vogue*, *R.E.M.*, *Aerosmith*, *Pearl Jam* and *Peter Dinklage*. The press conference, held at Barefoot Restaurant, was hosted by Christian Slater and soul divas Terry Ellis and Maxine Jones of *En Vogue*. The winners will be announced at gala ceremonies to be held on September 2nd at the Universal Amphitheatre. Pictured (L-R): MTV Senior VP Doug Herzog, Maxine Jones, Christian Slater, Terry Ellis and producer Joel Gallen.

Gloria

ESTEFAN

BY
JONATHAN
WIDRAN

Much to the delight of discriminating music fans who have left puberty far behind and whose tastes demand more than artists named MC-this or Ice-that can offer, the adult contemporary scene in the Nineties has provided numerous blessings in the form of magnificent tribute collections. But while Barbra breezes *Back To Broadway* and Natalie decided on duets with daddy, Gloria Estefan reached even deeper inside, striking artistic pay dirt with a gentle, yet exciting musical caress of her Latin American roots.

Mi Tierra (meaning "my homeland"), a lushly produced, world beat extravaganza featuring some of the world's most notable Latin musicians, whisks the Cuban-born singer-songwriter away from the formulas of her American pop success and into a more lively, jazzier setting where she sings quite effectively, and sometimes more affectingly, in her native Spanish. When she refers to the unabashed labor of love as "my favorite project ever," her emotion and sincerity ring as true as the Arturo Sandoval trumpet solo on the album's centerpiece, "Tradicion."

Estefan, who as lead singer of her husband Emilio's band, Miami Sound Machine, first splashed into the public eye and onto the charts in 1985 with the infectious salsa gem "Conga," became an international superstar in the late Eighties with multi-platinum albums like *Let It Loose* and *Cuts Both Ways* and numerous Top Ten smashes, including the Number One hits "Anything For You" and "Don't Wanna Lose You." Yet, while ballads like these brought her career to heights she could have never imagined, their generic pop simplicity were somewhat of a rhythmic letdown after the promise of "Conga," speaking nothing of her diverse culture or her rich musical heritage. At long last, *Mi Tierra* gave her the opportunity to explore, Alex Haley style, where she comes from and the traditions that have been handed down to her.

"I felt that last year's *Greatest Hits* capped off a certain time in my career, and that now would be a good moment to take a breather before getting back into regular studio projects," she says, taking stock of her decision. "Emilio



Alberto Tobet

"WHEN YOU'VE
SUDDENLY LOST
EVERYTHING
AND HAVE TO
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WONDERING...."

and I had been planning this for a while, looking for the right time in which the album would receive international attention instead of just recognition in the Hispanic market.

"Since releasing *Primitive Love* in 1985, we'd been trying to set up the fact that we could do both things—the pop ballads and Latin dance tunes. With this album, people who only know the hybrid me will know me better as we're delving into my roots. It's really a heartfelt tribute to the music I love and grew up with; a unique celebration that I'm

only going to do once. It's very special to me."

Besides the obvious affinity Estefan feels toward the music, the most exhilarating aspect of recording *Mi Tierra* was working with a who's who of Latin jazz, in a loose setting generally free from the constriction of typical multi-track pop recording and open to the playful kind of spontaneity allowed in jazz and live performances. Estefan's vision of a true musical and cultural collaboration was achieved brilliantly with interaction by the likes of percussionist Luis Enrique (Nicaragua), timbale legend Tito Puente (Puerto Rico), Sheila E. ("a bridge to the modern pop world") and fellow Cuban emigres like flautist Nestor Torres, saxman Paquito D'Rivera, pianist Paquito Hechavarria (who delivered the delicious solo on "Conga") and trumpet great Arturo Sandoval. Add four tracks with the London Symphony Orchestra, and we're talking about a vast and amazing undertaking.

Estefan, certainly up to the challenge of making such diversity gel effortlessly, muses, "To have all these people playing in the same room at the same time is pretty incredible!"

Explaining the free-form recording process in more detail, she adds, "I wanted to capture the stars of Latin music, but knew I had to give them the freedom to really play. So we'd map out arrangements to have some kind of cohesive point, then just let them do their thing. The only way to really get uniqueness is by letting them play off each other. It was both a thrilling and fulfilling process. Some songs, we couldn't get everyone together at once, so we recorded it like a regular pop record. But the other days...whenever you do something different, it's very exciting.

"Without having to worry about whether or not pop radio was going to add this tune or that," she adds, "we could all enjoy a purely creative process."

The other big challenge for Estefan came in the songwriting department (she co-wrote five tracks), where she had to capture certain feelings and emotions in ways vastly different from English lyrics, then meld them into the winding, vastly different rhythms and melodies. Most of her post-1985 pop audience is probably unaware that Miami Sound Machine recorded seven albums mainly in Spanish before *Primitive Love* (the last three for CBS' Latin division in the early Eighties), but it had been years since she wrote and sang exclusively in her native tongue.

Mi Tierra's CD booklet includes both the Spanish lyrics and their English counterparts, but Estefan admits in her liner notes that "they definitely lost something in the translation. In other words, what sounds grand, expressive and romantic in Spanish can look fairly stilted, even corny, in literal English transcription.

"The reason I wrote the translations is so my non-Spanish speaking fans would at least get the feeling about what I was saying," she explains. "It's almost as if my voice can be part of the instrumentation, really giving the listener the flavor

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ROOTS.

of a certain bygone era I'm trying to convey. Some people have told me they didn't need to understand it to enjoy it. They just loved the sound of it."

More on the technical side, she adds, "In Spanish, you need a lot more time to say something. English is a much more succinct language. So the melodic phrasing of the music really dictates what words will and won't work. The title track, 'Con Los Anos Que Me Quedan,' was originally written in English as 'If We Were Lovers.' It happened to work in both languages. The messages were very important to me. Spanish is a very passionate and sentimental language, and it wasn't easy to capture all the sights, sounds and smells I was after."

In many ways, *Mi Tierra* and 1991's *Into The Light* reflect the second phase of Estefan's illustrious career, an ongoing new beginning after a horrifying March, 1990 tour bus crash that left her nearly paralyzed with several broken vertebrae. Cruelly marring a lifetime which has seen so many ecstatic highs (including everything from two Grammy nominations and the Ellis Island Medal of Honor, to a star on Hollywood's Walk of Fame), the tragedy on the icy highway in Pennsylvania led to a painful year-long recovery process which completely altered the 35-year-old's perspective on her career, destiny and life in general.

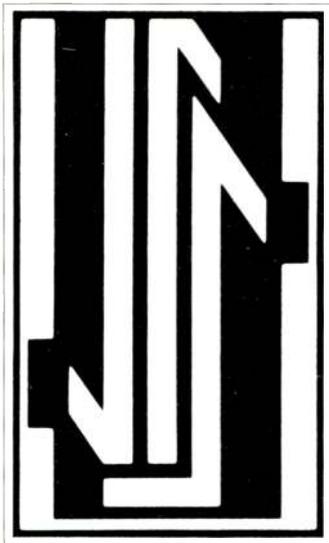
Confronted first with the possibility that she might never walk again, then, no less painfully to swallow, that her performing days might be over, she spent a year introspectively exploring the spiritual side of herself. "When you've suddenly lost everything and have to start over," she says, "you really start wondering..."

"For months, I had to depend on Emilio to help me with everything, and I just wanted to be independent and productive again," she recalls, with a mixed sense of sadness and hope. "But you get a renewed sense of enjoyment in even the most minute things. I remember how excited I was to put underwear on by myself! And I really saw the good side of humanity, so pleased with the unconditional love my fans and supporters gave me during my road back."

Such simple pleasures and renewed appreciation led Estefan to the triumphant sentiments she expressed in her grand 1991 comeback album, *Into the Light*, which featured the marvelously inspirational and autobiographical Number One hit "Coming Out Of The Dark." Clearly, her own triumph over adversity struck an emotional chord with a world which dwells too much on its everyday problems. Considering the healing impact the song seemed to have on so many less fortunate people, she wondered if in some twisted, sad, but ultimately positive way, she was somehow chosen to play the role of the icon who can also inspire and bring about change for the better.

"Maybe this is what I'm meant to do," she reflects. "As long as people were looking to me, it was important that I move forward and show them you can get your life back on

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JRS RECORDS MOGULL ENTERTAINMENT

By Oscar Scotti

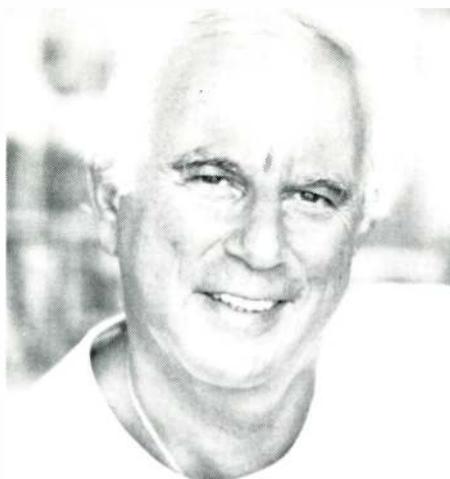
The difference between a genius and a bum in the music business," explains legendary music titan Artie Mogull, "is that a bum puts out 100 records and has 100 bombs, and a genius puts out 100 records and has 99 bombs."

In his half century in the music business, Artie Mogull has released a lot of both. When and if Rob Reiner ever decides to direct a sequel to *Spinal Tap*, he would be well-advised to bring Artie Mogull in as a consultant. For Mogull, the braintrust behind the burgeoning combine that bears his name, could really spice up a script about the inside machinations of the music industry. In his lengthy tenure in the music wars, either in music publishing (Warner Bros., SBK), as an A&R executive (Capitol, MCA) or as a label president (United Artists, which he purchased and sold), he has nurtured the careers of such heavyweights as Bob Dylan, Peter, Paul and Mary, the Kingston Trio, Kenny Rogers and Laura Nyro—and that's only scratching the surface.

Still, while Mogull could afford to spend the rest of his life reminiscing about the good ol' days, it's not in his nature to do so. As a matter of fact, he's currently behind the wheel of yet another music venture, JRS Records/Mogull Entertainment, hoping to strike platinum pay dirt one more time before settling down.

At this juncture, Mogull, whose new company has yet to score a breakthrough commercial success, is somewhat doubtful whether he still has his sea-legs. "If you want to know why I'm doing this, it's because I'm out of my fucking mind," croaks Mogull, as he sits regally behind his stately mahogany desk. "The record business is not for 66-year-old men," he concedes. "As a matter of fact, I can't even relate to the music that's on the

ARTIE MOGULL



radio today."

So why enter the arena again? According to the trench-scarred veteran, he hasn't yet exorcised the demons that drive him to reach for Grammys and gold records. "I'll tell you, I'm doing this because I'm crazy," he says, repeating his earlier confession almost as if he

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—Artie Mogull

didn't think I believed him the first time.

In truth, Mogull's little Sunset Blvd. firm doesn't really hum with much excitement, especially considering it's 11:00 in the morning—a madhouse hour for most larger labels which usually buzz with marketing, promotion and publicity activity just before noon. But, for the most part, Mogull Entertainment is as quiet as a monastery—the only stirring coming from his flaxen-haired press guru, Lisa Wahnish, who is busy scratching down phone messages for her boss on a nearby sofa.

Detecting my concern regarding the morgue-like energy level, Artie explains: "We've got a full crew in back working our new albums from Kool and the Gang and Xymox, in case you're wondering why it's so quiet in here."

With that, he slapped the Kool and the Gang disc on an office player and solicited opinions from the small group gathered in his office that now included a messenger delivering trade magazines to the promotion department. The messenger held his thumb up enthusiastically before turning tail.

"My problem is," Mogull lamented, "I can't afford to pay off the people I need to, to get my music on the air. In the old days, the song was king. Plus, there weren't these million-dollar contracts floating around. There used to be a spirit of camaraderie. Nowadays, people pray for the other guy to fail."

Mogull looks grim. "I'll tell you, when Joe Smith introduced me once at a banquet some years back, he said, 'Here's Artie Mogull, a guy whose enemies even love him.' At the other end of the spectrum, there are people like Irving Azoff, who is even hated by his friends. But you know, I don't wish anybody bad—well, that's not true, I wish Irving bad. But, generally, I'm a nice guy."

Mogull blasted a few other industry titans, deflecting my attempts to get him to discuss his current operation. "Come in here, I want to show you something," he said, strolling into the main lobby. With that, Lisa stepped up on a chair and pulled down a massive collage comprised of trade paper articles written about Mogull. At the top of the collage was a doodle.

"I did this about 25 years ago," claims Artie, who showed me another similar looking scribble he had been working on while we talked. He pointed to the reproduction Lisa was holding and continued. "The interviewer saw this doodle and was so impressed by it, he put it in the story." Having completed his anecdote, Lisa put the little mural back on the wall, and we took our original places back in his office.

"I'm writing a book on my experiences in the music biz," he explains, and judging from what he's written so far, it promises to be as controversial as *Hit Men*. "It's going to be more personal than *Hit Men* or any of the other books you've read regarding the industry. These experiences are firsthand experiences—I lived them."

While you get the distinct impression that Mogull will have a hard time catching the brass ring in the Nineties as he did decades earlier, he's the kind of fellow who won't leave the ring any other way but on a stretcher. And maybe, deep down inside, even his most bitter enemies are secretly rooting for him to pull off yet another miracle.

JRS Records/Mogull Entertainment is located at 7758 Sunset Blvd., Hollywood, CA 90046. The phone number is (213) 850-1300.

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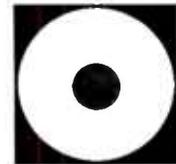
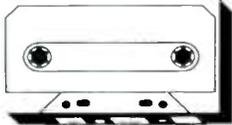
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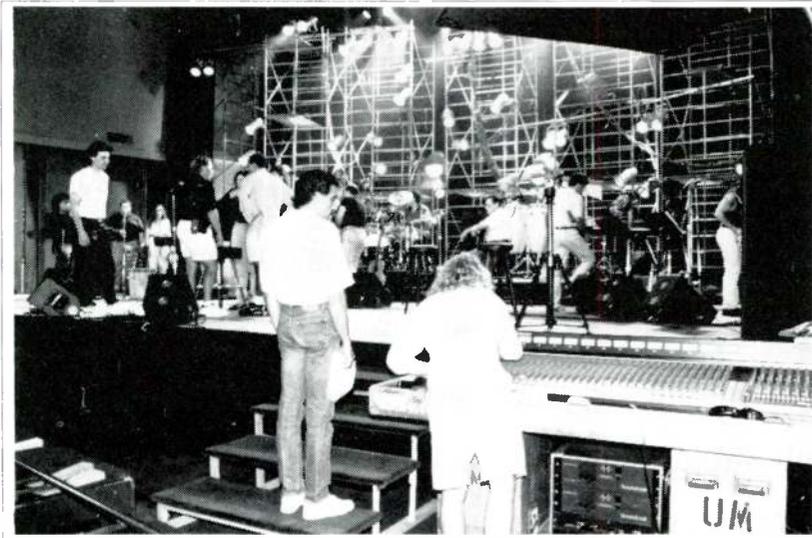
By Sue Gold

Rehearsal studios have become an integral part of the music industry. Bands doing local, one night gigs and artists preparing for national tours all need a place to rehearse and prepare their shows.

While most people think of a rehearsal studio as just a big room with speakers, a lot goes into preparing the room before and after a band comes in. Ironically, almost all of the studio owners *Music Connection* spoke to said the most important thing a studio can do is keep the place clean.

"That's the big thing that people seem to want in a studio. People are always asking me that on the phone," says Dean McLeod of Studio D. "Rehearsal studios used to be in the back corner of an industrial lot; you hang some carpet, put in a couple of floor monitors and that's it. The place was from hell. I think most people still have that vision of rehearsal studios, but most studios are trying to do a better job these days."

Equipment is essential to a rehearsal studio's success. While equipment is always being upgraded by the studios, most of their gear lasts a long time. Trish Field, who manages Leeds, says the equipment at Leeds is all pro-touring, heavy duty equipment, so it's built to last a long time, while Lance Tamenaha, studio manager of West L.A., says, "So far, we haven't really had to replace much stuff at all. Speakers go now and then, and we've changed PA's and speaker configurations in some of



A rehearsal room at SIR

the rooms, but everything else has been going strong for five years."

Once all the equipment is taken care of, the studios can be rented out. Most studios offer a variety of sizes in rooms, depending on how long an artist needs the room and how big the band is. There is usually a three-hour minimum requirement for renting out space, unless a band has a lock-out on a room. These rooms are usually used by artists who are preparing national tours. When someone locks out a studio, the band can keep their equipment set up and lock the room so no one else can use it during that time. "With a lock-out, a band isn't restricted to an hourly thing, but it's expensive, and a lot of local bands can't afford it," McLeod explains.

"When a band goes into a bigger room, then it gets similar to what you might see

happen at a club where all the equipment is set up with mics," he continues. "A touring band will usually send us a list of how many inputs they need, how many mics for the instruments and vocals so we can prepare for that as much as possible."

Ken Berry, one of Studio Instrument Rental's (SIR) owners, adds, "When they come in to rehearse for a tour, we have larger rooms to accommodate them. What we do for them, though, depends on if they're going to use a sound system we provide or if they bring in their own. A majority of the time, when they're going out on tour, they bring in their own sound."

Tamenaha adds, "Our largest room is set up more like a concert stage with more monitor mixers, speakers and a little bit more powerful equipment."

At Leeds, the large room features a 32-input board and more monitors, but Field says, "As far as we're concerned, we do the same thing all the time, whether it's for a one night showcase band or for a monthly act. The difference lies in the crew that comes in. If they're going on tour, they'll bring more gear than if it was just a one day rehearsal or something like that. Sometimes bands have three people so they don't need a big room, even if they're touring, but a majority of the tours go into the big room."

If a band is rehearsing for a local gig, preparation usually isn't as extensive. "They're



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usually pretty easy. We set up some vocal mics in a small room and wait until they get here to find out what they need," McLeod explains. "Maybe they'll want some vocal effects, a little reverb or delay, and we'll help them with that."

Booking time in a studio should be done anywhere from a day in advance to a month, depending on the studio and time of day needed. At West L.A. Rehearsal Studio, one or two weeks advance notice is usually required for week night time, while Leeds says it can be a day in advance if they have a cancellation.

As soon as a band books time, studio personnel begin preparing the rooms. According to Field, "The first thing we do is get a stage plot and an input list from the band so we can have the room prepared and the mixing board ready to go when they come in.

We do as much preparation as we can beforehand. Then, the evening before, the engineer cleans the rooms and sets up the equipment needed, so when the band arrives, they just load in and the mics are already in place."

Tamenaha admits that preparation is usually standard. "We clean the room, vacuum, set up the mics for them, get the PA started and turn on the air conditioning. It's pretty basic stuff for everyone. The difference lies in how many mics they need and minor stuff like that," he says.

While rehearsal studio personnel prepare the rooms, they generally don't help the band actually set up their gear. "They set up the instruments themselves and then we do the PA reinforcement and the mic placement," McLeod explains.

Berry adds that at SIR, "The PA systems have to be maintained and checked before someone comes in, because that's the main thing we're providing for them."

Once the band comes in, studio personnel pretty much leave them alone. McLeod says someone is always on call at Studio D to make sure the band is up and running and knows how to work the equipment. "We're not just selling a room and PA system, we're trying to sell a service so we want them to be



Chief Engineer Ken Rich at SIR

happy," he says.

Field adds, "We have one person who does the sound checks and then he is in and out of the rooms all day as they need him. Some people want to be left alone and some people need help. We just make sure they have whatever they need so they can be here for a while and feel at ease."

Berry continues, "We have someone who is always on-call. We get our equipment set up for them and get the PA system to their liking, so we're not always in the room with them."

Tamenaha says that unless a band needs assistance, they don't stay in the room with them. If they do need help, it's usually just with the sound system or for different effects

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Anna "Flash"

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Compiled by Linda "Taylor" Olsen

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Equipment: Bring your own and leave it set up.

Clients: Bands from Hollywood Boulevard to Hollywood Records.

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Special Services: 16 track full recording, sound stage, full production, monthly lock-outs.

Equipment: Top of the line sound and light.

Clients: Red Hot Chili Peppers, Ice-T/Body Count, Fates Warning, Patty Smyth, White Zombie.

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Contact: Barbara Green

Rooms: 4 rooms from 3 hours for \$20. Also \$8/hour, \$10/hour and \$14/hour. Great sound-proof rooms, clean, carpeted, drum stations.

Special Services: DAT live recording, parking, air conditioner, storage.

Equipment: Rental bass, guitar and vocal.

Clients: The Gap Band, Stoned Immaculate, Fog Machine, SPG.

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Contact: John Zych

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(310) 695-4557
Contact: Edward Cabral

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6356 Hollywood Blvd.
Los Angeles, CA 90028
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Contact: Barry Class

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Contact: Bob Brunner or Anthony Baio

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 (818) 503-0333
 Contact: Dirk Schubert or JD Brill

↳ THE PRODUCTION COMPANY

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 Hermosa Beach, CA 90254
 (310) 379-6477

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 Placentia, CA 92670
 (714) 996-1382
 Contact: Rick Moreau

↳ QUALITY REHEARSAL STUDIOS

2908 Hallelt Ave.
 Los Angeles, CA 90065
 (213) 874-3370
 Contact: Austin

↳ QUANTUM SOUND

160 E. 3rd St.
 Pomona, CA 91766
 (909) 629-6140
 Contact: Kevin Caetans

↳ RICHARD PRYOR THEATER

1445 N. Las Palmas Ave.
 Hollywood, CA 90028
 (213) 466-8008
 Contact: George Drew

↳ ROCKEFELLER STUDIOS

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 N. Hollywood, CA 91604
 (818) 508-5661
 (818) 607-3875-pager
 Contact: Mark Anthony

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 Van Nuys, CA 91405
 (818) 904-9454 or (818) 386-5993

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 (213) 962-2045
 Contact: Roman or Randall

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7429 Varna
 N. Hollywood, CA 91605
 (818) 982-3336
 Contact: Vinny, Paul or Wick

↳ SIR SUNSET STAGES

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 (213) 848-3677
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↳ SIR REHEARSAL STUDIOS

6235 Santa Monica Blvd.
 Hollywood, CA 90038
 (213) 957-5460
 Contact: Norm Graichen or Tracy Bradford
 Rooms: Studio C-25'x45', monitors, 16 channels; Studio D-25'x45', monitors, 16 channels; Studio E-25'x35', monitors, 16 channels; Studio F-18'x35', monitors, 12 channels. **Special Services:** Equipment rentals, cartage, storage, concert audio, concert lighting, showcase facilities, staging, telephone, fax. **Equipment:** Yamaha consoles, BGW power amps, Brooks Sirens crossovers, Roland eq's, JBL speakers, Community Light & Sound speakers, effects. **Clients:** Smokey Robinson, LA Guns, John Hyatt, Marilyn McCoo, LL Cool J, Color Me Badd, Patti Labelle, Chick Corea, Iggy Pop, Jon and Dean, Pointer Sisters, Annie Lennox, Shabba Ranks, Kris Kristofferson, 4 Non Blondes, Fishbone.

↳ SIR SOUND STAGES

6001 Santa Monica Blvd.
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 (213) 957-5480
 Contact: Daug Smalley or George Puluna
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↳ S.I. STUDIO

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 Arcadia, CA 91066
 (818) 303-6275
 Contact: Dave Wilson

↳ SILENT PARTNER SOUND

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(818) 848-3326
Contact: Dean or Drew
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6028 Kester Ave.
Van Nuys, CA 91411
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Contact: Scott Walton
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Special Services: Conveniently located near the 101 and 405 freeways. Storage, air conditioned rooms, parking, some musical equipment rentals available. All rooms equipped with PA's and mics.

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Contact: Tim Williams

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5928 Van Nuys Blvd.
Van Nuys, CA 91401
(818) 989-0866
Contact: Mark or George

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Torrance, CA 90502
(310) 533-1726
Contact: Jimmy

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6136 Washington Blvd.
Culver City, CA 90232
(310) 838-5166
Contact: Greg Davis

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Contact: Any person on WLASS staff

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Contact: Wendell or Dan

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(818) 753-9033
Contact: Robyn or Ellen

YO STUDIO

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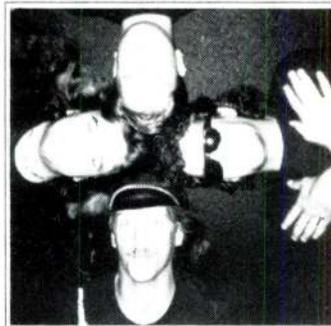
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◀ 21 Gloria Estefan

track. Bad things happen to everyone, but it's what you do with what you're given that makes all the difference. I've always been a positive person, and in my music, I've always tried to inspire positive attitudes, even before the accident.

"Out of something horrible, I was able to touch these people's lives, help people make strides, and having impact like that on someone else's life is the most rewarding thing you can experience," Estefan smiles proudly. "After what I went through because of the accident, I just enjoy each day one at a time."

Such renewed enthusiasm for life inspired her to take a long musical look into her "tierra," but she points out that a journey into a homeland like Cuba is not all Copacabana and Mambo Kings kind of fun. While she has spent many years yearning for more knowledge about what lies behind the great music, it saddens her that the current terrorist regime under Castro is nothing like the Cuba her parents told her about after moving her here at age three (the nostalgia of which comprises much of *Mi Tierra*), or involves any of the love she has for things Cuban that were part of her upbringing in Miami.

"So many people there are basically in jail, on an island from which there is no escape," she laments. "It would be nice to see them be free to enjoy the same freedom and opportunities to prosper that I had. It's sad knowing your people are in slavery under such a government."

This sentiment was very much on Gloria Estefan's mind during the production of *Mi Tierra*, sort of a loving hand guiding her through the charms and beyond the sorrow inherent in a country that she is fortunate not to know first-hand.

Though she acknowledges that her very vocal denunciations of the government and function as a role model for her countrymen has made her unpopular with the government there, her heart and hopes are with those whose spirits exist behind political bars.

"I hope this album instills a pride in the good things Cuba has to offer and the knowledge that Cuban music is being heard and loved worldwide. The Cuban people have always sent me messages of love, and my fondest wish is that the music on *Mi Tierra* will remind them of a Cuba that once was and could be again someday. Maybe they can glean hope from it, hopefully coming out of the darkness," she smiles knowingly at the reference, "and into the light."

◀ 25 Rehearsal Studio Maintenance

and then someone will come in to help the band. And while the studios offer assistance, Field says the help is on the sound, not setting up their equipment. Studio personnel do not move equipment or set it up, rather, they concentrate on making sure the studio's gear is working correctly and that the band coming in knows how to use it.

Most studios have engineers or technicians on hand to make sure all of the equipment stays in good condition. "We have a head engineer who is in charge of all the other engineers, who will communicate what needs to be done," Field explains. We have engineers who work at night and during the day."

Rehearsal studios generally rely on word of mouth for their business, which is one of the reasons they go out of their way to not only offer clean, professional rooms, but to make sure artists are comfortable in their studios. "The most difficult thing to maintain is the overall property," Field explains. "The equipment pretty much maintains itself so it seems like the day-to-day stuff is the hardest. It's something we really specialize in. We have a really clean studio and not all rehearsal studios are like that."

McLeod says that once a band hears about his studio, a band member will usually go to the studio to look over the room. "With the bigger bands, the tour manager or production manager will look at the room and decide if it fits their needs."

While some studios are booked all year round, most say the slowest part of the year is in the winter, with the most bookings in the summer, during the touring season. "It used to be, you could figure out what each month was going to be, but it's a little different now. Since January, it's been almost exclusively lock-out tours. We haven't had a showcase in a long time," Field claims.

Studios have come a long way from their back lot days, not only in appearance but in competition. And as long as artists need a place to rehearse, studios will continue to provide the best possible service. **MC**

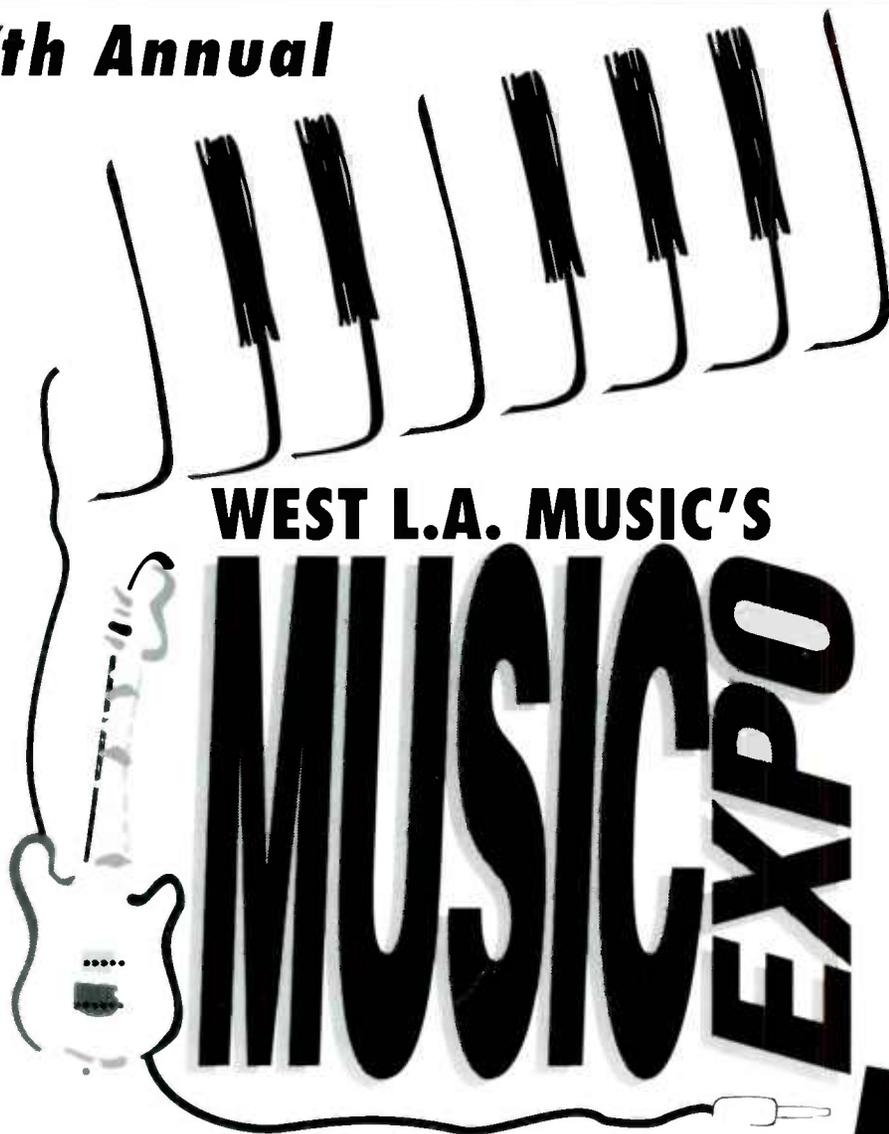


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Tom Sheehan

Radiohead

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 Courtney/Abingdon/Oxon, England OX-
 14-4UA
Phone: 0235-847-682
Booking: Wayne Forte/ITG
Legal Rep: N/A
Band members: Ed O'Brien, Jonny
 Greenwood, Thom Yorke, Colin Green-
 wood, Phil Selway.
Type of music: Alternative/pop
Date signed: Jan., 1993
A&R Rep: David Field, Capitol U.K.

By Pat Lewis

We signed ourselves to the devil two years ago," jested Radiohead singer Thom Yorke, regarding their record deal with EMI worldwide and Capitol in the United States. "It even says on the contract 'territory: world and the known universe.' This is what it says!"

During our interview, the Oxford-born Yorke, accompanied by fellow British band member bassist Colin Greenwood, were in the United States promoting Radiohead's auspicious debut album, *Pablo Honey*. The two mates sat atop the Capitol Records Tower in an outdoor patio area. It was a remarkably clear afternoon in the City of Angels. So clear, in fact, you felt as though you could almost reach out and touch the Griffith Park Observatory or the Hollywood sign. We were joined by another rock journalist and photographer from London-based *Melody Maker* magazine who have both spent every waking hour of this promotional tour jotting down notes and snapping a barrage of photographs.

The fact that there is so much hoopla currently surrounding Radiohead isn't all that surprising,

considering how the band has almost reached celebrity status in Oxford, and how well their single, "Creep," and album are performing in the colonies, with both currently rocketing up the *Billboard* charts. And that just may be an indication of things to come for this rather left-of-center, pop/alternative band.

In addition to Yorke and Greenwood, Radiohead consists of drummer Phil Selway and dueling guitarists Jon Greenwood and Ed O'Brien. The five mates actually met and began working together while they were all still attending middle school in Oxford.

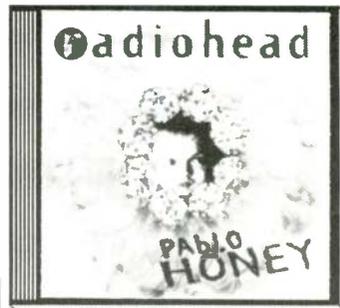
"I always used to sort of hang around the music school, banging away on the piano," recalled Thom Yorke. "It was a way to get out of doing other things—you know, to excuse yourself as a musician. And then it just carried on when we left school. But we carried on a bit more seriously."

Even though Oxford is more than 60 miles west of London, it nevertheless has its share of clubs and a rather happening music scene to boot. "There was a scene called the Shoe Gazing Scene," explained Colin Greenwood. "We weren't part of that, but in many ways, it meant more people from London would come down to Oxford more readily. We never had to do a gig in London before we were signed—like most bands, they have to go through all that showcasing stuff. But we had one gig where we had like eight different record companies there and we had like 150 of our own fans there in a shithole of a little club in Oxford. But we never wanted to get into that situation of having to go to London and putting on a fake show. Because nobody knew who we were anyway."

But once they signed their record contract, unlike many other debut artists who make a bee-line for the recording studio, Radiohead instead chose to hit the road. "When we signed," recalled Yorke, "we'd probably done a total of about nine gigs. So we said, 'Okay, thanks very much for the money, now we're going to go off and tour for a year around Britain and learn how to play and get our shit together.'"

So the band bought a bus, had it converted and fitted with car seats and gave it that homey feel with "burnt" carpeting from Yorke's parents' home. Wait a minute...burnt carpet? "Yeah," stated Yorke. "My father set fire to his hair. [Apparently, he got too close to the fireplace on a windy evening.] So they had to claim a new carpet because he put his head out on the carpet. He did a head spin on the carpet, actually, and so they had to take it up and put a new one down. So I got the old one, and we tacked it all around the inside of the van."

Radiohead's decision to tour apparently was a good one. It brought the band closer together and gave them a reason to write new material as well. "This is the main thing about us," confessed Yorke, "we have to go and play live and the live part of it was probably the most important, or the most integral part of it. It's the way of giving yourself something to do. If you're touring, then you have a reason to get up and a reason to write a song and a reason to be able to play it well and get the words sorted out and shit like that. If you were just making records in isolation, then I'd probably be doing techno, because it's a completely different way of thinking. But touring—being a live band—is a principle part of it."



Radiohead

Pablo Honey
 Capitol

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Sean Slade, Paul Q. Kolderie and Chris Hufford
 □ **Top Cuts:** "Creep," "Stop Whispering," "Thinking About You."

□ **Material:** This college, radio-ready material is a mixed bag of musical flavors, from the School of Fish-ish "Creep," to the heavily T. Rex influenced "How Do You?" And considering three of the five musicians are guitarists, it's no wonder there is heavy emphasis on the guitar. "For us," explained bassist Colin Greenwood, regarding the band's sound, "it came about after months and months of banging our heads against a wall until we actually produced the sound that we liked. And also, because we have quite varied musical tastes; inevitably the music that you come up with has to suit the criteria of everyone. So it's a melting pot sort of thing. It's a cliché, but that's kind of the idea. It's very unfashionable at the moment—an eclectic melting pot of sound—I remember reading that once. That's what we are."

□ **Musicianship:** The songs here are pretty basic, and as such, it's probably safe to say, these players aren't the world's finest. However, what they do, they do with honesty, passion and commitment. And frankly, that speaks to me above and beyond the most proficient chops or million-notes-a-minute soloists! Vocalist Yorke has one of those whiny, quirky British voices—very much along the lines of Morrissey. And for Radiohead's alternative material, his vocal styling works wonderfully.

□ **Production:** This recording is vital and raw sounding and makes me want to see this band in a live situation. The vocals are distinctive, which lets me hear what the songs are about. I even can hear Yorke spitting and sputtering here and there, where he was probably particularly excited during the vocal tracking. There are also tasty guitar texturing and intriguing chordal dissonance.

□ **Summary:** Radiohead may initially have somewhat of a novelty hit on their hands, considering "Creep" is the first single. And while the song is certainly a gem, there are plenty more singles here with perhaps a little more depth and color. This is an impressive debut album.

—Pat Lewis

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Brother Kane

Slam-dancing, mosh pits and stage diving have become an all too common scene on the nightclub circuit these days. Most promoters strenuously avoid booking the bands whose crowds are known for rowdy behavior, but with the current climate of alternative hard rock, it seems unavoidable. Stay tuned for some injury related lawsuits; "Larry Parker got me...."

Ask not for whom the bell bottom tolls: Yes, flared pants are coming back to the local music scene in a big way, and they threaten to replace the "I pump gas for a living" look made so popular by our friends in the Northwest. Groups like **Redd Kross** have had the Greg Brady look for years (but for them, it's Marcia Brady from the neck up) but I've also spotted a number of local bands who are catching on. Nehru jackets, anyone?

Recommended: **Tim Harrington**

Band, featuring ex-members of **Masters of Reality**, **Wink and Buglamp** will be hitting the **English Acid** Aug 11th, the **Lingerie** on the 19th, and the **Gaslight** on the 22nd; **Urge Overkill** at the **Roxy** on the 19th; **Galactic Cowboys** bring their metal guitars and Partridge Family back-up vocals to the **Troub** on the 22nd.

New club on the block **Auditorium** is barreling out of the chute. They had to turn away about a hundred people at their first show, which featured local avant oddballs **Ethyl Meatplow**. I think you can credit the club's success to their central Hollywood location, low ticket prices, all-ages policy, and the nose-to-the-grindstone promotional and booking attitude of the club's promoter, **Nigel Mitchell**. Upcoming shows at the Aud: the **Adicts** bring their *Clockwork Orange* cum-Joker veneer and soccer chant punk on the 11th—from what we hear, they're honoring tickets for their cancelled show at the **Patriotic Hall** (which no longer books punk bands due to security problems); the 19th brings the industrial mayhem of **Babyland**, with **Stanford Prison Experiment** sharing the bill; and it's ska night at the Aud on the 21st. Call (213) 463-3083 for info.

Out of the clubs and into the rinks: It's the second annual **Rock 'N The Puck Celebrity Hockey Game** to benefit the **T.J. Martel Foundation/Neil Bogart Memorial Fund**, to be held August 18th at the **Great Western Forum**. Slated to skate are **Jason Priestly**, **Motörhead's Mikki Dee**, the **L.A. Kings' Luc Robitaille** and a host of others. Robitaille will captain one team, with **KLOS** 'dynamic duo **Mark and Brian** holding the opposing flag. Tickets are on sale now.

Virgin act **Brother Kane** packed 'em in at their recent **Troubadour** show and wowed the press with their Southern-fried rock and cool cover of the Allman Brothers "Whipping Post." The band continues earning fans on their U.S. club tour.



Tom Farrell

Stage diving at the *Troub*

WESTERN BEAT

By Billy Block



Billy Block

Little Jonny

Got a card from **Lucinda Williams** as she was completing the most recent leg of her current world tour. Lucinda and the band have recently returned from Australia, and drummer **Donald Lindley** reports they have been very well-received everywhere.

At the **Torrance Country Fest**, several of L.A.'s top original music and dance bands played to appreciative crowds. On the dance stage, the **American Made Band** and the **Western Union Band** played for an enthusiastic dance crowd. Across the town square, on the concert stage, the **Mustangs** debuted a talented new bass player and some great new songs, the bluegrass family **Witcher Bros.** band also played and the Cajun/rock rhythms of the **Zydeco Party Band** had people dancing in the streets.

The **Ronnie Mack Barndance** hosted three great bands from the Santa Barbara area. The **Road House Rockers**, **Little Jonny** and the **Giants** and the **Twangin' Iguanas** each displayed a unique and

rootsy feel for classic forms of country, swing, Cajun and rockabilly. Ronnie is to be commended for always taking chances and staunchly supporting all forms of roots music.

Congrats to guitarist **Harry Orlove** and singer **Ren Ashley** as they are expecting their first. Harry is our photo star this issue, along with fellow Barndance bandmate **Marty Rifkin**, father of two. We wish Harry and Ren all the best.

Singer-songwriter **Rick Shea** heads into **Sunset Sound Studios** with drummer/producer **John Lee White III** to record new material. Shea was the featured artist last week on **Howard and Roz Larman's** excellent **Folk Scene** radio program. Rick will be at the **Cowboy Palace** in Chatsworth Aug. 26-28.

ASCAP's Brendan Okrent recently celebrated the Two Year Anniversary of **Quiet On The Set at Largo**. Encore performances by **Amy Kanter**, **Stephen Richardson**, **Phil Roy**, **Valentine's Revenge**, **Jenny Yates**, **Laura Zambo**, **Rick Nowels** and a special appearance by the lovely and talented **Judith Owen** with **Harry Shearer** and **Dena Dobkin** made for an exceptional evening of acoustic music.

The popular **In The Round** format comes to the **Highland Grounds Coffeehouse** as **Western Beat** presents "Rounds At The Grounds." Hosted by songwriter **Alan Whitney**, the program will also include **Eddie Cunningham**, **Stanley T. of Broken Arrows** and **Lois Blaische**. The event takes place August 21st and begins at 10 p.m. If you haven't experienced this intimate concept in songwriter showcases this is the perfect opportunity. The **Western Beat Open Mic** night will welcome Nashville songwriter **Jeff Black** in a special showcase on Thurs., August 19. For more info, call the Grounds at (213) 466-1507.

Candy Kane and the Swingin' Armadillos have recently signed a recording agreement with the Austin-based **Antones Records**. Don't miss Candy in her only L.A. appearance at the **Sunset Junction Street Festival** Aug. 22nd at 8 p.m.



Billy Block

Marty Rifkin and Harry Orlove discuss fatherhood



JAZZ

By Scott Yanow



Debbie Davies

Michael R. Morris

Two impressive blueswomen performed in L.A. recently. **Debbie Davies** (whose *Blind Pig* CD *Picture This* is very highly recommended) appeared with her quartet at Burbank's *Village Bar & Grill*. Her very powerful guitar work and spirited vocals make one quickly realize that Davies will not be playing in small clubs for long; few blues guitarists are currently at her level. **Janiva Magness** sings each Thursday night at the *Nyala* restaurant in L.A. with her retro-blues group which often sounds like a hot band from 1956! The superlative guitarist **Rick Holmstrom** sometimes steals the show but Magness' highly appealing voice, strong stage presence and versatile repertoire make her well worth checking out. She'll be at *Jack's Sugar Shack* Sept. 4.

Plays that feature jazz prominently are rather rare but two are currently in town: one is excellent while the other is dismal. First, for the good news. **Five Guys Named Moe** (which is at the *Doolittle* in Hollywood) is a fantasy in which the lead

character dreams that five guys named Moe magically appear out of his radio and show him how to win his girlfriend back. The plot is light but the songs, most of them associated with the great singer-saxophonist **Louis Jordan**, are presented in colorful and generally imaginative fashion. The pit band is excellent, the six actors prove to be fine singers and dancers and, despite a few campy moments in the first act, the music transfers very well to the stage.

Sang Sista Sang (which is at the restored *El Rey Theatre* in L.A.) has a promising premise: Bessie Smith, Billie Holiday, Josephine Baker, Dinah Washington and Mahalia Jackson all meet in purgatory, discuss their lives, sing some music and worry about their uncertain future. But imagine them interpreting crummy originals over a Seventies-type Motown funk rhythm section! Most of the actresses seem to be completely unfamiliar with who they are portraying. How else can one explain Bessie Smith being interpreted as a drunken Moms Mabley, Josephine Baker (who was a down-to-earth and versatile performer) appearing as a fragile French butterfly, Dinah Washington singing like Tina Turner and Billie Holiday emerging as confident and self-reliant? Blame for this horrifying travesty (an insult to the memory of these unique artists) belongs with producer/writer **William "Mickey" Stevenson**, director **Lonny Stevens** and anyone behind the scenes responsible for this mess.

Upcoming: **The Moonlight Tango Cafe** (818-788-2000) presents a great Tuesday night big band series including **Bill Berry** and singer **Madeline Eastman** (Aug. 17). Also, **Stanley Jordan** will be at the *Century City Shopping Center* Aug. 25.



Jay Thompson

Five Guys Named Moe

URBAN CONTEMPORARY

By Gary Jackson



Thi-Linh Le

Umar Bin Hassan

Sampler alert! Much has been written about the sampling of the music of **James Brown** and **George Clinton**, but some of the most under appreciated of the lot is that of **Roger Troutman**. You may ask who is this Troutman fellow, but maybe just the name of Roger, along with his more famous aggregation, **Zapp**, will jump-start the memory. "More Bounce To The Ounce," "Dancefloor," "So Ruff, So Tuff" and "Do Wah Ditty (Blow That Thing)" are just a few nuggets from the Roger/Zapp treasure trove. They, and other gems, have been released in album and CD form, titled **Zapp & Roger Mega Medley**. If you're not the sampling type, it's still a must-listen for those who've forgotten the real deal and are tired of faked funk.

Changes at Los Angeles urban radio abound. At **KKBT**, program director **John Monds** vacates his title and moves to afternoon drive. Victim of the move is the highly popular **Cliff Winston**, who is rumored to be taking legal action because **KKBT** allegedly won't honor a clause in his contract that stipu-

lates that Winston must be on-air. The station has offered half value while allowing Winston to continue his public affairs position. New overseer **Keith Naftaly**, new in town from San Francisco's **KMEL**, is rumored to be making even more changes. Stay tuned.

Another huge rumor is a radical format change at **KLSX**. The classic rock station, which has been steadily sinking in the ratings, is said to be switching to an urban format to challenge **KKBT**, which, according to insiders, is going to head toward a CHR or Contemporary Hits format a la **Power 106** and **KIIS**. And **V-103.9**, formerly **KACE**, has named **Rich Guzman** as its new program director.

Maverick Records is leaning toward reviving the Motown Sound with a group of singers out of Detroit called **UNV**. Recommended for your listening pleasure. Even more highly recommended is the triumphant return of **Umar Bin Hassan**. Who's that, you might ask? Well, Bin Hassan is better known for his groundbreaking works with the late Sixties pre-rap group, the revolutionary (and great) **Last Poets**. Bin Hassan revitalizes many of the cuts that made the **Last Poets** famous, including "Niggers Are Scared Of Revolution." His album, **Be Bop Or Be Dead**, shows just where many socially conscious rappers such as **Public Enemy's Chuck D** and **Boogie Down Productions' KRS-1** honed their skills and got their direction.

There are two new urban entities, one a label and the other a management company. **Sub Zero Records** specializes in rap/hip-hop. **Art Lawson**, president of the label, is looking for up-and-coming acts. Contact him at (213) 665-4717. I'll have more on the label soon. The other entity is **Lakes Entertainment Group**. It was highlighted in our recent *Personal Manager's Guide*. He's looking for acts under the entire urban umbrella. Finally, is the rumor true that **Subject To Change** has been dropped from their label, **Capitol Records**, mere months after releasing their debut album? Say it ain't so, Capitol. **MC**



Allen Siffen

UNV

Randy Clay Bush



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CLUB REVIEWS

The Zeros

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** The Zeros Hotline: (310) 285-8772

□ **The Players:** Sammy Serious, vocals; Jimmy Glitter, guitars, backing vocals; Toy Stacy bass, backing vocals; Slammin' Dan, drums, backing vocals.

□ **Material:** The Zeros kick out high-energy pop rock in the vein made popular by the Ramones. The tunes are lyrically and melodically simple in a fun way and doesn't come off as ridiculous, but of greater importance, they're catchy and stick to you like peanut butter. A typical Zeros ditty is "Piña Colada BANG!"—a humorous narrative about the band's quest for their favorite drink with lyrics like "Wanna wanna wanna get a Pina Colada BANG!" Quit smirking—remember the lyrics to "She Loves You" and "I Wanna Hold Your Hand?"

□ **Musicianship:** It's inevitable that Zeros' fans will compare the group's new lineup to the former members, who all departed during the past year with the exception of Serious. On that note, the former members were more proficient at their craft. But in defense of the new Zeros, it was the first show with the brand new lineup. Don't get me wrong—Stacy, Glitter and Slammin' Dan get the job done, but it's going to take time for them to get as tight (instrumentally and vocally) as their predecessors, who had a lot more talent than people gave them credit for. The new guys are good, but they'll have to bring it up a bit.

□ **Performance:** Showmanship is definitely the high point of any Zeros' performance. The group has more energy than Richard Simmons, and with their cotton-candy purple hair and colorful costumes, the members are highly memorable. Like their songs, the key words for their stage



The Zeros: It all adds up to fun.

vibe are "fun" and "upbeat." Don't expect to see any Hollywood posers standing with their arms folded across their chest or anyone else who is just too cool to have fun. The Zeros unabashed, good-time energy is so contagious, I'll bet they could get Gladys Cravatts to do the pogo.

□ **Summary:** We really need a band like the Zeros. With this new wave of hatred, anger, darkness, arrogance, pain and dehumanization coming out of our speakers like razor blades, it's a comfort to see four guys who are just saying, "Lighten up, let's have fun!" A Zeros concert is a lot like going to see Poison back in their club days, except there aren't as many people trying to get laid. Grunged out? Tired of sneering? Seattle, anyone? Nope. I'm going to Disneyland. Smile, and I'll see you at the next Zeros concert.

—Tom Farrell



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Glam Slam
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Dr. Dream Records: (714) 997-9387

□ **The Players:** Mike "Gabby" Gaborno, vocals; Jonny "Two Bags" Wickersham, guitar; Brian Coakley, guitar; Warren Renfrow, bass; Spanky, drums.

□ **Material:** Sounding like the house band for the Munsters' family mansion, the punkabilly Cadillac Tramps showcased their brand of Cramp-

CLUB REVIEWS



Toni C. Holiday

Mogg: Tight and well-oiled.

camp surf-blues before an eager Purple Palace crowd. Highlighting tunes from their latest release, *Tombstone Radio*, on Dr. Dream Records, and a number of strong, new compositions, the Tramps spewed just enough street-wise venom to be dangerous and just enough self-mocking morbidity to be hip. The quintet has zeroed in on its sound with numbers like "Hoodoo Guru," "I'm the One," "Medicine Man" and the excellent new "Radio Song," all of which milk the driving chug-a-chug-a beats and wailing guitars with relentless abandon. Given the right backing, this band has the material to snag an audience the same way their Orange County neighbors Social Distortion have done.

□ **Musicianship:** Perhaps not being in the best of shape has taken its toll on vocalist Gabby Gaborno's wind. But, although he howled and jabbered through much of the set, his voice thundered with emotion and occasionally reached down for a moment of tenderness. Despite Gaborno's monstrous presence, guitarists Jonny "Two Bags" and Brian Coakley carried the mother lode of the Tramps' sound, often interspersing punk, funk and country within the frame of one song; Two Bags' plentiful solos ably dem-

onstrated his technical brilliance with a minimum of self-indulgence. And the rhythm section of bassist Warren Renfrow, new drummer Spanky and rhythm guitarist Coakley kicked out the most head-boppin' grooves since Flea met George Clinton.

□ **Performance:** 100 percent pure entertainment. Frontman Gaborno was a thoroughly engaging, albeit rotund, figure onstage, punctuating songs with manic, Buddha-belly-laughs and cracking jokes between songs with a bemused smirk. The band members seem to know their respective stage roles, and they play them well, from Coakley's hamming it up with Gaborno, to Two Bags' deceptively laid-back swagger, like Izzy Stradlin' on caffeine. Their feverish intensity quickly spilled out into the audience and could've satisfied a crowd twice as big. And song pacing kept energy levels high from start to finish.

□ **Summary:** After kicking around the Southland for five years now, the Tramps appear poised for a jump to the Big Leagues. Their sound is distinct, yet accessible; their persona eclectic, yet likable. Somewhere in their bag of songs lurks a monster alternative hit for any record company willing to float the necessary promotional dollars. —Sean Doles

Mogg

FM Station
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Alan Dickson, GMR Productions: (213) 462-6136

□ **The Players:** Matts Attaque, guitar, lead vocals; Jan Eklund, bass; Bo Sundberg, drums; Thomas Carfors, lead guitar.

□ **Material:** These four guys from Sweden obviously spent their childhood playing air guitar with the Scorpions and dreaming about being rock stars. And like so many European musicians, they obviously have an abiding love of American blues, which they lace unabashedly into their bass lines. Ironically, they called this bluesy influence their "Swedish vibe" on the number "Homebound Train," but, hey, close enough. They are extremely accomplished in the hard rock, Bon-Jovi-circa-1988 school of songwriting, and a couple of their numbers ("Bad Boy Boogie" and "Dancing On The Rocks") are infectious and well-arranged enough to be memorable. Unfortunately, however well it is done—so much of what they do is predictable to the point of parody. Two examples that come to mind are "Silver Lady," a song about a vampire, and "Lay Down," as in "lay down and I'll fuck you like a dog because you broke my heart, you bitch." Whitesnake, anyone?

□ **Musicianship:** No one can throw stones at their ability—they are as tight and well-oiled as any band could hope to be, and pack a huge sound on top of that. Carfors is the stereotypical axe master who seamlessly plays an awful lot of notes, Sundberg is a monster drummer who toured with Yngwie Malmsteen, and Eklund lays down a relentlessly well-timed bass. Attaque is always on key and has a tough texture to his voice that makes what he is singing seem alluring—even when it's not. All team up for very respectable harmonies when required.

□ **Performance:** They sound like the Eighties and they look like the Eighties. They began their set standing in a circle and moved out in standard formation once they hit their first power cord. To their credit, they perform with Duracell energy, never running low and always trying to engage the audience. It paid off, as the crowd was attentive and responsive, cheering loudly and long.

□ **Summary:** Somebody please get these guys some new material that isn't so hopelessly dated. After all, they've got the singing and playing and the looking-like-rock-gods part down. To prevent further artistic stagnation, someone should lock them in a room with, say, a Tool CD and then burn their Scorps record collection.

—Sam Dunn

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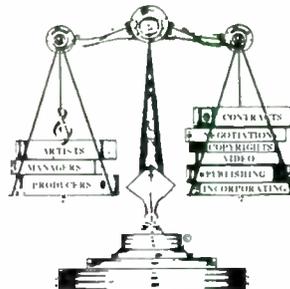
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CLUB REVIEWS

Wah-Zoo

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ☆ ⑨ ⑩

□ **Contact:** Jim Blazer: (805) 252-2560

□ **The Players:** Patty Darcy-Jones, vocals; Tom Maclear, guitar; Jim Blazer, keyboards; Charlie Harrison, bass; Pat Bautz, drums.

□ **Material:** These days there are so many good musicians, it is increasingly harder to find great artists. Well, Wah-Zoo are musical picture painters. Playing true classic pop/rock, the band's songs are a collaboration between Tom Maclear, who has performed and written for Small Faces, Rod Stewart and numerous others, and Jim Blazer, whose Hammond has graced a diverse string of popular and progressive artists. Best bets include "Mother Earth," "Animal Attraction" and "All I Have To Give (Is A Song)." None of this half-baked, non-tasty, run-of-the-mill material—they present full flavored ideas. Like a kid in a candy store, I licked my lips and liked what I tasted.

□ **Musicianship:** I can't say enough good things about vocalist Patty Darcy-Jones. She has, without a doubt, one of the most phenomenal live voices I've heard. Goose bump material! Breathy, dynamic, powerful—a superb mixture of Cher, Kim Carnes and Stevie Nicks on a good night. Guitarist Tom Maclear, a Scottish multi-stylist who's been around the block enough to give directions, plays a versatile range of parts, including a brilliant slide guitar. Keyboardist Jim Blazer is simply great; he's road-tested, but not road-weary. The rhythm section, made up of top session bassist Charlie Harrison and drummer Pat Bautz, tied the whole package together tighter than a python necktie.

□ **Performance:** They're definitely not part of the Sunset Strip clan—Patty even remarked that she'd never been in the Whisky. Patty's a goony,



Wah-Zoo: Painting musical pictures.

New York City, big-eyed blonde who wants it so much. She easily molds an audience and simultaneously creates an entertaining aura. The rest of the guys knit a sound founded on veteran professionalism. Been there, done it all. Top stuff.

□ **Summary:** One asks the imminent question: Why aren't they in the Top Ten? With collective credits as long as your arm (members have either performed or recorded with the likes of Cher, Robert Plant, Joe Cocker, Billy Joel, Michael Bolton, Chuck Berry, etc.), Wah-Zoo definitely exude justified confidence. It shouldn't be long before a visionary label snaps 'em up. Hey, I want the compact disc. Wah-Zoo is going up. Th-th-th-that's all, folks.

—Noel Hart

The Big F

Coconut Teaser
West Hollywood

① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Dianna Friedman, ERG: (310) 659-1700

□ **The Players:** John Crawford, vocals; Rob Brill, drums, backing vocals; Mark Christian, guitar; Agazam, bass.

□ **Material:** The Big F blasts out hard rock-cum-punk chaos that's so heavy it makes Nirvana look like a Quaker bake sale. Unfortunately for the Big F, they utterly lack Nirvana's sense of songwriting, arranging and dynamics. One of many bands that owes more to their vibe than their tunes, Big F's material went through me like a glass of Tijuana tap water. This is unfortu-

nate, since the band dishes out some pretty strong meat in the lyric department. Check out the anti-church imperialism message in their current EP's title track, *Patience Peregrine*: "True faith, crush and control, Soul chain, idols in ashes/Trust in the bond we made/Slammed at the barricade/Mayans they tumble, shattered they crumble/Father, they're yours to embrace in repentance."

□ **Musicianship:** Pretty heavy lyrics, huh? Too bad I couldn't understand what vocalist John Crawford was saying. His vocals are angst-throttled and passionate, but his voice has all the melodic charm of a root canal. Yeah, I know they're not Journey. They're loud, heavy-hitting power players, and the musicians in the Big F play with the same intensity that powers Crawford's vocals. They're all competent, with drummer Rob Brill drawing the best comments.

□ **Performance:** All of the Big F play with a non-pretentious intensity that goes so deep you could hang up curtains, with particular emphasis on Crawford. The rest convey the band's dark, heavy, brooding intensity, while Crawford displays the psychotic, self-imposed restraint you'd expect to see on the face of a man who has just uttered: "Please Jesus, don't let me kill again...." You can't knock their conviction.

□ **Summary:** I don't know—maybe the Big F isn't my cup of tea—but that would be one tea party I don't think I'd want attend. The Big F is a strong cup of Earl Grey potent enough to clean your paint brushes. Still, the band needs to develop their songwriting skills. —Tom Farrell



Big F: Power players.

Tom Farrell

Tom C. Holiday

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BIG BALLS ROCK '93

7179 Foothill Blvd., Tujunga, CA 91042
Contact: Laney or Brendon (310) 288-3439.
Type of Music: Hard rock, heavy metal.
Club Capacity: 440
Stage Capacity: 15
PA: Yes-house soundman
Lighting: Yes
Audition: Call Laney or Brendon
Pay: Percentage of the door.

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Mitch Farber/Simon Sez Prod. (310) 652-5937. (213) 503-1085
Type of Music: Original, R&B, Rock Alternative, Hard Rock, no Top 40.
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

CLUB M

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

COFFEE JUNCTION

19221 Ventura Blvd. Tarzana, Ca. 91356
Contact: Sharon (818) 342-3405
Type of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.
Club Capacity: 40
Stage Capacity: 3
PA: Yes
Piano: Yes
Audition: Open mic, on Sundays btw. 3-5pm.
Pay: Tips and drinks.

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

FAIS DO-DO

5257 West Adam Blvd. Los Angeles, CA. 90016
Contact: Richard Lederer, (310) 842-6171
Type of Music: Blues, Jazz (Hip Hop & Straight Ahead), Funk, Reggae
Club Capacity: 170-200
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Open mic. Mondays, 10pm-1am, or send tape & promo pkg.
Pay: Percentage of door.

FROGS

16714 Hawthorne Blvd; Lawndale, CA. 90310.
Contact: Ari, (310) 392-0652.
Type of Music: Hardcore
Club Capacity: 250
Stage Capacity: 8
PA: Yes
Lighting: Some
Piano: No
Audition: Call or send pkg. to: 2001 Penmar Ave. #8 Venice, CA. 90291.
Pay: Percentage of door.

KICKSTART CAFE (UNPLUGGED)

8775 Sunset Blvd., West Hollywood, CA 90069
Contact: Walter, (310) 652-0030
Type of Music: Unplugged, R&B, acoustic
Club Capacity: 200
Stage Capacity: 4 or 5
PA: Yes
Piano: No
Lighting: Yes
Audition: Call or mail promo. Open mic Monday P.M.
Pay: Negotiable.

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12514 Ventura Blvd., Studio City, CA 91604.
Contact: Susan, (310) 652-6821.
Type of Music: Jazz & blues. Tuesday night jam sessions.
Club Capacity: 90
Stage Capacity: 7 piece
PA: Yes, full
Piano: No
Pay: Negotiable.
Audition: Just come down on Tuesdays & see Billy Mitchell.

MAYHEM

7179 Foothill Blvd., Tujunga, CA 91042
Contact: Laney or Brendon (310) 288-3439
Type of Music: All styles
Club Capacity: 440
Stage Capacity: 15
PA: Yes-house soundman
Lighting: Yes
Audition: Call Laney or Brendon
Pay: Percentage of the door.

NITE ROCK CLUB CAFE

7179 Foothill Blvd., Tujunga, CA 91042
Contact: Gina Barsamian (818) 352-3298
Type of Music: All styles.
Club Capacity: 440
Stage Capacity: 15
PA: Yes-house soundman.
Lighting: Yes
Audition: Call Gina &/or send promo to above address
Pay: Negotiable.

PIER 52

52 Pier Ave., Hermosa Beach, CA 90254
Contact: Debbie Wagner, (310) 376-1629
Type of Music: Classic rock (cover bands).
Club Capacity: 120
Stage Capacity: 6 - 8
PA: No
Piano: No
Lighting: Yes, stage lights
Audition: Mondays and Tuesdays. Contact Debbie Wagner or send package to above ad-

dress.

Pay: Yes, negotiable.

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Audition: Send promo package to above address. Attn: John Stapleton.
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Type of Music: All types
Club Capacity: 300
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PA: Yes
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Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable.

ORANGE COUNTY

CLUB CHEERS

6075 Long Beach Blvd., Long Beach, CA
Contact: Spi-is Entertainment, (310) 516-7248
Type of Music: Original, R & B, Hip Hop and Reggae
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Piano: No
Lighting: Yes
Audition: Please call or send package to: Spi-is Entertainment, 2219 W. Olive Ave., Suite 321, Burbank, CA 91506
Pay: Negotiable

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125 N State College Blvd. Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable.

VENTURA COUNTY

CHEERS (THE MAIN EVENT)

1308 Los Angeles Ave., Simi, CA 93065
Contact: Bob or Mark (805) 581-2488
Type of Music: Rock, blues, original & cover.
Club Capacity: 200
Stage Capacity: 6-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack.
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 PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR TOURING <input type="checkbox"/> CLUB WORK <input type="checkbox"/> PRODUCTION <input type="checkbox"/> TV/MOVIES <input type="checkbox"/>				MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday Aug. 18, 12 Noon		MUSIC STYLES ROCK <input type="checkbox"/> POP <input type="checkbox"/> R&B <input type="checkbox"/> JAZZ <input type="checkbox"/> COUNTRY <input type="checkbox"/>			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer	(310) 657-0861	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	STEPPING STONE PROD STUDIO. Orchestration credits on Grammy winning album. Platinum and gold records, orchestrator, arranger, producer ** (310) 203-6399-paper	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!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BILL CHURCHVILLE/Hollywood Horns	(213) 258-8774	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Veterans of international tours, jingles, album sessions, TV/film. Downbeat magazine jazz award. Master's degrees from USC. Available for concerts, casuals, clubs, sessions and tours.	We read, arrange, and compose in any style. We work very well with producers. We can cut it in any key. Special demo rates.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROBERT COPELAND - Producer/Arr.	(213) 217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO, 20 years experience. Musician, producer, arranger, composer, programmer. Laid back yet meticulous working environment. Available for albums, scoring, artist development	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
HENRY DAMIAN - Drummer	(714) 523-3002	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years professional experience. Worked with various bands, extensive studio and tour experience. Ability to improvise and play by ear all styles. Excellent with click. Worked with sample vocals. Great background vocals and songwriting collaboration.	Endorsements include Aquarian drumsticks, Jemm practice pads, UFIP cymbals. Great stage presence. Resume available.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
RONNIE ENGEL - Drums/Percussion	(213) 227-4942	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Performing and recording experience in the U.S. and Europe. B.F.A. and M.F.A., California Institute of the Arts. Read music. Extensive background in drumming styles of West Africa, Afro-Cuba, India, Indonesia and the Middle East.	Most notable work has been with the Harry Parth Ensemble and for Jon Hassell.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROGER FIETS - Bassist/Vocalist	(818) 769-1525	<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!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOHN FLITCRAFT - Bassist	(310) 390-2573	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	B.I.T. graduate, Berklee College of Music, studied with Gary Willis the past six years. Have studio and recording experience. Read charts.	Always on time. Pro attitude. High energy. Prefers creative, innovative projects.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FOUNGER - Bassist/Vocalist	(818) 715-0423	<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 Puffer Smith, Jim Lacefield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer	(213) 662-3642	<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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
YOAV GOREN - Producer/Keyboards	(310) 207-2426	<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!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
R. J. HERRERA - Drummer	(310) 559-4719	<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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JIM HOYT - Producer	(213) 466-2164	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TOMAS JANZON - Guitarist	(213) 467-1354	<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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JIMMYLAND - Drummer	(310) 390-6540	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	28 years exp. Have worked with Bobby Kimball (Toto), Jimmy Z, (Rod Stewart, Eurythmics), Teddy Zig Zag (Guns & Roses), Roger Voodoons (producer).	Very versatile, able to take direction, deep roots in Blues, Funk and Rock. Read music for Broadway shows. Tunes drum's real nice.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE KALNIZ - Guitarist	(310) 657-3930	<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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ANDY KOTZ - Funk Guitarist	(818) 845-6758	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years of album, soundtrack and live experience. Originally from Detroit. Recorded with Gerardo (Interscope), Louie Louie, (Warner Brothers) and Michelle Shocked.	Read music, Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound. Prefer Funk/R&B. Reads music, etc.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Name _____ Phone (____) _____

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

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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

PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772	NEXT DEADLINE: Wednesday Aug. 18, 12 Noon	MUSIC STYLES
NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
LANCE LA SHELLE - Vocalist Excellent tenor with three octave range. Lead and back-up vocals.	(213) 962-9487	✓✓✓✓✓	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.	✓✓✓✓✓
AL LOHMAN - Drums/Percussion All acoustic drums, all percussion. Equipment includes: Yamaha, Ludwig, D-drum electronics, L.P. & Remo.	(818) 700-1348	✓✓✓✓✓	B.F.A. from California Inst. of the Arts. Grove School of Music, Masters from Loyola. 15 years professional exp w/ Larry Cansler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble and others. Live TV including: Evening Shade, Designing Women, Seinfeld	Gets it right the first time. Read music, tapes available upon request.	✓✓✓✓✓
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	✓✓✓✓✓	15 years exp. B.A. in music. Studied w/ John Scavo, Jim Lancelotti, Putter Smith, Alfonso 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 Hadan, Eddie Gomez, Mingus, Alfonso Johnson, Putter Smith, Tony Levin, and artists like Peter Gabriel, Kate Bush, etc.	✓✓✓✓✓ **Teaching available.
GLENN MOLLER - Producer/Eng. Producer, keyboardist, engineer, programmer, production (complete A-V studio.)	(310) 473-9921	✓✓✓✓✓	16, 24 track analog, digital, video computer graphic 2D, 3D animation workstation. Many albums, LP's, CD's. Produced Top 10 hits, high tech music videos.	Like to work with new talents with original songs. Additional phone: (619) 931-9454.	✓✓✓✓✓
MARK NORTHAM - Pianist/Kybd. Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).	(310) 476-5285	✓✓✓✓✓	Over 15 years professional experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series) jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1816.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓✓✓✓✓ Taking care of business.
MARK O'BRIEN - Drummer Greisch drums with R.I.M.S system, Zildjian cymbals.	(213) 654-3743	✓✓✓✓✓	15 years as a freelance artist. Extensive touring and recording experience. Reads music. Berkeley College of Music. Demo bio available.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful, versatile. Reasonable and negotiable rates. Drug free.	✓✓✓✓✓ Un-plugged.
JOEL PELLETIER - Bass/Stick/Voc. Steinberger bass, custom Chapman stick, BSX 5-string electric upright bass. SWR and Harke amplification.	(213) 851-9096	✓✓✓✓✓	Bachelor of Music, Hartt School of Music. 14 years pro experience as studio and live player, all pop/rock styles. Tony Levin/Sting 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.	✓✓✓✓✓ \$50/song.
NICK PYZOW - Guitarist Dobro, Mandolin, 6&12 string acoustic guitars, plenty of live gear, too.	(213) 660-7607	✓✓✓✓✓	Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going; soundtrack work; references available.	Finger picking, clean, authentic fills. I won't let you down!	✓✓✓✓✓ Blues and folk.
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Marshall	(818) 848-2576	✓✓✓✓✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk mastering recordings. Have access to the best country musicians in town for sessions & gigs. Currently playing with the Hellcats. 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.	✓✓✓✓✓ western beat, range rock.
NED SELFE - Steel Guitarist/Vocalist Sierra S-12 Universal pedal steel guitar, I.V.L. Steelcorder MIDI converter, Mirage sampler, U-220 DX-7 dobro, lap steel, acoustic & electric guitar.	(415) 641-6207	✓✓✓✓✓	Barringer 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 in request. "Pedal Steel" - it's not just for country anymore.	✓✓✓✓✓
STU SIMONE - Keyboards & more Pro keyboard and guitar rigs, complete MIDI studio with 8 track tape and DAT.	(714) 957-1246	✓✓✓✓✓	10 years live experience on keyboards, guitar, vocals, blues harp. Numerous studio sessions doing sequencing, keyboards, sampling, sound effects, vocals, MIDI consulting. UCLA, Grove and private education. Read music. Resume available.	Strong soloist, arranger, songwriter. Perfect addition for touring. Very fast learner. Killer stage presence. Great ear, gear and image all here! Keyboard instructor and MIDI consultant.	✓✓✓✓✓ Likes to tour!
JOE SOMBROTTO - R&R Impersonator Lennon, McCartney, Jagger, Tyler, Plant, Elton John, Harrison, Clapton, Stewart, Fogerty, Dylan, Billy Joel, Morrison, W. Nelson, Motown, Duce	(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. and 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.	✓✓✓✓✓
RICK STEEL - Drums 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.	(310) 332-7499	✓✓✓✓✓	Fully endorsed TV performances, video clinician producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds, very creative.	✓✓✓✓✓ Huge drum sound.
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	(818) 353-7838	✓✓✓✓✓	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 in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓✓✓✓✓ A rocker at heart.
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(213) 878-6380	✓✓✓✓✓	Written produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓✓✓✓✓ Pop, R&B, ballads.
DAVID WRIGHT - Drummer 5 piece Tama Granstar kit, piano white 24" kick, 12" rack tom, 16" and 18" floor tom, double bass pedal, all Paiste cymbals.	(818) 902-1629	✓✓✓✓✓	Recorded and performed with Sarzo, Black Widow, IOU, the Quin project, etc.	Adapts fast to multiple formats. Specializing in rock, funk and fusion. Experienced in live and recording situations. No drugs. Patient and dependable. Private lessons available.	✓✓✓✓✓ Rock and funk.

FREE CLASSIFIEDS

2. PA'S AND AMPS

- 1964 Fender Bandmaster amp & 212 cab, pre CBS, blonde Tele. light grill, numbered knobs, bright stock, stock, very gd cond. \$500 818-902-1084
- 2 Dean Markley 100 watt tube pwr amps, grt for guitng, bs rig or PA. \$300 for both. Scott: 805-492-4668
- Ampeg SVT, 1970, xint cond, grt sound, \$700. Alan: 818-766-5838
- Ampeg V2 head w/matching 4x12 cab, xtra Groove Tubes, xint cond, \$400. Dave: 213-694-4671
- Bs rig: Carvin PB500, 500 wts stereo Compuser, EQ, Peavey 410 TX bs cab w/horn. Both 6 months old. \$600 obo. Guenther: 818-780-7010
- Carvin FE11000 pwr amp, xint cond, \$475. Leo: 310-376-7425
- Question loaded cabs, constructed of the finest materials. These 4x12 cabs utilize premium G12M70 spkrs. Brnd new \$400 ea. Lou: 818-752-2769
- Fender BXR 410 bs cab, new, \$150 firm. Scott: 805-650-1757
- Fender Showman combo 1x15, EV-400 wtt spkr. Factory chnl switch, EQ, reverb, absolutely mint, amazing bargain, \$250. Eric: 818-909-4968
- Fender Solid State Pro Reverb, grt sound \$250 or trade. Toa SOB 15" 600 wtt sub woofer system, \$350 ea obo. Jim: 310-842-2174
- Mackie 1604, \$750. Boogie MxIII combo w/all extras, mint \$825. G-K 250ML, \$250. 714-282-1700
- Marshall 4x12 slant cab w/Celestions in xint cond. \$350, 691-9954
- Marshall 3210 100 watt lead amp, grt Mostel sound w/chnl fl switching, Reverb, etc. Paid \$1800, sell \$275 obo. Brian: 310-388-4348
- Mesa MkIII head & 1x12 cab, exotic wood, all options, Vinyl covers & anvil cs's. Unlabeled cond. 100 wtt. \$1200 firm. Ed Jones: 818-980-4685
- PA cabs 2 Shure Classics w/15" EV's, mid horn & tweeters. Gd cond, pwrfl. Steal both for \$240. 213-466-9913
- Peavey Megabass bs amp, selling for \$450, lists at \$850. 310-285-7833
- Peavey PA mixer amp w/model 12H enclosures. Shure S5E8, grt sound & cond. All \$500 obo. Freddie: 818-240-9241

- Peavey practice PA 4 chnl pwr amp & spkrs. Gd for band practice. \$350. Brian: 818-752-3539
- Peavey Unity 2000 pro mixer, 12x2x2 w/shuttle cs's, 14 & XLRI inputs, brnd new, sacrifice \$600. Kent: 818-348-6065
- Pierce BC1 bs pre amp w/Billy Sheehan modification, dual chnl, 3fx loops, limiter, lt switch. List \$1200, sell \$500. Ted: 310-923-2547
- Polytone Mini brain bs amp. 8 lbs. \$250 w/cs. Used w/ Frank Sinatra. 818-900-2328
- Soundcheck pwr amp, 500 wtt stereo, 1 yrs old, used twice. \$450 firm. 213-463-2248
- Wtd, 1000 wtt plus PA rck mnt pwr amp wtd & 4 ohm floor monitor wedges w/ 15" spkrs plus horns. Call Steve: 818-763-4450
- Yamaha PA system, 12 chnl stereo mixer, EQ, amp console, 2 spkr cabs & cs's. Xint quality, idelity, cond. \$2000 obo. John: evs. 310-455-4304

3. TAPE RECORDERS

- 8 trk complete recrdng setup. Tascam 38 w/DBX stand & remote M30 mixer. 113 more Together or separate. \$5500 obo. Frank: 213-874-2200
- 8 trk 4 trk, bought new for \$1300, will sacrifice for \$300. Xint cond. Bernie: 213-467-5997
- Fostex E16 16 trk recrd, 2 units avail w/roll around rck. Mint cond. \$3500 ea obo. Must sell. 310-348-8418
- Tascam 688 8 trk recrd mixer, brnd new, still under warranty. \$1750. 310-220-3163
- Tascam Porta One 4 trk recrdng studio, \$250. Hrdly used. 805-944-4810
- Wtd, 8 trk tape recrd. Rich: 818-780-1183

4. MUSIC ACCESSORIES

- 12 spc anvil forge rck w/wheels, \$175 obo. Kent: 818-348-6065
- 8 spc deep rck, \$85 obo. Alessi HR16, \$175 obo. Yamaha R10T \$309 obo. Stu: 714-257-1246
- Beyer M88 mc, brnd new, \$375. Beyer M500 mc, \$275. Boss digital delay w/adaptor, brnd new in box. \$110. 310-474-1286

- Classic 1950's studio mics 2 Shure 55A's. \$100 ea. 2 EV 605. \$60 ea. Mark: 909-982-4904
- Ensoniq DPA w/mnt, brnd new. \$900. Mark: 310-996-0066
- Equip cs's. Custom made padded inside, 4 medium to lg sizes. \$125. 250. John: evs. 310-455-4304
- MXR Micro Flanger, grt cond. \$130. Eric: 818-980-3177
- Opcode Studio 5, 15x15. Midi pitch. Mac interface. Reads & writes all forms of SMPTE. \$800. 818-557-0722
- Road cs, black external dimensions 19 1/2 x 32 1/2 x 24. On wheels. \$95. 818-780-4347
- Roland PG1000 program for D50 or D550. New, \$100. Brian: 310-994-4148
- Roland SP301 bs pre amp, many features, xint cond. \$159 obo. Vassilther: 818-780-7010
- Samson cordless mc, like new, \$100. Bernie: 213-467-5997
- Samson Stage 22 wireless system w/ Shure 58 mc, used only once, sounds incredtl, must sacrifice. Paid \$750, will sell for \$350 obo. Dendre: 818-883-8173
- Yamaha RX15 drm machine w/rm's. \$100. 213-660-5648
- body, soft shell cs & 20 wtt amp. \$200 or trade. Eric: 310-657-0116
- Jackson Concert bs, mint cond, custom graphics, \$500 firm. Scott: 805-650-1756
- Kramer Striker, full shred hmbck, \$120. Fender Tele Custom, copy by Memphis, DeMarzio hmbck at neck, single at bridge, blue sparkle finish w/cs. \$145. 818-780-4347
- Kramer Vanguard, 1985, white w/gold F. Rose trem lock system, S. Duncan Dim hmbck, rosewood neck. Plys grt, sounds huge. \$250 w/cs. 818-781-1635
- Peavey TL-5 string bs, Endorsement bs, never used. Red w/active preamp. Perfct cond. Lists \$1500, sell \$900. Must see. w/HSC. 818-382-2886

6. KEYBOARDS

- Akal Pro X7000 sampling keyboard. Must sell. \$250. Greg: 310-452-1003
- Baby grand piano, made by Otto Uttenberg of NY, mahogany finish, missing the top. \$800 obo. John: 310-316-4551

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- Casio keyboard C2760. \$200. Grt cond. 714-778-5247
- Emu MP5 Plus, perfct cond w/mnt, xtra sound card, \$850. Mark: 310-996-0066
- Ensoniq Mirage sampling keyboard, lots of sounds, gd cond. \$300 obo. Alan: 805-527-8960
- Keyboard stand for sale, perf for M1 or other work station. 1 tier only. Very sturdy metal, adjustable in height, \$65 firm. Mark: 213-653-8157
- Korg M1, like new, including orig mnt, orig box, sound cards, carrying cs, stand & spkrs. \$900 obo. 818-789-2436
- Korg M1R rck module synth, like new w/box & 1 ROM card. \$775. Kent: 818-348-6065
- Korg Poly 800 II, \$250. Roland Juno 108 w/cs, \$350. Casio CZ101 w/2 memory cartridges, \$150. Midibass w/xtra chips, \$100. Negotiable for multiple buys. 818-509-1971

8. PERCUSSION

- Classic Ludwig clear Vista-Light kit, 13, 14, 15, 16" toms, 16, 18" floors, 2 24" bs. Toms stands \$750. Paul: 818-224-4840
- Drm triggers, durable & responsive, used w/all conitrls. Must sell. \$12 ea. 818-609-8312
- DW dbl bs pedal, Excelsior series, grt cond. \$150. Edward: 818-782-5479
- DW5000 Turbo remote Low Boy hi hat w/hdrw, new in box. \$210 obo. Jim: 805-527-7837
- Ludwig Custom kit, 2 16x24 bs drms, 14, 15" toms, 18 & 20" floors, cage, Zildjian cs & Zymbals, white previously owned by Eric Carr of Kiss. \$3000. 714-362-8498
- New monster Gretsch 9 rosewood drms, mnt on rims huge rck. 12 Sabians dbl hi hats & chimes. Hydratics \$7000 obo. Worth \$14,000. Guy: 802-840-6633
- Pwr drm set, 5 pc, xint cond, includes all hrdrw & cs's. \$2400 obo. David: 310-421-6538

5. GUITARS

- 1985 Fender Precision bs w/custom Fender cs, black w/white, 5 string. Playing only 10 times. Mint cond. \$475. Jim: 310-370-3276
- Black Carvin V2207 w/Kahler Pro trem, locking nut, 2 hmbck p.u.s. hrd cs. \$315. Jason: 818-368-8984



FREE CLASSIFIEDS

•Fender American Strat, black & white, w/cs & Boss practice amp, \$540 Mike, 818-288-6779
 •Fender Lead II w hrd cs, like new, \$200 obo. Alan, 805-527-6960
 •Fender Precision bs, '64 body, '69 neck, nds fret wrk, \$625 obo. G&L Interceptor Strat, black w/HSC, \$325 obo. Brian, 310-390-4348
 •Guild Pilot bs, xint cond, 1 yr old, light use, \$400 310-828-6678
 •Guit for sale Garcia, nylon, well loved, \$200 obo Rose, 310-477-0447
 •Hamer Scarab bs, lks, sounds & plyr gr w/HSC, \$500 818-718-8487
 •Hohner GMP 11U elec/acous 6 string, brown classici

9. GUITARISTS AVAILABLE

•#1 pro guit/sngwrr, 27, classic HR/HM intl 9 yrs nat'l touring, studio exp Pro image, att, xint equip No posers Focused pros only Ron, 310-1575-9420
 •1 guit, 1 dream, 1 ersly sick individual 213-969-8072
 •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

•Aero, Stones, Sly, Pie, Cocker, etc 213-653-4183
 •Aggrsv, pro guit sks HM tour or studio proj Exp, intense att, gear, many orig sngs, bckup vocals, image. Woodie, 213-848-2997
 •Altrntv guit lkg for dark, melc band w/edge. No keybrds or samplers Into S.Pumpkins, Catherine Wheel, Resner, Morrison Lv msg 818-385-1616
 •American rock style orig guit plyr/wrlsrng, 26, sks bst & drrm to make grooving, hrd driving music, 213-739-3726
 •Apt guit, creatv, orig, sng are ultra hvy w/odd time polymeric changes & harmonies Intl include Maiden, Pantera, Metallica, Metal Church & Randy Rhoades 213-876-0954
 •Are you ready for the future? Grunge w/keybrds. Think about it. Uniq, one of a kind plyr Totally pro, best in town. Rick, 213-469-6748
 •Blues guit/voc sks wrkg band Jimmy O, 818-982-8346
 •Christian guit, eratic, seasoned plyr, 25, sks any recrdng or evngalnst proj Mike, 818-925-1905
 •Creatv ldrhythm guit avail for demos & sessions Fully processed or retro guit sounds Chuck Costarella, 818-771-5426

•Creatv, soull id & rhytm guit w/bluesy rock style recrdng & lourg exp Avail for pro sit 310-428-0179
 •Exp pro avail for rock, cntry, jazz & reggae gigs Dependbl plyr, avail for paid sits 818-212-9057
 •Fem funky rock guit plyr/voc avail for wrkg sngs Pro gear, PA, van & gigs. Janey, 310-394-6996
 •Fiashy ldr guit w/incredbl rock image, chops, stage presnc & gear lkg for signed or near signed act only. Intl Steve Stevens, 818-386-5820
 •Freddie Mercury rnts Tony Hamell? Love 1940's hooks? Untradtl HR band w/huge cmrcl potential sks charsmic, natrl, different, spellbinding smgr. We're worth it! 818-752-9496
 •Guit & sngr avail for idealistic band. Jazz, psychdnc, rock intl Open minded, creatv individuals, collab 213-882-6044
 •Guit/voc for aggrsv metal band Grtequip, 100% deductn. Intl Sabotage, Ozy, Lynch Mob No 2nd guit So Bay area Mike 310-590-8182
 •Guit avail for recrdng & demos All styles Pro sits only. Vector, 213-757-3637
 •Guit avail 24 y/o Lkg for estab, pro sit. Have gear, tmrspo demo pkg & sobriely Police, Pumpkins & Pearl Rick 818-880-8917
 •Guit into fusion, blues & pop lkg for estab band Will also do cis, demo & recrdng sessions Gil 310-476-6274
 •Guit plyr avail for rock, R&B, blues, funk, pop 818-785-1715
 •Guit skg other musicians to create music & form band Intl Cure, Human Drama, Bauhaus, MDV, Jason, 818-368-8984
 •Guit w/16 ltr pre prodctn studio sks HR/HM band. Darian, 310-676-5473
 •Guit, 27 y/o w/lexp & gd reading, lkg for Latin, jazz, R&B, funk, soul, T40 band for wrk sit Giovanni, 818-879-9522
 •Guit/sngwrr sks to estab or join HR band w/ing hr image, integrity & drive. Lv msg, 818-985-3076
 •Guit/sngwrr sks to join form band wild voc. Lkg to mold

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into something that's deep, aggrsv, loud, beautfl, vulgar, grooves. Intl, 818-761-1635
 •Guit/sngwrr sks versil band TNT, Journey, Q'Ryche, Dream Theater, Holdsworth, Call Gary, 818-894-3116
 •Gun for hire, 213-969-8072
 •Imagine Beatles quality sngs jammed by Zep. Well, that's what we're going to do. Guit/voc/sngwrr sks bst & drrm. Robert, 310-794-4013
 •Johnny Thunders, etc, intl fem guit sks band. Intl NY Dolls, Buzzcocks 213-466-6679
 •K! A guit avail, HR/HM Pro gear, pro att, deditcd. Are you? Call Rusty, 818-705-0376
 •Ld guit avail for hvy rock band. Spotlighted in Guitar Player mag Endorsmnts, pro att, Lynch Mob, A/Chains, early VH Call Al, 818-964-2212
 •Ld guit avail. Left signed nat'l touring act Lks, hr, album credits, Lkg for pro sit. Must have killer voc. Call Joe, 818-787-9565
 •Ld guit plyr, 25 yrs exp, lng for bs ply, drrm & ld sng. Intl Who, Hendrix & Mountain Pasadena area. 818-797-4356
 •Ld guit sks wrkg band Intl Hendrix, SRV, Satriani, U2, Peppers, Gary, 310-391-7364
 •Ld guit. I am an exp, versil & very seasoned plyr. Skg any gig from Slaughter to Sabbath style Brad 310-762-4544
 •Ld guit/sngwrr lkg to join form open minded, versil rock band. Rock that grooves, pop that bites, blues that swing, etc. Jeff, 818-348-6673
 •Ldrhythm guit/sngwrr w/pro att sks band ala Q'Ryche, Lynch, Skid, Metallica. No Seattle sound/grunge. Full bands only, no exceptions 818-841-4761
 •Ldrhythm to join form orig R&R band. Blues based, southern lric w/Motown groove Exp & deditcd. Randy, 818-353-3302
 •Ldrhythm wrrlr Meldc HR & ballads ala VH, Extreme, Winger, Giant, Firehouse. Pro gear & exp. Srs bands only. Eddie, 310-397-4087
 •Me, Frustrated, lored, forming, slamming groove ala Nuno, Satriani, VH, Aero intl Lkg for srs pros only. No

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posers, checks, altrntv, thrash, Joe, 818-702-0944
 •Pro guit plyr avail. Lkg for groove HR band. Have equip, exp. matrl & vocs. Also dmr avail. Intl Priest, etc. 805-259-0347
 •Pro guit w/credits, avail for demo prjcs & recrdng. Grt sound, grt parts, no charge. 818-757-6768
 •Pro id guit sks HR matrl. 3rd yr exp. w/ instrmnt. Styles of Firehouse, Danger Danger, Winger. Call Johnny, 818-762-8681
 •Pro, ply all funk master guit, who sings & reads, is avail for gggng band. Sure, I've won awards & stuff. Who cares? Call, 818-547-1060
 •Pwthouse, tastefl, melcd blues/rock guit sks pro sit only. Intl Jeff Beck, Bad Co, ZZ Top. Currently doing session wrk in L.A. Pros only. 818-761-9354
 •Reggae/soccc, jazz, rock guit, 33, vevy xprsv, flowing groove improv, eloquent chord vx rgs. Altum, tour credits. X-Ross Michaels, Sapatilla, Dominators, Specs, etc. Pros. Dale Hauskins, 310-695-4089
 •Rhythm guit avail to join form straight ahead band inspired by AC/DC, Kox & Crocus. Gibson, Marshall equip. Jake, 213-871-0453
 •Rhythm/id guit lkg for urban minded, creatv metal band. Intl are avail. 818-763 5043
 •Road ready classic rock guit avail. PIs call Pans, 415-387 6009
 •Rock, blues, pop. Guit voc sngwrtr avail for sessions, shows, bands. Pro sits only, pls. Lou, 310-306 6246
 •Seasoned guit avail for pro metal band Priest, Dio, Ozzy, Sabbath. Must have mgmt. Have equip, will travel. Steven, 714-840-8730
 •Seasoned guit srching for that right band w/different style. Solid rock w/ altrntv tones. Not afraid to get funky or hvy. Strong rhythms & soullf lds. 310-578-6507
 •Tall, skiny, lng hr guit w/ 24 hr Hillywd studio sks full band only. No wives, no drugs. Intl A/Chains, Love Bone. 213-654-6928
 •Tubes, tremolo, wah, verb, for raw, altrntv band w/ organic roots. Ld, vocs, slide, tunings. 310-376 2081
 •Young guit skg HR band to form or estab. Killer equip. Between 12-19. Joe, 818-567-4272

9. GUITARISTS WANTED

•World beat, new, modern rock band lkg for groove oriented guit plyr w/ taste
 •1 pro guit w/rd for band. Must have abil, vox, presnc & image. Hit sngs, maj connex, paying gigs, no egos. Jay, 808-328-2396
 •2nd guit plyr for hi energy, angry, moody, ethereal, emotional band. Temple/Dots, Floyd, Jane's, Zep, A/

Chains, Writing abil a must. Steven, 213-935-3096
 •2nd id wtd by instrmtl guit proj. Mostly rhythm, some id. Must be pro exp & responsl. Groove rock style w/ emphasis on melody. 818-761-5639
 •2nd guit wtd for British style blues rock band w/maj connex & gigs. Small Faces, Jeff Beck Grp, Crowes, Free, 310-276-8632
 •2nd guit sngwrtr wtd for HR band where the groove matters. Nd equip, vocs & writing abil. Intl Kulick, Perry, Grt White Tim, 818-891-9657; Steve, 310-379-9551
 •4 simple requirements: 1 Crybaby, 1 elec, 1 acous & OK, any amp you got. Ply all you wrk, we'll do the rest. Susan, 213-871-8856
 •70's funk & soul w/90's rock edge. Intl Extreme, Sly Stone, Aero, Earth Wind & Fire. Srs, dedictd orig. Roland, 818-980-4863
 •Acous band, Zep O Ryché, unplugged type, w/cello, harp, mandolin, bazooki, sks attractv, pro guit. We are publisht wrtrs. 818-548-2422
 •Acous rock band nds guit. Intl Mellencamp, Bodeans, REM. We have grt sngs, grt vocs, grt plan. Now we need you. Cory, 310 841 5608
 •Aggrsv rhythm guit, short hr OK. AC/DC, Pistols, Kiss. We have guit, drms, ldr, recrdng, airply, exp. 25-33 yo. Spike, Northridge, 818-349-5057
 •Aggrsv, literate, male guit w vocs ndd for orig band to combine Kiss, Floyd Seattle, Bungle, Ambrosia, etc. Creativity is req'd. Black hr is not. 818-752-4140
 •Artistic, pro lern voc sks guit to collab & join form band. Ung pop rock, altrntv style w/out grunge. 213-656-3930
 •Atmosphrc guit wtd by former IRS arnist to join hip, swampy low volume grp. Intl Dylan, Waterboys, Lanois, XTC. Waylon Jeff. 310-393 4633
 •Black 2nd guit w/ lng hr & star image wtd for helified, glam, funk-adelic mob. Under 26. Hendrix, Funkadelic, old Prince. 310 372-3208
 •Black guit for innovatv proj w/xcptnl singr/guit/sngwrtr. Connex movie/album credits. Dedictd w/srs funk chops only. Hendrix, Rulus, Pretenders, Kathryn, 818-843-6706
 •Classic rock, intl rhythm guit w/ voc & ld capability. Pro muscns nd apply only. Industry intrst, name prodcr. 818-995-0240
 •Creatv, groove orientd, srs, dedictd, into L.Colour, Extreme, James Brown, Aero, For bs, dmr team. Bob, 213-882-8531
 •E-8ie style mts Kravitz w/Nilson, John Brushani ndd for ung proj. No VH, George Lynch, 80's HR guys, pls. Short hr welcome. Carl, 818-771-7870
 •Estab band nds pro guit. Intl S'Garden, Sabbath, Tool, A/ Chains. Call Andre, 818-761-0288; Brian, 818-783-9166
 •Estab band, estab plyrs. We nd modern, tribal, psycho,

funk, punk, Rage mts Jane's mts Nails. You got it? You sure? Call today. 213-962-9771
 •Estab rock band replacing guit. Pwrl sngs, groovy image, harmony vocs. Sns of humor, dedictn & charma req'd. No flakes, egos or bull. SLIMLORD, 310-984-9344
 •Extremly altrntv band w/12 sng tape & atly, recrd co intrst, lkg for extremly unig guit plyr. Dark, aggrsv, psycho active. 818-508-1294
 •Fem guit for pro male/fem groove, rock, blues band w/ intrst, ggs, studio time. Wnt a team plyr, sngwrtr. 818-567-4056
 •Fem guit wtd, Young, sexy, smoking licks & smoking lks for pop, reggae rock band. Srs inquires only. Maj labl intrst. Bckup singing a must. 213-650-3614
 •Gd sngs, funky beat, fun times. Guit ndd for shows's, Lks, race, gender unimportnt. Can you ply your buns off? Phil, 213-368-4980
 •Guit for beautfl, hrd, soul, funk band developed by Warner Bros. Intl Funkadelic, Zep, Sly, Isley Bros. Pros only. No rockers. Ages 20-26. 213-549-0139, 310-203-8837

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- Guit wtd into all styles & worldly rhythms. No Hillywd types. Infr Rage, Ministry, UDS. Originally, verstily a must. Ages 20-24. Tral. 818-793-4273
- Guit wtd to start band. Must sing, write & play real gut. Stones, Young, some altrntv. 213-882-6478
- Guit wtd. Infr Dogs D'Amour, NY Dolls, Small Faces. 213-696-5187; 818-793-7571
- Guit wtd. Must have int, lk, determination, for glam, mainstream band forming by killer gut bst. 310-652-9835
- Guit wtd. Some id vocs & sngrwing OK. Orig sound,CCR, Replacemnts, James Gang. We have demo, gigs, press. Must have enthusiasm, style & int. 213-663-0498
- Guit/sngwr wtd ntd to collab w/frm snglyrncst to form verstl rock band. Early Pretenders, Free, Soul Asylum. Lv msg. 213-655-4854
- Guit/sngwr, crlly & orig. Ing hr image, trnspc, wtd for melc grooving, HR band. Dedicat a must. Age 19-29. Nikki, 213-254-0646
- If you're a hot gut, wtenor vocs & drmming abt, there is a position for you touring full time. T40 variety, 800-942-9304 x 20784
- Killer gut wtd by voc to write & form devastating HM band. Infr Priest, O'Ryche, Malsteem, Megadeth. 213-850-5848
- Ld & rthym ntd to form very orig. xprntiml, hippy outfit. Into Pnmus, Fishbone, Peppers, Lenny, Pearl Jam. Tale or Omar. 310-398-7287
- Ld gut ntd for noisy pop band. Live gigs, video tht fall. We rehrs in Vachel. You like the Monkees, call us. Rachel, 213-979-2030
- Ld gut wtd w/Eastern int, tribal feel, agrvsv, eclectic, to complete 2 gut band, ready to gig. Behi, 310-288-8009
- Ld gut wtd to form csl R&R band to play 50's, 60's & 70's sngs w/contmpy edge. 28-34. No smoking or drugs. 818-557-0722
- Lkg for gut plyr. Infr Dave Norwaro, Stone Gossard of Pearl Jam, J Page. Grr already formed w/marketing co. Oriangn, 213-936-9576
- Grrng pop R&B/funk band sks creatv, deditcd gut to join band for performing & recding. Very deditcd full time-w/rgt matr. Call Lance Van Peer. 213-962-2471
- Pedal steel gut wtd for home studio recdnsgs. Some live shows. Infr Neil Young, Jim. 818-362-8455
- Pro rock gut wtd for HR/HM band. Must have xnti image & equip. Band rehrs in Lng Bch. Rob, 310-498-9999
- R&R band ncs rthym gut wtd. Izzy, Ron Wood, Brad Whitford. Call Damon. 874-8841
- Raging gut into Pumpkins, Metalica, Jane's & new U2 sought to join & expand estab. hvv, altrntv band. Pls be open minded & ready to gig. Call Michael, 213-934-9062
- Rhythm gut ntd for acoustic prof. Very hippy-esque. Contact Jeanne, 818-786-5537
- Rhythm gut plyr wtd to join rock, funk band. Chp, 818-886-3610
- Rhythm gut wtd. Open tuned, 5 string, w/black eye image & bckng vocs. Band ala Crowes. Cuirboys, Satellites, Izzy. 310-215-0349
- Rock gut, open & creatv, small low budget tour, male or fem. 213-656-0344
- Rocky fem vocs sks gut to form duo & gg, folk/rock/pop covers ala Young, Stones, Petty. 310-356-0500
- Sngwr w/mgt ntds bckup. Rock w/acous & R&B infl. Nd skilled id, elec gut. Neil, 805-944-4810
- Sngwr/gut sngwr/sks Les Paul axeman/w/killer sound to form HR blues band, image a must. Infr Scream, Crue, Cinderella. 818-762-7403
- Srs gut who likes to have fun & wgd ear, a deep soul & positive aft. Call Lysa, 310-578-1093
- Stones tribute band ntds 2nd gut for touring. Must be pro & a fan. Vocs, keybrds a plus. Dave or Brian, 213-664-4671; 213-463-9879

- THE BEGONIAS sk gut plyr. 18-30. bckup vocs a plus. We have sngs ala Billy Joel mts Jellfish. Nd your grunge. Raymy, 805-723-8464
- TV TV's are skg tintd, energic, cute gut plyr for fall tour, recding & beyond. 213-962-9445
- Verstl gut ntd to complete band w/mgmt. Must ply slide, acous, elec, etc. Infr Springsteen, Eagles, Floyd. 818-595-2335
- Very melc HR voc w/killer sngs sks gut, 25-35 y/o w/ writing abil & determination. No blues or flakes. Carmelo, 310-301-3983
- Wnt to make some money? Acous gut wtd by fem voc for paying gigs. Must harmonize, kds are cool too. Call me. Deirdre, 818-883-8173
- Word man sks music. Acous gut or keybdst into James Taylor. Eagles, Clint Black & aft adjustimts wtd by lyrncst. Tape avail. Tim, 213-445-7224
- Wtd, gut, completely out there. To join jazz/funk proj. Must be very orig. Call Tom, 310-450-4458
- Wtd, rhythm gut who can play a variety of rhythms & cares about practice. Infr U2, Crowes, Beatles. Chris, 818-303-1231
- Wtd, rock gut for pop band. The Sweet & Bay City Rollers. Get mad & move to Seattle. 310-542-8426

10. BASSISTS AVAILABLE

- Aggrsv, altrntv, Infr NIN, Jane's, Peppers. 310-998-5721
- Bs avall to join/form cmrcd HR band that has personality, strong sngs w/hooks, gd lks, xnti stage presnc. 818-881-6274
- Bs plyr avall. Recding, video, tours, sings bckgrnd. plls 4, 5, 6 string & fretless. 818-353-5948
- Bs plyr, blues, jazz, etc. Fretless or fretted, elec, upright. Paid wrk only. Hank, 310-823-5480
- Bs plyr voc sks wrkg pro cntry band. Very current, xnti aft, image & equip. Very reliable. Call John, 818-343-2046
- Bst avall for a true funk band. Infr Parliament, Funkadelic, Tmgr of Pwr. Ice Cube, Meters. Carlos, 213-562-4943
- Bst avall. Into Jane's, Seattle, Sabbath, GNR. Balls, emotion, imagination, Hypnotic grooves & dynamics. 213-876-6639
- Bst avall. Sngwr't & frontmn. Skg muscians into The Sweet, Bay City Rollers. 310-542-8426
- Bst sks paying gigs. Rock, blues, R&B, csl & 5 string bs's. SWR gear, maj exp, id & bckup vocs. Guenther, 818-780-7010
- Bst sks studio wrk, csls or club dates. Pop, blues, jazz, cntry or rockabilly. Pro's only. Always n pocket. Call Steve, 818-761-1168
- Bst, bckup voc, former Skull Krusher, madman, sks estab speed/metal band. I have demo, bio & video. Pro's only, no egos. 818-344-5737
- Bst, plyr all styles, Iretted/fretless, jazz, funk, blues, etc. Read notes & chord symbols, have recding, live exp. Pro's only. 619-294-8723
- Bst/id voc sks members to join or form hr tech, progsv, cmrcd rock band. Infr Rush, Dream Theater, ELP, Sabbath, 818-951-1442
- Bst/id voc, also gut, keybrds & Midi seqncng. Lkg for relocation gig to Las Vegas. T40, R&B, oldies, classic rock. Call Mark, 213-653-8157
- David Grigger, bst for Foghat & Michael Fath, lkg for wrk. Infrn'l touring & recding exp. Maj endorsements. Will relocate. 703-368-2681
- Groove master, exp pro avall. Most styles. The groove is lust. Call Simon, 310-392-6542
- Hl energy, altrntv rock proj sks bs plyr to complete 4 pc. Infr Pistols, Ramones. Soc Dist. 310-827-0054
- Pro rock, metal bst avall for session & showcnsg wrk. Maj

- recding credits & tall, young, ing nr image. Srs pros only, pls. 818-382-2805
- Progsv, agrvsv metal bs plyr sks band. 213-344-7034
- Sngwrng bst sks to form real HR/HM, touch of glam, mainstream band. Mnd plyng w/a fem Nikki. Sax? 310-652-9835
- Tall, dark & scary white trash. Join form punk, HR band. No altrntv. No 818's. I mean it! Blood thirsty, deditcd only. Eric, 310-657-0116
- The bs plyr sks band. Infr Johnny Thunders, C Trick, NY Dolls. Kai, 213-932-1912
- Tightest rthym section around 9 yrs together. Avail for hvv, agrvsv, sonic, sng oriented sit w/unq vision. No kooks. Call Mitch, 818-990-9435

10. BASSIST WANTED

- Bst wtd. Charlotte Laystrom & Dan Dodd, formerly of White Devilz. sk bst w/exceptl sound, image & aft for hvv, groove funk rock. 213-968-2588
- #1 AAA bs plyr wtd for sngr sngvr. Infr are from Eagles to Floyd. Scott, 818-753-5652
- #1 bs plyr ntd Aggrsv, hrd driving, altrntv, funky. 818-727-1801
- #1 bst ntd for altrntv, melc units. Infr NIN, Peppers, Jane's. 310-998-5271
- 2 slngrs w/ ong pop music sk upright bst to start band & ply LA circuit. Also ntd place to rehrs. Call Antoine. 213-644-1153
- 21-26 y/o bst for Manchester style band. Infr Smiths, Stone Roses. 818-563-9554
- 3 part harmony forming rock band, SOUTHERN REBELS, sks young bst voc w/ personality & committ by gut/sng. 213-739-3726
- 90's style bst wtd by gut/voc to form hvv, funky, grooving, psychid band. Gary, 310-391-7364
- A bst ntd by melc HR band w/ progsv touch. Must have groove, technc & deditcd for success. Srs only. Arnold, 818-750-3512
- A circuit T40 band ntds bst who knows current cntry wgd vocs. Xnti opportunity for pro minded M/F who digs cntry. Doug, 818-567-6448
- A hl energy verstl bst ntd to complete HR trio. Lots of muscl freedom & variety. Rehrs! studio, lockout in N Hillywd. 818-288-6779
- #1 bst ntd for the big rock band of the 21st century. Infr VH, AC DC, Crue. Aero. 818-347-4624
- A1 bs plyr, abt to demolish as well as lnesse. We have lockout. Larry, 818-727-1801
- A1 grooving back beat funk grooving bs plyr wtd for srs proj. Must be able to write very well & have very cool aft. Jay, 818-997-8158
- A1 melc bst wtd for diverse, melc, blues infl hvv rock band. Keybrds a maj plus. Infr Zep, Floyd, Deep Purple. 310-659-0389
- A1 top gun bs plyr for srs, agrvsv, blues band. Duff, Kyle types a plus. What are you waiting for? Srs only. 9-5 sucks. 818-545-1232
- AAA pro bst ntd. Have CD, airly, prodr, mgmt labl buzz. Altrntv metal band. Infr A Chains, Faith, Zep. Pls call Rocky, 213-848-7301, 818-769-9075
- Ace writing team w/publishing team sks bs & drms to complete band. Style Stereo MC's mts Jesus Jones. 310-288-6604
- Acous rock band sks bst. Infr Mellencamp, Bodeans, REM. We have gr sngs, grt vocs, griplan. Now we nd you. Cony, 818-31-5608
- Acous/elec bs plyr wtd. Upright a plus. For orig, acous band. Infr Melissa Etheridge, CSN, Mark Cohen. Grt sngs. Steve, 213-650-2851
- Aggrsv, verstl rock band lkg for hrd wrkg, drug free, level headed bs plyr. No comparisons, no free rides. Rocky, 213-957-3079
- Agro slapping, grooving, out front bs plyr wtd to join

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

- funky, industrial, psycho band. Infr Hage, Faith, Primus, etc. Eddie, 213-666-5706
- All we nd are solid hooks, gr groove, modern sound & deditcd. We have gr sngs & a vision to change the world. Dig? Randy, 310-470-5805
- All we want is a melc, funk grooving bst to complete a real band. If you can groove & have a gd aft, call me. Larry, 818-727-1801
- Altrntv folk, psychid band forming. Pro sit. Lng term. We have sngs, vox, vision, exp. Ala Benatar, U2, REM, Lennon. Ten, 310-375-5730
- Attn: bs plyr who must sing mtd to hrange bckup vocs wtd for distinct rock band w/frm voc & industry contacts. Arman, 818-242-6391
- Band sks bst, 25-30, bckng vocs a plus. The La's, MB Valentine, Stones, Pixies, Spaceman III. Call Jeff, 213-525-1613
- Band w/compng ggs sky bst. Infr Clash, Iggy Pop, Elvis Costello, Fabulous -1-Bros. 213-654-1862
- Band w/compng ggs sky bst. Infr Clash, Iggy Pop, Elvis Costello, Fabulous -1-Bros. 213-654-1862
- Connex, movie/album credits. Deditcd w/srs funk chps only. Hendrix, Bootsy, Rufus. Kathryn, 818-943-6706
- Bootsy, Bootsy, Bootsy. Black bst under 26, w/funky hr & star image, wtd for hellied, glam, funkadelic mob. Hendrix, Funkadelic, old Prince. 310-372-3208
- Bs ac wtd for 3 pc wvr groove band w/development deal. 818-764-7913
- Bs plyr ntd for hrd edged, rockabilly band. Contact Lenny, 310-348-9007
- Bs plyr wtd by cmt ply to form band. Infr Adorable, Wonderstuf, Pale Saints, Smiths. 213-467-9557
- Bs plyr wtd for altrntv band. Infr include REM, Husker Du, folk music & HR. Total deditcd & positive aft a must. 818-842-7742
- Bs plyr wtd for cntry proj. Pls lv msg. 213-957-4688
- Bs plyr wtd for org band. Killer matr. Infr & a little Lnk, Eddie, 818-886-3610
- Bs plyr wtd for org R&P/jaz gut proj. Infr Gabriele, Dire Straits, Santana, Call Gary, 818-343-0410
- Bs plyr wtd to complete unity rock & soul band. Singing a plus. Have mgmt & gigs. 213-876-9898; 213-876-8087
- Bs plyr wtd to form band by gut/sng. Altrntv matr ready. Infr Crue, DePeche, Floyd. 818-988-7662
- Bs plyr wtd, Must swing & be into verstl, people orient rock music. Pls have marketable lk. 310-450-0703
- Bs plyr wtd. Orig, altrntv rock, 4 pc band. 818-344-0554
- Bst in the pocket swinging & grooving, wtd for tribal, hippy lunk, Motown gangster sound. Have intrst & connex. Modine, 310-652-4525
- Bst ntd for orig rap band. Must have srs, funky grooves. Ntd for immed gig. Mark, 818-786-0180
- Bst ntd immediately for ultra hvv band. Srs, deditcd. Must have equip, trnspc, exp & writing. Dave, 818-303-6521
- Bst ntd to complete band. Soull, wicked, moody, melc, HR, Lynch Mob style. You, killer image, abtl bckgrd vocs, hrd wrkg team plyr. Pro's only. 818-980-2472
- Bst ntd. Varied style, elec, upright, bowed. For altrntv pop band. Floyd, U2, Sylvain. 213-931-8368; 310-827-3353
- Bst w/funk & groove. Small low budget tour. Male or fem. 213-656-0344
- Bst w/sns of style wtd for orig, sng orient band. Vocs a plus. Infr are Who, Floyd, Beatles, etc. w 90's approach. Phil, 310-798-5461
- Bst wtd by eclectic, altrntv band. Sns of humor a must. Indie signed w/maj labl intrst & mgmt. Laura, 213-969-2430
- Bst wtd by gut & drmr. Geddy Lee type. Sng:bst, not clones. Jerry or Michael, 805-296-8384
- Bst wtd by young, org band. Style: melc blues, jazz, new age rock. Must be hrd wrk, clean cut, willing to learn, love music. Adam, 818-832-9840
- Bst wtd for cmrcd rock. Infr Tears/Fears, Genesis, Duran 21-131. Non smoker. Grrt equip, vocs, trnspc. Have plenty of contacts. 818-77-2701
- Bst wtd for idealistic band. Jazz, psychid, rock, infl. Open minded, creatv collab. 213-882-6044
- Bst wtd for org sng orient band. Funky, solo, melc. Reliable, must be team plyr. Hendrix, Zappa, Raging Slab, Little Feat. Lyle, 818-788-4833
- Bst wtd for rock, hard wtdabl, mgmt intrst. Infr Hendrix

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Clean, melodic & very unique style voice. Mgmt, producer, major label interest. Looking for unique

Guitarist/Songwriter

w/blues, progressive, alternative edge to write & form band for record deal.

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Joe Maisel
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BASSIST & DRUMMER WANTED

for 90's style Rock trio w/ development deal. Infr: **Hendrix, Chili Peppers.**

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by **Douglas Docker**

All styles - All levels

MIDI programming, sequencing & any other keyboard-related subjects. 18 yrs. exp.

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Versatile Bassist Available

for established band.

All styles of Rock.

Mgmt/label only, please. Leave message 24 hours

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Randy Clay Bush

FREE CLASSIFIEDS

Kravitz, Motown, Zep, Aero. Lv msg, 310-673-5457
 *Best wtd to complete Euro style HM band. Infil Priest, O'Ryche, Mainstreet, Megadeth, 213-850-5848
 *Bst wtd to form cal R&B band top ply 50's, 60's & 70's sngs w/contmpy edge. 28-34. No smoking or drugs. 818-557-0722
 *Bst wtd to join band in 20's w/stron matrl Adam Clayton, NIN, Cure, KROQ & Jeff Ahment. Passion, exp, srs 818-503-8969
 *Bst wtd, bckng vocs helpfl, male or fem, for hrd, melcd, dynamic, new trio. Pixies, Sugar, Fan Club. Call David, 310-398-8941
 *Christian bst who wnts to plunk and write sngs. Rock, altmrv, pop & if we get bored, industrial grnd core. Doug, 213-257-0846
 *Cmrcal band in vein of Dokken, Lynch Mob & Firehouse sks image mnded bs plyr under 6 ft. Lng hr, drug free, pro att. Ronnie, 310-804-3871
 *Creaturs X-ld gutt skg hrd rockng, tall, thin, pr bst w/ vocs. Infil Zep, Whitesnake, Mr Big, Winger. Have ally, demo, 24 hr & lockout. 310-474-1286
 *Creatv mind ndd. Bst wrlfr, Fretted & lretless, bckup vocs Soul, surf, samba 213-850-8780
 *Creatv, detrmnd bst for angry, moody, ethereal band. Acous music as well as elec. Temple/Dog, Jane's, Zep, Floyd, A/Chains. Steven, 213-935-3096
 *E Cst muscns kg for gd, solid bs plyr. Altmrv rock w/ industrial beat. No. Hollywood street rock, glam/grunge. Have wtd w/ tape avail, Mike, 213-931-9113
 *Estab band nds pr bst. Infil S'Garden, Sabbath. Call Andre, 818-761-0288, Brian, 818-783-9166
 *Estab HR band w/mgmt & labl intrst sks solid, grooving, swinging bst. Crowes, Hendrix, Kravitz, Zep, Aero. 60's, 70's, 90's image. 310-673-5457
 *Fem pop rock singr sks pr bst wrgt image for live gigs & collab. I have demo deal. Call Melanie, 213-851-1680
 *Got the muscle to send us into space? Join the resin scraping mutant brigade. Recruiting shameless freaks now. 310-473-6618
 *Gut/sngwrt sks versl, male bs plyr w/bckng vocs to form band TNT, Journey, O'Ryche, Dream Theater, Holdsworth. Call Gary, 818-894-3116
 *HRd groove band w/acual hooks ala X/Fireme, I. Colour, requires most or rephrasemnt for showcases. Vocs, stage chops, funk, bckgrnd & contmpy rk. prel d. Michael, 818-993-7002
 *If you could've written sngs for Stevie Wonder or Lionel Jolin, pls call Jason, 818-761-5150
 *Imagine Beatles quality sngs jammed by Zep Well, that's what we're going to do. Gutt/voc/sngwrt sks bst & dmr Robert, 310-794-4013
 *Japanese bs plyr wtd for org rock proj. Mature & tlnd. Must be able to groove. 213-622-8262
 *Latin pop-rock band kg for dedict, lng term plyr. Must be able willing to travel. All styles welcome but must have some Latin bckgrnd. George Acuna, 818-961-6043
 *Lkg for bs plyr & dmr to form wrkg band, trio. Connie, 310-855-7959
 *Lng hr bs plyr ndd by cool HR band w/groove. Lng Bch area. 310-597-4506
 *Motivtd, eccentric, uninhibited, distortion, for odd meter, groove accessible. Jaz, punk, metal inf. Not a paying gig. 213-368-6169
 *Multitx bst in mid 20's wtd by voc, gut into ZZ Top, James Gang & Seattle. Call Steve, 818-763-4450
 *MUSTARD, now hvy band, sks bst for immed show, etc. Infil A/Chains, S'Garden, Rage. Srs only 818-991-3451
 *Nnd tlnd, dedict bst for soul driven R&B band. Infil Joolin, Zep, Sly Stone, Prince. Have top mgmt & labl

intrsts. Call Macy, 213-876-3215
 *ONLY THE BRAVE, all Native American Indian band sks pr bs plyr for upcmg gigs in USA & internatly. Srs inquires only. Sean, 310-927-9921
 *Orig pop/R&B/funk band sks creatv, dedict bst to join band for perform & recrdng. Very dedict full line-up wrgt matrl. Call Lance Van Peer, 213-962-2471
 *Partridge Family cover band sks bs plyr. Must be srs & dedict for what could be a lng term proj. Call if intrst. Howie, 818-752-8658
 *Post neo psychd/pop. Infil Stoooges, Replacemnts, Mid-Kinks. Todd, 818-794-8322
 *Pro bst wtd to complete line-up. Newly formed rootsy, 70's style HR band w/modern edge comprised of former labl plyrs. Gmlf, 213-876-7355
 *Rapper & gut in srch of pr rhythm section for hrd core live proj. Into Rage, Tool, Goats, Flakes don't call. 818-340-4917
 *SICK LITTLE MONKEY nds bst. Must have open mind & sngs of humor. Colour, Love Bone, Peppers, Pearl Jam. No kids. Billy, 818-508-1867
 *Sng/sngwrt kg to form org proj. Pop, tok, infl. Image not importnt. Call Theo, 213-874-6365
 *Skg versl & creatv bs plyr. More groove, less flash, for a dynamic fem fronted rock unit. 714-776-6467; 310-538-5816
 *SKULL KRUSHER sks bs plyr. Must have gd equip & tmspo Infil Sabbath, Metallica, Megadeth, Slayer, Maiden. Lenny, 818-705-8639
 *Someone able to lay down thick groove. Must be srs & willing to travel. Possible infil Hendrix, Incline, Peppers, etc. 818-560-7882, 909-625-4300
 *Southern rock voc & gut plyr skz jazz infl singing bst in early 20's w/grooving style, team att & lng hr. Rich, 818-780-1183
 *Srs bst who likes to have fun & w/gd ear, a deep soul & positive att. Call Lysa, 310-578-1093
 *Stones tribute band nds bst for touring. Must be pro & a fan. Vocs better your chances. Dave or Brian, 213-664-4671; 213-463-9879
 *Team bst ndd for young, melcd, rock band w/mgmt & labl intrst. 16 & under only. 310-288-8281
 *Versl bs plyr wtd for org, cmrcal rock band. Must ply, sng all styles. Be ready for anything. Tony, 818-999-4054
 *War like, attacking, threatening, offensive, disruptive, hostile, barbaric, destructive, up in arms, on the warpath bst wtd now. Guns, Aero, Skid style. 310-281-6751
 *Where have all the bstis gone? We know you're out there, & we want to hear you. That special someone to fit in to our groove. Larry, 818-727-1801
 *Wrkg pro rock, blues, pop band sks bst. We do covers & orgs. Wrk 2-4 nites/week. Doing new demo w/name prodr. Dave, 818-577-7221
 *X-Kudelah gutt sks hvy bst to complete band. Infil Sabbath, S'Garden, Rage/Machine. If srs & have equip, call 818-991-3451

11. KEYBOARDISTS WANTED

*Are you ready for the future? Grunge w/keyboard. Think about it. Uniq, one of a kind plyr. Totally pro, best in town. Rick, 213-469-6748
 *Keyboard skg touring band. Must be wrkg, 213-368-4757
 *Uniq plyr/rhythm gutt avail for cntry or R&R. Wally, 213-257-0549
 *Pro accompanist avail for sngs, projs. Formerly w/ Sarah Vaughan, Joe Williams. Herb Mickman, 818-990-2328

*Sample plyr/percussnt for future tech, hrd core techno, percussnt only on samples. Pro only. 310-399-6831
 *Slamming, mood setting keyboard sks hvy, altmrv band. Pro att. Jeff, 818-789-4126

11. KEYBOARDISTS WANTED

*2 singrs w/orig pop music sk keyboard to start band & ply LA circuit. Also nd place to rehrrs. Call Antoine, 213-644-1153
 *A keyboardist wtd by melcd HR band w/progrsv touch. Must ply kds similar to Deep Purple, Dream Theater. Arnold, 818-753-9512
 *Altmtv folk, psychd band forming. Pro sit. Lng term. We have sngs, vocs, vision, exp. Ala Benatar, U2, REM, Lennox, Ten, 310-375-8700
 *Altmtv rock band skg keyboard plyr. Currently gigging. Ron, 818-576-2383
 *Ambitious pro keyboardist for melcd rock band. Bckup vocs & gd att up plus. Industry contacts. Infil Heart, Giant, Yankees. 310-214-7276
 *Artistic, pro fem voc sks keyboard to collab & join/form band. Uniq pop/rock, altmrv style w/out grunge. 213-656-3930
 *Altn, keyboard plyr wtd by distinct rock band w/lem voc & industry contacts. Arman, 818-242-6391
 *B3 Hammond & elec piano plyr wtd for British style blues rock band w/maj connex & gigs. Small Faces, Jeff Beck Grp, Crowes, Free, 310-276-8652
 *Blues band sks keyboard. 1-2 gigs per week. Rehrrs WLA. Infil should include Spann, Jay Smith & Booker T. Voccs a plus. Jay, 818-781-1661
 *Estab HR band w/mgmt & labl intrst sks keyboardist into Crowes, Joe Cocker, Winwood, Zep, etc. 310-673-5457
 *Fem piano plyr ndd to complete cntry grp. Mgmt & bckng, 818-886-3836, 818-686-7871
 *Fem pop rock singr sks pro keyboard wrgt image for live gigs & collab. I have demo deal. Call Melanie, 213-851-1680
 *Fem voc sks versl keyboardist for T40 wrk. Lisa, 310-398-1459
 *Forming altmrv pop band. Sks versl keyboardist for demo & gigs. Must have own equip. Bckgrnd vocs a plus. Before 10 pm. Serena, 818-845-7995
 *Hi tech keyboardist wtd by bst/ld voc to form ELP. Yes, Dream Theater type proj. 818-951-1442
 *Fem pop rock singr sks pro keyboard wrgt image for live gigs & collab. I have demo deal. Call Melanie, 213-851-1680
 *Keyboardist ndd for orig rsg band. Must have srs, funky grooves. Ndd for immed gig. Mark, 818-788-0180
 *Keyboardist wtd by singr to recrd & write sngs. Into Duran, Gentlestreet Culture Club. Callish, 818-752-3539
 *Keyboardist wtd for altmrv/industrial proj in vein of NIN, Faith, Beastie. Must have sampling & seqncng abil. Call Romeen, 818-789-0065
 *Keyboardist wtd for orig rsg orientd band. Organic, non synth predt. Must be reliable team plyr. Hendrix, Raging Idiots, 818-788-4933
 *Keyboardist wtd for rock band w/labl, mgmt intrst. Bluesy infl. Crowes, Ian Stewart, Stevie Winwood. We have Hammond & Fender Rhodes. 310-673-5457
 *Keyboardist wtd for T40 classic HR band that plays in Lgh Bch area. Rob, 310-498-9939
 *Keyboard plyr, over 40, wtd by bs plyr/strong voc to join in an immed wrkg sit. Must be able to sing ld & parts. 310-271-7483

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12. VOCALISTS AVAILABLE

*A voc w/20s sngs, 1993 truck, PA, monitors, mics, leather, lks, exp & dedict, sks smoking 5 pc HR/HM band w/singng potential. 818-980-8669
 *Aggrsv voc avail for dedict band sit. Dbl on gut if necessary. Strong wtr. Infil Zep, Hendrix, Bob, Neurosis, Pro credits, connex. No projs or metal. Rogelio, 818-881-4478
 *Artistic, pro fem voc/lyricist avail for various projs. Pop, dance, rock, altmrv styles. 213-656-3930
 *Attractv fem voc kg for wrk. Demos, recrdngs, studio wrk, etc. Pop, R&B, T40, gospel, etc. \$75/sng bckup; \$100/sng lid. Tara Ward, 213-756-8416
 *Band ndd for bckng up lem voc for gigs in LA area. Style is T40, adult contmry. 818-771-5798
 *Fem singr/lyricist kg for gut/sngwrt to collab & form versl rock band. Early Pretenders, Free, REM & more. Lv msg, 213-655-4854
 *Fem voc pro, has wrkd w/John, Al Jareau, Yanni, Brenda Russell, avail for sessions, live, TV, film, touring. Call now! 818-683-1791
 *Fem w/solid gold vocs avail for sessions & demos. Pwrl, melcd kds, no screaming. Tape avail on request. Pro only. Francoise, 310-534-8006
 *Frontm, 24, Christian, w/studio, demo, sks muscians. Infil Jovi, U2, Journey, Cali Alan, 213-939-8357
 *History awaits. Elec pop stlil kg for band w/the right stfl. Must be funky, rocking, tight & srs. Let's make the mvs of LA. 310-281-6837
 *Killer X-lal act voc bck groove gods. Must have sngs, image & att. Mgmt or bckd only. No idiots. 310-820-7278
 *Ld male voc w/smooth, soufl, R&B/pop sound sks prodr/ collab. An orig skg same. Parker, 310-652-0230
 *Male voc avail for HR proj. Infil Byron, Gillan, Sly. Also have bs plyr. Dave, 213-683-3474
 *Male voc avail to form HM band. Tenor w/wide range. Infil Axl Rose, Robert Plant, Steven Tyler, Chris, 310-274-3700
 *Male voc skg commtd, eclectic muscians who value intellgnc & emotional intensity as well as licks & chops. Jim, 714-449-9874
 *Organizational sks estab, enthusiastic, syndicated mgmt to manage newly developed, bst hip hop, fortune made, #1 in US of A. F.D. Shivers, Jr. 714-554-6486
 *Pro fem avail for demo wrk. Rock, pop infl. Ld or bckups. I can scream or I can purr, whatever style you pref. Deirdre, 818-883-8173
 *Pro funk/stress avail. Soufl, enrgic, in srch of the luckiest band in the world. Srs? 310-477-2724
 *Pro lid singr/contmrv/sngwrt w/maj connex. Tour exp, recrdng studio exp, degree music & acting. Dbls on keys & gutt. Sks srs pro sit. Relocatable. Rampage, 310-583-0982

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 *Pianist who can sight read & nail it for rehears & sessions. Uptempo, slamming dance tunes. Complicated grooves. David. 310-289-4141
 *Progsvr HR band sks keybdst plyr. Infl are Euro including Maiden, O'Ryche, Malmsteen, Queen. Billy. 818-955-9553
 *Skg supportive keybdst who dbts on rhythm guit for dynamic & versfl fem fronted rock unit. Pls call 310-538-5816; 714-776-6467
 *Slamming, mood setting keybdst sks hvy, altrnv band. Pro att. Jeff. 818-789-4126
 *STONED IMMACULATE sks piano plyr for boogie R&B band. Gigs, shows's, upcmng recrdng. Bogart, 213-883-9639
 *Studio callibr keybdst/wrtfr wtd. Intellignt rock proj alia Wang Chung. Tears/Fears; Yes. Programing expertise a must vocs heloif 818-998-7106

*Visionary mlti instrmntlst w/vocs ndd for orig band combining Kiss, Floyd, Seattle, Bungle, etc. Creativity is req'd. Black hr is not. 818-752-4140
 *Pro voc ala Staley & Dio w/tour & recrdng exp sks altrnv HR band. Infl A/Chains, Stone Temple. Image secondary to snags. Phil. 818-458-1332
 *Pro voc to join or form estab cmrcal rock band. Infl Paul Rodgers, Steve Perry, Steve Weish, Hagar. 805-527-6366
 *Pro voc, pro exp, sks altrnv HR band. In vein of replacemnts, C. Trick, Ramones. Smart lyrics, gd sngwtr, mature. Phil. 818-458-1332
 *Pro vocs, male, internal exposure, 25, w/image, sks band, labl. Cranking blues based HR ala GNR, Zep, Aero, Crowes. Pros only. Bane, 818-843-3711
 *Rapper avall. I have music, atly. Lkg for 3 rappers to do future shows with. I hold the government responsbl. Lvmsg, 818-587-6169
 *Sebastian, Tyler & Roth showmng w/pwr vox, gr image. Sks hvy groove act w/street vibe, att, srngs. Mgmt or bckng only. 310-820-7278
 *Snglr, 30, avall. Infl Jagger, Cooper, Morrison. No glam or metal. Straight ahead rock. Pros only. Dave, 213-664-4671
 *Snglr/sngwtr relocating from Washington DC. Sks srs.

estab band. Style O'Ryche, TNT, Dream Theater. Will send orig 241rk demo, press kit & portfolio. Kirk, 703-222-8980
 *Snglr/sngwtr w/orig sound sks plyrs to do trippy, Floyd-ish, intense, hvy sort of thing. Jonathan. 213-466-8995
 *Snglr/sngwtr w/the blues skg straight forward blues band. Tasty-vocs will compliment Lvmsg. Tony. 714-538-3207
 *Top studio voc avail for studio wrk only. Excels in sngwtr & ballads. Sks wrk. Mark, 818-918-0044
 *Voc lkg for R&B, pop matrl. 3 oct range. Has mgmt. Michael. 818-795-9283
 *Voc lkg for R&B, pop, Orig & covers. Srs inquiries only. Nick, 818-407-0156
 *Voc w/exp & vox sks to join or form band. Infl Pearl Jam, Tool, Love Bone, Jane's & A/Chains. David, 213-653-8109
 *Voc/lyricst lkg for young rock band to start a fire. Orig, pro att a must. Variety of infl. Scott, 818-445-8687
 *World class voc ala Lou Gramm, Steve Perry, w/maj album & tour credits, sks pro melic rock act w/deal & mgmt. 818-761-7325
 *Top class voc ala Mickey Thomas, Steve Perry, w/maj album & tour credits, sks pro melic rock act w/deal & mgmt. 818-761-7325
 *A1 rapper, R&B snglr, male/fem, black or white, ndd for proj. Must have trnspo, pref Hillywd/Burbank area. 818-842-6848
 *Acous band, Zep/O'Ryche, unplugged type, w/cello, harp, mandolin, guit, sks attractv. pro male or fem bckup voc. 818-548-2422
 *Acous, voc onentd, orig band nds fem bckup voc. Infl Melissa Etheridge, CSN & Mark Cohen. Gri snags & harmonies. Steve. 213-650-2851
 *Aero, Stones, Sly, Pie, Cocker, etc. 213-653-4183

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*Aggrsv punk style voc w/basic digital intellignc sought by harsh, industrial, samplst/programr. 242, Deirium, etc. 213-845-4775
 *Aggrsv, cmrcal HR grp sks responsbl voc/fronm w/image, stage presnc. Infl Lynch Mob, AC/DC. Greg, 818-335-2877
 *Altrnv band, THE GLORIA HOUSE, is skg male voc/lyricst infl by Pearl Jam, Soul Asylum, Dino Jr. Andy, 818-375-5144
 *Altrnv god wtd. Image conscious. Infl David Bowie, Mark Bolan, Iggy Pop, Ian Hunter, 818-395-4052
 *Angry, soufl voc for band that likes Temple/Dog, Floyd, A/Chains, Jane's. Lks are genetic, it's tint & intensity we're after. Pager #213-360-6584
 *Angry, charismtic voc ndd. Visionary male voc to combine Kiss, S/Garden, Jellyfish, Bungle styles. Must be open minded. Guit or piano abil pref'd. Forrest, 818-752-4140
 *Atmosphrc rock sound ala Floyd, U2, Zebebel, Trower. Infl the coolest pokes. Call machine, hear snags. 818-786-4287
 *Black fem & male sngrs wtd w/strong, pwrfl voc style, for possible recrdng deal. 310-289-0637
 *Carry the lunc, show up for practice & have a feel for it. Infl Guess Who, Crowes, U2. 714-661-2089
 *Charismtc, soul snglr for altrnv HR band. Phrasing Marlin Gaye, pwr Cornell, Glover. Grn perfmr w/strong, male voc, demo tapes, mtelgnc. No nnderthals. 213-959-4093
 *Cover band nds fronm. Classic & modern rock to HR via Aero, Jovi, Crue, Pearl Jam, Spin Doctors. Tenor, baritone range. 310-376-6238
 *Creaturae kid gun skg hrd rocking, tall, thin, pro id voc extraordinary ala Coverdale, Graham, Plant. Have atty, demo, 241rk & lockout. 310-474-1286
 *Creatv, orig voc, gothic, fribal concept, Bauhaus, Ministry, Sisters, industrial punk edge. 213-655-5759
 *Drivng, Euro band w/video, demo & studio, creativity, snags, melody, No girunge. Enthusiasm a must. Cure, Levitation 213-644-0761
 *E Cst rockers have arrived in LA. Hve legitimate connex. For more info, write: Vocalist, 1606 N. Laurel Ave #121, LA CA 90045
 *Early 80's HR band sks exp, star quality snglr. Srs mgmt infl. Upcmng gigs. Richie, 213-243-7765
 *Energetic showmng wtd w/orig image & sound. Infl Rage, Ministry, Urban Dance Squad. Do you exist? No Hillywd types. Ages 20-24. Travis, 818-796-4273
 *Estab glgng rock band w/mgmt replacng snglr. Tyler, Redding, Bono, Jagger, Johansen. 818-761-2985
 *Estab HR act, Austin TX based, sk exp male voc. All orig, cmrcal Firehouse, Enuff 'You. Roth's Charisma, Mason, Harmel's chops. Matt, 512-834-0300
 *Estab pwrhouse metal band w bckng vocs sks male voc/lyricst. Hillywd lockout, nat'l circulation, atty. Maj labl intrst. Headline shows booked. Mark, 310-281-9995
 *Estab touring band sks pwrfl fem voc to sing & front. Secondary instrmnt a plus. 60's to 90's covers. Full time wrk. 800-942-3304 x 20784
 *Exp voc wtd for collab by pro guit/voc. Sngwtrng capabilities. Must be strong, melic, harmonic, accous, etec rock w/groove. 818-761-5639
 *Fem bck sngrs ndd for new, fresh, R&B, rock sound. There is no pat. 213-396-648
 *Fem bckgrnd voc wtd for all org band w/representation & maj labl intrst. Xlnt opportunity. 818-887-3358
 *Fem bckup voc wtd for showcng, recrdng & possible videos. 5'5", dark hr, unuq lkg. Contact Lisa, 818-377-4524
 *Fem dnc ndd for hi energy dance music act. Srs only. 818-501-4985

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 *Fem voc avail for sessions & demo wrk & shows's. Lds & bkgnds Tape avail. Jennifer 818 769-7198
 *Fem voc nnd for house/dance proj Intl by Madonna, Technotronics, Paul Abdul, Orig Chicago house & or course, Martha Wash, Ron, 310-444-9051
 *Fem voc nnd to sing Italian pop/rock repertoire for gigs in August & Sept. Venditti, Mina, etc We have conxex & airply. Rob, 213-962-2926
 *Fem voc w/rd for dance band. Gigs pending. 16 trk rehrl studio Kenny, 310-808-9986
 *Fem voc w/rd, black, hispanic or mulatto Under 24 w/ing hr. sexy line image. W/rd for funk/rock proj. Old Prince, Funkadelic, Bootsy, 310-372-3208
 *Fem voc/lyric w/rd to collab w/music writr. Access to multitrk Mkt studio. R&B, funk, pop style. Fred, 805-296-5202
 *Freddie Mercury's sophistication? Steve Perry's range? HR act Intl by the '940's, surprising music w/huge cmrc potential, skys star singer. We're worth your call. 818-752-9496
 *Gd voc w/rd for maj artist in vein of Skid, Lynch. Pros only. Martin, 213-969-8284
 *Guit sks male voc into Extreme, Aero, Bealtes & Queen. To form versil, emotional rock band Musicianship & image a must. Maro, 818-333-5162
 *Guit/voc-sng/wrtr skid w/ vocal/lyricst to collab. Music, ugly, beautfl, loud, quiet, disrurbed, soull, deep, nice, vulgar. For info & sounds, 818-761-1635
 *Have a non generic vox? Grt lk, 100% Fem R&B voc w/rd by sng/wrtr w/24 trk studio & lots to offer. Mike, 213-851-6391
 *Headline metal act sks dwrfl male voc/lyricst Hllwrd

lockout. Hit matr, bckng vocs, nat'l circulation, maj labl Intl instrl, arty. Call Pete, 310-281-9995
 *HIGH WIRE nds fem sngtr to complete demo for music publishing deal instrl 213-467-0733
 *HR band w/labl & mgmt instrl sk voc w/charisma & strong voc Intl Crowes, Plant, Aero, Stones, Kravitz. 60's, 70's, 90's image. 310-673-5457
 *Hvy, altrntv band lkg for sngtr w/gospel & soul Intl 310-645-9722, 818-990-4555
 *Imaginative, dynamic voc nnd for hvy, emotional, altrntv band Don't care about race, gender or age. Just soul. Call Randy, 213-668-0633, Buck, 213-413-4191
 *Ld sngtr w/rd for orig 60's, 70's blues rock band. Paul Rodgers style vocs 818-509-1020
 *Ld voc w/rd by rock band. Must be dedictd, strong lyrics. 310-792-0302
 *Ld voc w/rd to complete estab LA HR band. Intl early VH. Priest 818-848-5519
 *Ld voc w/rd to complete estab LA HR/HM act. Intl Skid, early VH, Priest 213-876-7883
 *Lkg for commitd, R&B male voc for grp w/recrd co instrl. Team plyrs only. Rick, 818-988-1447
 *Maj labl HR act sks arena ready ld voc/frntmn. Send pkg to Vocalist, PO Box 70201, Pasadena, CA 91117
 *Male ld voc w/rd to form csl R&B band to ply 50's, 60's & 70's sngs w/contmpry edge 28-34. No smoking or drugs. 818-557-0722

*Male or fem voc w/rd by guit ply to form band. Intl Adorable, Wonderstuff, Pale Saints, Smiths. 213-467-9557
 *Male voc w/rd for 4 pc rock act. Sng/wrting & orig matr, Intl U2, non smoking, in shape. 818-905-4506
 *Male voc w/rd for fem hvy band presently recrdng. Srs only. Intl Megadeth, Metallica, Pantera, 818-501-7343
 *Male voc, ages 21-25, gd range & lots of soul for rock/funk band Jay, 310-287-1574
 *Meldc HR band sks Intl, star quality sngtr. Srs mgmt instrl. Call Steve, 310-838-7468
 *MOTHER TUCKER sks voc. No flars, no flakes. 818-753-0266
 *Orig pop R&B/funk band sks 3rd soull voc for bckgrnd section. Hi range w/solo capabilities req'd. Dedictd only. Call Lance Van Peer, 213-962-2471
 *Plissed off voc w/rd. Call Kevin, 818-246-9809
 *Pro male voc w/rd for Euro style metal band, OVERTURE. Have mgmt. Srs inquiries only. Grt sngs. Intl Q'Ryche, Rob Halford, Dream Theatre, Extreme, Leon, 818-248-3008
 *Progrsv HR band sks voc w/lyric writing abil. Intl Deep

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 *Progrsv metal band lkg for voc or voc/guit in vein of Rush, Q'Ryche, Fates, w/hvy edge. Pros only. Bob, 818-780-7010
 *Pwr voc w/rd. Dio, Tate, Dickenson, Soto style vocs. Lyrics & music ready. Have PA & studio. Also will collab. 213-467-5876
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24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUG. 18, 12 NOON

•Happens nnd for hrd core, hip hop proj. Male 7 fem. Srs inquiries only. Jay, 310-284-4807
 •Rock band w/labi, mgmt instr, sks voc w/strong vox, personality, charisma. Intl Hendrix, Kravitz, Zep, Aero, Crowes. Lv msg 310-673-5457
 •SICK LITTLE MONKEY neds creatv, open minded, borderline psychotic voc. Colour, Love Bone, Peppers, Pearl Jam. No idiots, pls. Billy, 818-508-1867
 •Signed metal act wh/vy groove sks pwrfl voc god. Must have passport & screw everything to succeed aft. Pros only. No posers. 310-285-7833; 213-461-7172
 •Singr nnd, male, fem, voc w/stage presnc, exp. to wrk w/ wrking R&B band. Must be avail for travel. 310-452-1084
 •Singr/frontrmn wtd. Pls be responsbl, lntnd & male. Call Dan, 310-402-8762
 •Soulll male kd voc wtd by guit/sngwr to form 70's style blues/rock band w/Zep mis Allman Bros, Crowes vibe. Kevin, 213-464-5899
 •Soulll, angry, creatv, detemnd male singr/visionary for a pissed off, moody, emotnl, etheral band. Acous music as well as elec. Steve, 213-935-3096; pager #213-360-6584
 •Srs, intellignt rapper wtd by bs pwrfl to form jazz/funk proj. Call Tom, 310-450-4458
 •STONED IMMACULATE sks soulll, bkgndr singrs for upsmg shows's, gigs, recrdng, touring. When we make money, you'll make money. Boogie woogie R&R. Stones, Crowes, Bogart, 213-883-9639
 •To front very srs minded, exploratory proj. Nd equip & a feel for pop orientd melodies. Poetic justice must be served! 619-272-1427
 •Triple XXX sks verstl voc w/equip & image. Intl are Skid, TNT & XYZ 619-265-2180
 •Verstl voc wtd for orig, cmrcrcl rock band. Must ply, sing all styles. Be ready for anything. Tony, 818-999-4054
 •Voc w/strong rock voc nnd for estab, full time, pro rock band. Covers & orig, some guit plying req'd. Paid sit. Mark, 619-521-2952
 •Voc wtd ala Dream Theater. Skid, TNT O'Rche Wa

offer & require stage/studio exp. Team plyrs, strong image, obsession w/success. 213-913-4225
 •Voc wtd by guit/sngwr to collab & form core of HR band. Lng hr image, pro all 818-985-3076
 •Voc wtd w/inst sng of melody & wide tonal range. Intl, wring styles include O'Ryche, Firehouse, Skid, Warrant, VH, Dave or John, 213-851-5521
 •Voc wtd. Intl Dogs D'Amour, Lords/Church, Small Faces & Stones. 213-896-5187, 818-793-7571
 •Voc wtd. Must have desire to succeed, strong lyrics. 310-214-6395
 •Warner Bros instrt. Hvy groove act sks balsty voc, 20-28. Voc Intl Metallica, A/Chains. No balls, don't call. Pro, exp only. Lv msg. Sieve Owen, 818-995-8691
 •Wtd, 3 fem singrs/dancers for 6 week concert in China. Rosemary, 818-792-4308
 •X-CBS recrdng artist w/all pro band sks bluesy rock voc w/strong image. Exp only. Intl BadCo, Hendrix, Pearl Jam, 818-990-6831

13. DRUMMERS AVAILABLE

•Dmrr for hire, Gigs & sessions. All styles of rock. Grt equip, sound, style & image. Fast learner, positive att. Let's talk. Dan Dodd, 213-368-2588
 •28 yro drrm sks guit driven, melic, punchy, HR music w/ real feel & substance. No takes, no flakes. Andy, 818-359-9635
 •A pro drrm avail for wrkg R&B or rock band. Paid gigs only. Tourng, recrdng, etc. Call Gary, 213-464-6544
 •A solid drrm lkg for hrd wrkg, motwld, altrntv band to tour clubs & colleges. Jim, 805-527-7837
 •Aggrsv drrm w/killer meter, chops, equip, etc. sks srs, mature, pro act into Lynch Mob, Skid, Dream Theater. Pros only, pls. 310-596-1846
 •Always avail. Call me. All styles. Demos, sessions, club dates & more. Lkg for steady grp. Paid sits only. 310-318-0155
 •Creatv, open mind. Dmrr, groove, intensity. Aretha Franklin, Miles Davis, Jane's, Matt, 213-850-8780
 •Dmrr progrrmrr avail for demos & related projts. All styles. Victor, 213-757-3637
 •Dmrr avail for band in motion w/Sing's clevearness, Gabriel's vision & Rush's edge & chops. Michael, lv msg, 805-296-8384

•Dmrr avail, formerly of Wink & Sylvain Sylvain, to do live shows & studio wrk. Creatv, pwrfl & steady. Paid sits only, pls. Call Brian, 213-876-3634
 •Dmrr sks honky tonk, R&R band ala Stones, Faces. Get it? Grt timing, image & dedctm. Pager #818-293-9039
 •Dmrr sks vry orig R&R, HR band. Have lks, trnsp & equip. Call Ronnie, 818-544-3581
 •Dmrr w/stage & studio exp in all styles, strong groove & chops. Top of the line equip, pro sits only. Ron, 818-999-2945
 •Dmrr/sng/sngwr lkg for orig band. 10 yrs exp. Intl 60's psychnd. Craig, 213-668-0700
 •Exp pro drrm is avail for paid wrkg cntry or rock band. Xint resume, att & vry punctual. Call Jim, 310-370-3276
 •Flashy drrm, dyed black straight mop, skinny, cool, killer sound. Sks mirror image pro w/hvy tunes, 24 plus. 213-883-9578
 •HR drrm avail w/stage & studio exp. Along lines of Shark Island, LA Guns, Crue, Timmy, 805-251-8911
 •Hvy handed single kick drrm w/meter avail for hvy, creatv, sng orientd sit ala COC, Sabbath, Zep, Trouble, J.D., 310-787-8414
 •Hvy hitr w/dynmcs, feel & pocket avail now. Gd att, lks, chops & pro gear. Rick, 310-433-8765
 •Musics, fem drrm lkg for musics to ply/learn with. 3 yrs of lessons on drrm kit & congas. Now nd exp in pnyng. Bella, 818-513-2389
 •Pro dbl bs drrm, waist length hr, sks estab, image conscious, straight ahead HR band. Grt sngs, coolest image. 818-567-4350
 •Pwrfl drrm avail, total pkg. Srs groove, vry exp, stage, studio. Sks estab rock act w/labi deal & mgmt. Art, 213-469-5208
 •Pwrfl drrm avail. Total pkg. Srs groove, vry exp, stage, studio. Sks estab rock act w/labi, deal & mgmt. 213-469-5208
 •Rock solid drrm, vry pro, xint timing, gear, image, recrd credits, avail. HR/HM, altrntv. For shows's, studio projts. Pete, 213-464-2641
 •Rock solid pro drrm w/feel, meter & chops avail for special sits. Call Mark, 213-957-4733
 •Rock solid drrm, vry pro, xint timing, gear, image, recrd credits, Avail. HR, HM, altrntv. For shows's, studio projts. Call Pete, 213-464-2641
 •Slamming drrm w/tourng & album credits lkg for radical

new band. Intl Primus, Hendrix, Kevin, 310-376-2271
 •Slamming, funky hip hop drrm avail for signed or close proj. Intl P Funk, Graham Central Station & Sly. I have wtd w/Teddy Riley & Digital Undergrnd. Jonathan, 310-477-4314
 •Straight ahead rock altrntv drrm to form or join srs band only. 213-882-6478

13. DRUMMERS WANTED

•Dmrr nnd for modern groove, world atmospnc band. Tony Samson, Omar Hakim, Bonham. 310-820-5781; 818-980-8502
 •#1 ace drrm, Bonham pocket groove, big beat, dynmcs, grt meter, unafraid showmshp, pro for Zep mis Sly proj w/mgmt. 310-576-3921
 •#1 simple drrm wtd by guit ptyr & voc. Intl by jazz, AC/DC & motorcycles. Call Steve, 818-763-4450
 •2 singrs w/orig pop music sk drrm to start band & ply LA circuit. Also nd place to rehrs. Call Antoine, 213-644-1153
 •90's style drrm wtd by guit/voc to form new band w/art, lunky, jazzy, psychdc groove. Gary, 310-391-7364
 •Aggrsv drrm wtd for hvy groove band. Must have gd meter, dynmcs & ply funk. Intl Pearl Jam, Extreme, Zep, Lockout in Reseda. 818-773-ROCK
 •Aggrsv, cmrcr HR grp sks responsbl drrm w/image. Intl Lynch Mob, AC/DC. Greg, 818-339-9287
 •Aggrsv, verstl rock band lkg for hrd wrkg, drug free, level headed drrm. No comparisons, no free rides. Rocky, 213-957-3079
 •All aroud groover for 3 pc cover/orig wrkg band, hrd & classic rock. So Bay. Greg, 310-530-6541
 •All mighty, super human, overpwrng, slamming, grooving, never stop moving, forcetl drrm w/image nnd now. Pros only. 310-281-6751
 •Altrntv drrm sks lntnd, open minded drrm. Must be willing & able to commit. No side jobs, pls. Jim, 310-453-3337
 •Altrntv drrm sought by PAINTED FACE. Seattle mis Zep & U2. We have atty & labl instrt. Bkng vocs a plus. Randy, 213-460-2405
 •Altrntv folk, psychdc band forming. Pro sit. Lng term. We have sngs, vox, vision, exp. Ala Benatar, U2, REM, Lennox, Ten, 310-375-5730
 •Altrntv style drrm in mid 20's wtd by guit/voc for rock band w/orig, straight ahead sound & lyrics. 213-739-3726

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AUDITION NOTICE

Disney Sports Enterprises is conducting auditions to select a new entertainer/personality to perform for the Mighty Ducks of Anaheim, Disney's new National Hockey League Team.

"The Iceman"

The Iceman will be a very unique, multi-talented performer who must possess a variety of skills including:

- Play electronic keyboards (including portable versions with shoulder strap mounting) with strong improvisational skills
- Sequencing knowledge and capabilities.
- High energy, outgoing, comedic personality able to "fire up" the Home Team crowd.
- Athletically inclined, ice skating experience a plus.
- Totally uninhibited live performer.

Audition date: Thursday, August 19 10:00am

Location: The Music Room 3514 Chapman Ave. in Orange, CA between Prospect and Esplanade

All interested applicants should bring their own rig (keyboard, processing gear, sequencer and tone source) and prepare a 2 minute demonstration including:

- 2 brief sequenced selections of contemporary rock covers which you can perform to live.
- Several examples of stadium style crowd cheers such as you would hear at a baseball or football game.

All auditions will be by appointment only. Please call (714) 490-3182 to schedule a 5 minute appointment spot.

An amplifier will be provided. All applicants must be at least 18 years of age.

You should bring a picture and resumé, picture ID and Social Security card to the audition.

For more information, please call (714) 490-3248
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FREE CLASSIFIEDS

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

Ambitious dmr to help alter the future of R&R by altriv rock trio w/orig sound. Many intl. Inde deal ready 213-856-8979.

Ambitious pro dmr wtd for melcd rock band. Gd meter & att a must. Intl Heart, Giant, Yankees. 310-214-7276.

Band w/mgmt & geting labl intrst sks pwrll, solid dmr w/ grt meter. Ulrich, A/Chains type feel. Mark, 714-776-9538

Band w/ntsr rock, groove orient dmr. No metal heads. Pic & tape help req'd. Call Cindy, 11 am-6 pm weekdays. 310-920-5201.

Black dmr for innovat prv w/captlnl singr/guit/sngwrtr. Connex, movie/album credits. Dedcd w/srs funk chops only. Hendrix, Coltrane, Rufus, Kathryn, 818-843-6706.

Charlie Watts style dmr wtd by Keith Richards style gut plyr. Keith, 818-355-9554.

Christian dmr wtd for groovy rock style band w/Intl sngs. Call Levi, 714-572-1371, Rick, 714-996-3978.

Christian, non conventional dmr to redefine our sngs. Rock, altriv, pop. No polka core. Doug, 213-257-0846.

Creatv, orig dmr wtd for orig matr. Someone willing to take time to wrk things out, to get the best sound possible. Scott or Greg, 310-305-8101.

DARK BL ACK sks hvy style slammng dmr. Call Brian, 213-466-6251.

Dbl bs monster nnd for org prv. Intl Racer X, Megadeth, Dream Theater. Exp pros only. Ted, 310-923-2547, John, 818-705-4376.

Dmr nnd for lem fronted rock unit. Verstl & creatv w/lasty loks. Pls call 310-538-5816, 714-776-6467.

Dmr nnd for gtrng rock/pop band Must have lks, Intl & dedctln. Intl include Beatles, 20 20, Replacemnts & Dramarama 213-462-5246, 213-962-8431.

Dmr nnd Acous to electrolyte. Bonhammtr's Katcha. For altriv pop band. Floyd, U2, Sylvain. 213-931-8368; 310-827-3353.

Dmr nnd Musicl, dynamic, proficent, Intl vocs. Kings X, Jelyfish John, 213-660-5305.

Dmr w/gd timing & equip nnd by orig, altriv band. Rehns in Burbank. Intl U2, REM, Smiths Dave, 818-708-9171.

Dmr who understands percussn as part of the music for ambitious, altriv band. All orig matr. 213-876-6935.

Dmr wtd by all org pro R&R band w/70's UK, punk invasion sound & image. Pistols, Ramones, Stooges, etc. Pro att, gear a must. 818-848-5336.

Dmr wtd by gut plyr Intl Adorable, Wonderstuff, Pale Saints, Smiths, 213-667-9557.

Dmr wtd by pop compsr. Intl Jam, Fixx, Beatles, Floyd. Rob, 818-340-6748.

Dmr wtd by young, progrsv rock metal band Must have chops, dedctln, image. Intl Dream Theater, O'Ryche, Rush. Matt, 818-761-1396.

Dmr wtd for album prv. Grooving abl are a must. Call for details. Matt, 805-499-8052.

Dmr wtd for eclectic, acous, elec rock band. Must be sensitive to the beat, creatv & willing to ply for the sng. John, 818-243-1740.

Dmr wtd for idealistic band. Jazz, psychclc, rock Intl. Open minded, creatv collab. 213-882-6044.

Dmr wtd for name HR act. Immed road wrk & recrdng. Call Chns, 2-8 pm, 213-935-8327.

Dmr wtd for orig band. Killer matr, HR & a little funk. Eddie, 818-886-3610.

Dmr wtd for org onenrd band. Funky & solid. Must be reliable team plyr. Hendrix, Zappa, Ragng Slab, Little Feat. Lyle, 818-788-4933.

Dmr wtd for org, hvy, dark, altriv band. Intl Jane's, U2, Pixies. Call Ward, 213-876-3034.

Dmr wtd for pop/rock band. Bay City Rollers & Sweet, get mad & go to Seattle. 310-542-8426.

Dmr wtd for psychclc, progrsv, altriv band w/scheduled org showcs's. Intl Porno For Pysos, P Gabriel, House, world beat. Srs, dependbl only. Steve, 818-784-2169.

Dmr wtd for rock, groove, orientd band. 25 or older. Timing a must. Upcrrng gigs & recrdngs. Intl Pearl Jam, Aero, Crowes. 213-969-8362.

Dmr wtd for tradit'l cntry prv. Pls lv msg. 213-957-4688.

Dmr wtd for vicious, non poser band. Straight & steady beat. Many Intl. Gigs booked. Hltywd lockout rehst. No grandpas or M's. 213-856-6125.

Dmr wtd w/Intl meter, dynamics & att. Writing style O'Ryche, Firehouse, Skid, Warrant, V.H. Dave or John, 213-851-5521.

Dmr wtd, male or fem for altriv band w/punk Intl & hypnotic sounds. Intl Celebrity Skin, Sonic Youth, Curve & L7, 213-850-7183.

Dmr wtd, male or fem, for girl band. Intl are Pixies, Daisy Chainsaw, L7, Leslie, 213-654-2482.

Dmr wtd. Must have Intl, lk, determination, killer mean time, for glam, mainstream band (forming by killer girl bst. 310-652-9835).

Dmr wtd. Stones, GooGoo Dolls, Aero, Juju Hounds, Srs only. No wives. Under 30, R&R lifestyle req'd. Rocket, 818-501-3348.

Dmr, that can keep steady time & groove. Small low budget tour. Male or fem. 213-656-0344.

Estab gngng R&R band sks dmr. Steve Jordan, Kenny Aronoff, Steve Foley, Charlie Watts. Pager #213-961-4119.

Exp, groovy, technclly, Intl dmr w/dbl bs wtd by untradit'l Norwegian HR act w/huge cmrcd potential. Queen, TNT, V.H. Absolutely no flakes. 818-752-9496.

Exp, groovy, technclly Intl dmr w/dbl bs wtd by untradit'l Norwegian HR act w/huge cmrcd potential. Queen, TNT, V.H. Absolutely no flakes. 818-752-9496.

Fem pop/rock sngs sks pro dmr w/grt image for live gigs & collab. I have demo deal. Call Melanie, 213-851-1680.

Former King Size bs plyr & flamy 70's gut sng versto, open minded dmr. No funk. Call Ed or Shane, 818-980-1967.

Gd sngs, funky beat, fun limes. Dmr nnd for showcs's. Pks, race, gender unimprtnt. Can you ply your buns off? Phil, 213-369-4930.

Hey you! Are you a dmr w/voc abl who plys some gut, lks cool & digs Beatles to White Zombie? Call Steve, 310-470-7167.

Hollywood zone. JAZ DYIN is currently auding dmr's. Intl Crue, Skid, GNR, Metallica. Pros only. No flakes, no free rides. 310-438-9855.

HRd hting dmr wtd for industrial style band. Intl NIN, Drown, Ministry, Fin, 818-764-1443.

HRd hting dmr wtd to complete groove orientd HR band. No over plyrs. Intl GNR, L7, Colour, A/Chains, Image not imprtnt. Att is. Dave, 818-892-1300.

Hvy dmr wtd to complete band. Intl S'Garden, A/Chains, Rage/Machne, Bonham. Must have kit & trnsp. 818-991-3451.

Image minded dmr wtd w/ lks & chops to match. Estab local band w/mgmt, CD & tour pending. Alta Lynch Mob, Dokken, Firehouse. Lv msg Ronnie, 310-804-3671.

Imagine Beatles quality sngs jammed by Zep. Well,

that's what we're going to do. 'Guit/voc/sngwrtr sks bst & dmr. Robert, 310-794-4013.

Japanese dmr wtd to complete org rock prv. Mature, Intl groove dmr, Randy, 213-622-8262.

Killer dmr wtd by bst/dl voc for hi tech. HR, cmrcd HR band. Intl Rush, Dream Theater, ELP, Sabbath. 818-951-1442.

Ld singr w/orig matr. Have gigs. Rock w/acous & R&R Intl, Nd skilled dmr, must oscilate well. Neil, 805-944-4810.

Lg k for dmr for Partridge Family coverband. Must be srs & dedctd & into the prv, for this may go lng term. Call If Intrstd Howie, 818-752-8658.

Lng hr dmr nnd by cool HR band w/groove. Lng Bch area. 310-597-4506.

Monster dbl kick dmr wtd to complete devastating HR band. Intl Priest, O'Ryche, Malmsteen, Megadeth 213-850-5848.

Monster dmr nnd for resinscrapng, fuzz muscle, thunder gun freak show. Slow, tension building to pwr climax again and again. Feels so gd 310-473-6618.

MUSTARD sks hvy, funk, groove band. Intl A/Chains, S'Garden, Bonham. No metal. Must have grt dynmcs & kit. Rob, 805-526-4746.

Odd meter, dbl bs dmr nnd for progrsv thrash band. Intl Megadeth, Damm The Machine & Pantera. Must have srs

chops. Jerry, 213-464-6265.

ONLY THE BRAVE, all Native American Indian band sks pro dmr for upcmg gigs in USA & intern'lly. Srs inquiries only Sean, 310-927-9921.

Orig band sng dmr. Upcrrng showcsng & studio. Intl Megadeth, Dream Theater, Racer X, Flethead, exp pros only. John, 818-705-4376; Ted, 310-923-2547.

Percussn nnd for estab, groove orientd, world class band w/demo, connex & gigs. Pls have gear including congas. R&B, Latin bckgrnd helpfl. Jonathan, 310-477-4319.

Percussn wtd for all org band now showcsng. Non Seattle, non metal, eclectic rock. Rehns WLA, 310-396-9558.

Percussv dmr nnd for fresh, new, theatrical prv. Intl Sozzio, Bonham, etc. Ask for James, 213-960-1648.

Pop/rock band sks dmr w/Steely Dan & Mellecamp jazz/folk blends. This is still a R&R sit. John, 818-713-1569; 818-989-0474.

Pro percussn plyr wtd by instrmntl gut prv. Groove, rock style w/emphas on melody. Must be verstl, exp & respnsble. 818-751-6529.

Progrsv HR band sks dmr. Melcd & dynamic. Euro Intl. Some odd meter. Billy, 818-955-9553.

Pwrll, creatv dmr nnd for progrsv HR band. Intl Maiden, Dream Theater, Queen. Call Anyt, 310-836-3868.

Rapper & gut in srch of creatv dmr for hd core live prv. Intl Rage, Tool, Goats. Flakes don't call. 818-340-4917.

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- The Angel City Horns are avail for pro sits, live or recorded wrk. 818-882-8354
- Trumpet p/lyr avail for pro sit. Srs inquires. 818-410-0478
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- **Becoming a Recording Artist: Developing a Unique Image**, *Marta Woodhull*, singer; author, *Singing for a Living*

⊕ THE MUSIC BUSINESS

- **The Music Business from the Ground Up: An Inside View**, *Burt Stein*, owner, Burt Stein Entertainment Company and *Bill Berrol*, music business attorney
- **The Music Underground: Alternative and Street Marketing**, *Vince Bannon*, concert promoter, club owner
- **Record Production I**, *John Boylan*, producer and songwriter whose producing credits include Linda Ronstadt and REO Speedwagon, and the soundtracks for *Crybaby* and *The Simpsons*
- **The Independent Music Company: Synergies and Strategies for Competing in the '90s**, *Neil Portnow*, Vice President, West Coast Operations, Zomba and *Joyce Lapinsky*, songwriter consultant; former professional manager, Chappell Music Publishing Company
- **Producing Professional Demos**, *Jeff Lewis*, producer/co-owner, Moonlight Studios and studio musician

⊕ SONGWRITING

- **Elements of Hit Songwriting**, *Jai Josefs*, songwriter/producer who has written songs for RCA, MCA, Motown, and Disney

Advanced Songwriting: Taking the Craft of Songwriting Into the Marketplace, *Peter Luboff*, songwriter; Vice Chairman, National Academy of Songwriters

⊕ ELECTRONIC MUSIC

The Digital Musician: Tools for Making Music in the MIDI Era, *Ernie Rideout*, technical writer and editor of the *Roland User's Group Magazine*, performer, composer

The Korg M1: Making the Most of the Workstation Environment, *Ben Dowling*, composer; keyboardist; Keyboard Voicing Specialist, Korg Research and Development

The Macintosh for Musicians I, *Geoffrey Ryle*, composer, musician, writer, consultant, and *Keyboard* magazine columnist

MIDI Sequencing I, *Lee Curreri*, songwriter/producer, arranger, and keyboardist whose credits include works by Natalie Cole and Phil Perry

⊕ RECORDING ENGINEERING

Recording Engineering Theory, *Van Webster*, recording engineer, producer, and owner, Digital Sound Recording

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