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FEATURES

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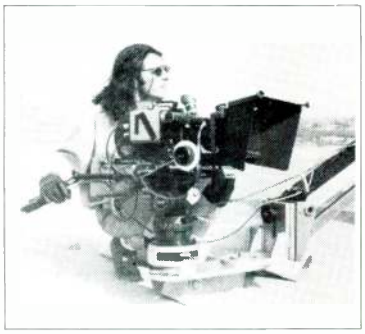
After an illustrious career with Queen, guitarist Brian May gets the spotlight with his first solo album, *Back To The Light*, on Hollywood Records. Hoping to regain some of his former popularity in America, May will tour with Guns N' Roses.

By Tom Farrell



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Music video director Cindy Keefer takes us through the step-by-step process of putting together a professional music video and even gives us tips about getting it to the Powers That Be at MTV. This is must reading for all musicians.

By Cindy Keefer

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FEEDBACK

Masi's Last Words

Alex Masi
Studio City, CA

"I think I deserve a chance to respond to the reactions my first letter got. The common denominator among my detractors seems to be the racial abuse factor. My total sympathy goes to all people oppressed, abused of any color, nationality or religion. Let me say that I pray every day to see the day when each man or woman is going to be valued for their doings and not the way they look. But now this is where I lose it. Rap in the majority is a mixture of stereotypes, clichés, slogans that may be expressed in a very safe and easy structure, the rage of whatever abused minority, but it doesn't offer any solution. It would be too easy to say that the solution it offers is violence, so I won't. And now all this criticism and a search for an answer or possible solutions. That's how problems are solved in the world. But it takes education, humility and respect. The only thing we see happening is a widening gap of intolerance between races with whites getting more and more scared of blacks and Latinos and black and Latinos getting more and more pissed at whites. MTV and the media seem to enjoy the profits of the record sales and headlines. So it's really up to us to educate ourselves. Stop following pseudo cultural trends and realize that if you want to stop the injustice, we've got to start talking, not yelling or rapping at each other."

Vocal Fraud?

Dear *MC:*

I would like to warn other singers and musicians about a fraudulent voice teacher in the Los Angeles area. His name is Austin Howe.

Up until early January of this year, he was teaching out of his residence in West Hollywood. I was his student for four plus months. In late October, he asked me if I would mind paying for lessons one month at a time versus each lesson. He seemed established enough so I complied. This went on for the next two months. Then my first lesson of January, 1993, came and I paid him $140.00 for four lessons. He gave me one lesson that day and said, "See you next week." The next week I arrived for my lesson and not only was he not there, all his belongings were gone and the door was left open! Now I am out three lessons or $105.00. I have no way of knowing whether he did this to other students but I would imagine I am not the only one in this position.

His phone, to date, has not been shut off or forwarded and I have not received a phone call. I did send him a letter in the hopes that it would be forwarded to him but have received no response from him nor has the post office returned the letter. I know I am not the only singer in this town who has to work a "day job" in order to have the money for lessons, demos, etc., and it really sucks when one of our own community starts ripping off honest people. I appeal to the entertainment community not to patronize such a person if he should surface again. He also claimed to do work for AIDS Project Los Angeles and I am sure they would not want someone like Mr. Howe working for their organization ever again. Please be aware that Austin Howe is a fraud and a fake and, worst of all, a thief!

Suzanah Kent
Santa Clarita, CA

Poisoned

C. Bates
Van Nuys, CA

"I'm calling about your cover for issue #2, which I felt was very disgusting. You guys had a cover of Poison which was awful. Poison is not a band. They're just a bunch of money grabbing looks with no talent. I felt it was very offensive. Plus, I felt it was in a sense, a put down of C.C. Deville, who was a member of Poison. C. C. Deville wrote all that music and was one of the reasons Poison got where they were in the past. Also, this cover is an example of what Hollywood is: a talent force based on how talented you are as far as looks, but not how talented you are as far as music."

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CALENDAR

By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to:
Calendar, c/o Music Connection
6640 Sunset Blvd., Hollywood, CA 90028.

Current

❑ Correction: Ronnie Mack's Barndance is held every Monday night at its new location, In Cahoots, 223 N. Glendale Ave. in Glendale., not Tuesday nights as previously stated in this column. The Barndance consistently features some of the best talent Los Angeles has to offer in the way of country, blues and rockabilly.

❑ The Lis Lewis Workshop, in addition to the regular classes and workshops for vocalists, now offers a newsletter, *Angel City Voice*. It features articles relating to every aspect of the life of the professional singer, and best of all, there is no charge. Contact Lis Lewis at (213)957-1747 for additional information.

❑ K. A. Parker is now taking registration for her well-known course, Beginning Lyric Writing, scheduled for February 24—April 14. Developed in 1979, this step-by-step approach covers contemporary form and content of current popular songs, including rock, pop, country and R&B. The class is limited to twelve students, and the total fee is $250.00 ($50.00 with registration, $200 on the first day of class). Call (213) 656-6916 to reserve your space.

❑ Natalie Cole, accompanied by her 31 piece orchestra, performs before a private audience at the third annual MusiCares' fundraising dinner February 20 at the Beverly Hilton Hotel. Bonnie Raitt, 1992 MusiCares' "Person Of The Year" will present Natalie Cole with this year's award. MusiCares chose Ms. Cole in recognition of her numerous philanthropic efforts ranging from the Natalie Cole Award for Educating Homeless Children to her historic Apollo Theater benefit performance during the 1992 Grammy week. For information on purchasing seats or a table for the dinner, please contact Judie Fenton from Fenton, Tomarken & Associates at (310) 288-1755.

❑ Los Angeles Community College Community Services announces two courses of interest to musicians. "Electronic Music On The Mac," is designed to give an introduction to Midi on the Macintosh and is scheduled for March 6 and March 9, 6:00-9:00 p.m. The cost is $45.00. "Getting Grant Funding For The Arts And Others" gives the basics on non-profit funding for the arts, scheduled for February 27 and again on March 13, 9:000-1:00 a.m. The cost is $35.00. Both classes will be held on the LACC campus, 855 N. Vermont Ave. in Los Angeles. For more information about these classes, call (213) 650-5535.

❑ Amnesty International Group 496, in conjunction with the National Academy of Songwriters, present An Evening Of Writers In The Round on Thursday, March 11, 7:00 p.m. at Loews Hotel, 1700 Ocean Ave. in Santa Monica. Hit songwriters (yet to be named) will perform acoustic versions of their songs at this elegant beach hotel. For information and tickets, call the Amnesty Hotline, (310) 858-3996.

❑ Raven Kane, one of Los Angeles' top session singers, will be giving a new workshop, "The Session Singer Seminar," on February 21, 1:30-4:00 p.m. at the Church of Scientology, Celebrity Centre International, 5930 Franklin Ave. in Hollywood. Topics of discussion will include finding out how to apply your voice to any style, how to get started, who to connect with, how good you have to be to make it and what you need to know to have a successful career as a session singer. Admission is $15.00. Also from the Celebrity Centre International is the ongoing "Creative Record Production Master Class" with veteran record producer Nik Venet (Beach Boys, Linda Ronstadt, Lou Rawls). Continuing classes are $15.00 each. Call (213) 960-3100 for reservations or additional information.

Re-Caps

❑ The Los Angeles Women In Music organization is hosting an event to highlight the talents of LAWIM members and prospective members on Tuesday, February 16 at 842 S. Alandele Ave. in Los Angeles. This musical networking event will also have a complimentary coffee and sandwich buffet. Admission is $3.00 for members; $5.00 for non-members. Contact Harriet Schock at (213) 934-5691 to RSVP or to obtain additional information.

❑ Brenda Freeman, Director of Personnel for A&M Records, will be teaching a new UCLA Extension course, "Breaking Into The Music Industry: A Practical Workshop In Career Advancement," meeting Mondays, February 22-March 29, 7:00-10:00 p.m., at UCLA's Universal CityWalk in Universal City. The goal of the course is to help musicians attract record deals or publishing agreements as an artist or songwriter; become an agent, manager or publicist; obtain employment on the staff of a record company or music publisher; and/or enter the field of television and film music. The fee is $175.00 and students can earn two units of credit in music. For more information, contact UCLA Extension, Department of Entertainment Studies and Performing Arts, (310) 825-9064. MC

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CLOSE-UP

The Cerritos Center for the Performing Arts

By Karen Orsi

Frank Sinatra was the christening act for the Cerritos Center For The Performing Arts, which opened its doors Wednesday, January 13. Construction was still at a frenetic level the previous Friday for the immense, beautiful new structure.

The Cerritos Center is actually five venues in one, with different configurations achieved by the use of moveable seating towers, lifts, two proscenium lines and a flown acoustical concert ceiling above the stage. The flexible components of the room are aided by something called "the flipper," which moves the proscenium downwards, at an angle or horizontally. Seating also varies between 900 and 1,963.

The auditorium can be arranged in lyric configuration for Broadway musicals and ballets, with seating numbering 1,450; drama configuration for plays, chamber music or jazz, with a seating capacity of 900; concert configuration for popular artists, symphony orchestras and family shows; the flat floor configuration for cabaret style performances, exhibitions, conferences and political rallies; and the arena configuration, which seats 1,500 for sporting events, popular artists and specialty performances. The potential is there to supply a venue for Frank Sinatra, Guns N' Roses, a sporting event, a political rally, a circus, a ballet, a cabaret, an art exhibition, symphonies, plays, musicals and a national Amway convention, all in a very short period of time. Unquestionably, the income potential lies in this flexibility as well.

The architect, Barton Myers, successfully created a room that looks like a permanent fixture when you walk into it and does not appear temporary or changeable in any way. This illusion is created in two ways: The stepped-seating tower boxes, which look like balcony seats, move together in sections, and also the ceiling itself is adjustable to various positions above the arena. The ceiling is made of three large steel and laminated timber honeycomb panels. The floors are moved about by four lifts that can re-configure the arrangement to create a forestage (for plays), an orchestra pit or an extension to the orchestra level seating area. Seating "wagons" contain all the sectioned rows of moveable seats and the seating towers, which are all controlled by microprocessors.

The stage, the balcony seats, the ceiling, the rows of seats, the floor—you name it and it probably moves. The moving parts change the volume and reflectivity of the stage area, and there is also a free-standing orchestra shell that can be brought in. The center is also a great place to be in during an earthquake; it is designed to move without breaking up or collapsing. Even the bathrooms are in their own seismically and acoustically separated boxes.

The Center would like to be on a par with the Los Angeles Music Center, the Orange County Performing Arts Center and the Ambassador Auditorium. The programs are to be a diverse mix of classical, jazz, popular music, Broadway shows, comedy, theater, ballet and modern dance, family entertainment and multi-cultural events.

The Center's interior is lush, huge and lit to perfection, especially on the huge circular staircase in the lobby. Boasting an architectural design described as "ornate California Mediterranean," it is truly unlike anything else on the local landscape. The roof tiles are multi-colored and the tall masts carrying flags create an almost circus-like atmosphere. All around the Center complex are new, custom designed street signs and traffic lights. Clearly, this enterprise is designed to put Cerritos on the map.

As is the list of scheduled talent. If Frank Sinatra doesn't help put the place on the map, nothing will. On his closing night at the Center, Ol' Blue Eyes, even at 77, was the epitome of perfect phrasing (see Concert Reviews, pg. 40).

Future acts featured at the Cerritos Center For The Performing Arts include Kenny Rogers (Feb. 16 -20), Lynn Redgrave in *Shakespeare For My Father* (Feb. 21 & 22), Henry Mancini, Cleo Laine and John Dankworth (Feb. 24 & 25), Judy Collins (Feb. 26), the Peking Acrobats (Mar. 12), George Burns and Joan Rivers (March 13), Ray Charles (March 19 & 20) and others too numerous to mention.

The Cerritos Center For The Performing Arts is off the Shoemaker Exit of the 91 Freeway at 12700 Town Center Drive.

For more information, call (310) 916-8500 or (800) 300-4345. MC

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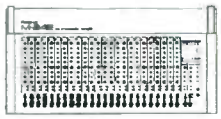

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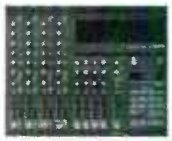

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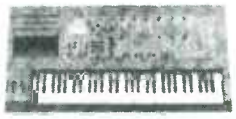

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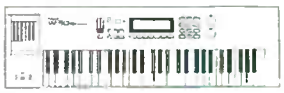

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World Radio History

Retailers Get Ready For April's CD Longbox Ban

By Sue Gold

LOS ANGELES—As the April deadline for eliminating the CD longbox grows near, the music industry is closely watching record companies and retailers prepare for the change. The demise of the longbox comes after years of protests from environmentalists who complained about the excess waste the packaging creates, and last year, record companies agreed to conform to a standard 5" x 5 1/2" size package.

For now, most CDs will be shipped in plastic jewel boxes, but different marketing strategies and innovative packages are on the horizon. "My guess is people will begin to experiment with what fits into the criteria, and there will be an opportunity for a lot of creativity," said RIAA President Jay Berman. "Initially, people might say, 'Why don't we just use the jewel box for the transition because it's easy?' but I think after April, we'll begin to see a variety of creative ways to meet our obligations."

One of the hottest forms of packaging, which is already giving the jewel box a run for its money, is the Digipak, created by AGI, Inc. The Digipak conforms to the required size, but is made out of paperboard instead of plastic, allowing for more creative artwork. This year, four of the five Grammy nominees in the Best Album Package category sport AGI packages.

According to Gary Mankoff, Vice President of AGI, Inc., the Digipak is a way of recapturing the dramatic and exciting artwork once seen on album covers from the Sixties and Seventies. "There was tremendous versatility in the album package. Albums were paperboard and not plastic so you could do different things to the album surface such as special attachments and colors. For instance, in the same five-inch format of the jewel box, the Digipak could have several different panels that open in all different directions or have pop-ups and special colors that albums used to have. You can't do that with a jewel box, which basically has a booklet behind the plastic cover."

Digipak currently has about 25-30 projects in the works. Some artists who have already used their unique system include Robert Palmer, Aretha Franklin, U2, the Manhattan Transfer, R.E.M. and Prince. AGI's sister packaging, Digitrak, a longbox-sized package that folds to jewel box size (used on Sting's *Soul Cages*), however, has not stood up well and is already considered by industry insiders to be a casualty of the new agreement.

The Eco-Pak, another package which folds down to jewel box size, is also considered extinct by many and is not expected to survive the changeover. "Eco-Pak is a dead duck," claimed Russ Solomon, President of Tower Records. "They spent a lot of money on the machine to do it and then abandoned it."

Berman added, "I think Eco-Pak got caught in the crossfire between the decision to go from a longbox to a jewel box-sized package. They came before that decision was made and implemented."

And while AGI and other companies are trying to find ways of being creative, music retail stores are preparing for the change in CD size. Tower Records started the transformation late last year and now has five stores completely refitted for the new standard size. "This is going to cost us millions," said Solomon. "For the first store we did statistics on, it took 850 man-hours to convert the store. As time goes on, it may get a little quicker, but we have to re-build over 14,000 racks."

As for the other major retail chains, the Virgin Megastore is already set up to display the jewel boxes. Wherehouse Entertainment will put a security device on the jewel box that's similar in size to the longbox so they can use their current bins. "That's what we'll be using initially so we don't have to refit entire stores, and at the same time, it will allow us to use the fixtures we're using today," said Jim Dobbe, VP of Sales and Merchandising for Wherehouse.

Because of the high cost involved, retailers were not that enthusiastic when the decision was handed down. "It took a long time and the initial reaction from retailers was not unexpected, but I think it was something that had to be done. They needed to bite the bullet, and they did," Berman said.

Record distribution companies are giving the retailers a hand in the transition by offering rebates. Unlike the agreement among record companies, the agreements between retailer and distributor is not standard and varies from company to company. "Each distribution company has made its own arrangements based on decisions with its accounts," Berman explained.

Dobbe added, "The distributors basically credit you on the CDs they are shipping you, so, for example, a 15 or 20 cent credit can go toward refitting your store, buying fixtures or some compensation so you can be prepared for the transition. But the question is whether the amount of money you're going to make on the rebate program is enough to cover what it would cost you if you chose to refit all of your stores with new fixtures. To some extent it will, but it falls far short of what it would cost to refit the stores. We have 315 stores and to do that would cost millions of dollars." MC

RHINO/WESTWOOD ONE PACT

Rhino and Westwood One have announced an agreement giving the noted reissue label access to Westwood One's vast concert library, featuring concert performances by some of the biggest names in the business, including David Bowie, Eric Clapton, Bob Dylan, Tom Petty and Guns N' Roses. Rhino will assemble single-artist and various-artists compilations from these historic tapes. Pictured celebrating the new agreement are (L-R): Rhino Executive VP Bob Emmer, Westwood One's Joe Garner, Westwood One Senior VP Eric Weiss and Rhino President Richard Foos.

Little Richard, Chet Atkins To Receive NARAS Honor

By S. E. Silverman

LOS ANGELES—Rock legend Little Richard, guitarist Chet Atkins and folk singer Pete Seeger will receive the Recording Academy's 1992-93 Lifetime Achievement Awards, and Atlantic Records founder Ahmet Ertegun leads the list of Trustees Awards winners.

Other Lifetime Achievement winners are jazz great Thelonious Monk, bluegrass singer Bill Monroe and pianist/vocalist Fats Waller.

Atkins has won ten Grammy awards and was a leader in creating the Nashville sound, while Little Richard was one of the architects of rock & roll, with such classics as "Tutti-Frutti" and "Lucille." Banjo player and songwriter Seeger co-wrote the classic "If I Had A Hammer."

Monroe popularized such standards as "Blue Moon of Kentucky" and "Pike County Breakdown," while Waller recorded "Honeysuckle Rose" and "Ain't Misbehavin'." Monk's unorthodox piano techniques and recordings have made him one of the most popular jazz musicians of all time.

Trustees Awards will also be given to blues songwriter-publisher W.C. Handy and jazz writer-producer George Simon.

All of the winners will be honored during the Grammy nominees party the night before the Grammy Awards, February 24. MC

World Radio History

NEWS

Multitude Of Events Slated For Grammy Week

By Sue Gold

LOS ANGELES—The Recording Academy is rolling out the red carpet during Grammy week with events happening all over the city. Among the highlights of the week will be MusiCares third annual benefit dinner honoring six-time Grammy winning singer Natalie Cole and a film festival which is open to the public. Most of the events are designed to raise money for various NARAS programs such as MusiCares and Grammy In The Schools.

Major events include:

- **The National Grammy Concert Series For Children** (Feb. 17-19): This event will kick off at the Egyptian Theater in Hollywood, with Cheech Marin as emcee and an appearance by the Chipmunks. It will feature more than 4,000 elementary school students from the L.A. Unified School District and will include performances, lectures and discussions.
- **Kick-Off Mayor's Reception** (Feb. 18): Mayor Tom Bradley will proclaim it Grammy Week during a reception at the Hard Rock Cafe.
- **Grammy Film Festival** (Feb. 18-23): Five days of movies and music will be shown at the Laemmle Sunset 5 theatre complex on Sunset Boulevard. The opening reception, featuring *El Mariachi*, will be at the DGA Theatre.
- **Grammys In The Schools** (Feb. 19): Hollywood High School will host the program in which more than 2,000 students will participate in a concert featuring various artists, student performance ensembles and a performance by the 1993 Grammy All-American High School Jazz Band.
- **Musicares Benefit** (Feb. 20): Natalie Cole is the Person of the Year and will receive her award during the annual dinner at the Beverly Hilton Hotel.
- **Flea Market/Fan Fair** (Feb. 21): A flea market of rock memorabilia is scheduled to take place at the Hard Rock Cafe.
- **Billiards Bash Benefit** (Feb. 21): Music executives and companies are sponsoring tables at the Hollywood Athletic Club to raise money for MusiCares and Grammy In The Schools.
- **1993 Grammy Golf Classic** (Feb. 22): Participants tee off to raise money for MusiCares at the Mountaingate Country Club.
- **The Grammy Awards Nominee Party** (Feb. 23): The party will feature the Grammy All-American High School Jazz Band, conducted by a major celebrity (the band will also perform at several other events during the week.)
- **The 35th Annual Grammy Awards** (Feb. 24): The ceremony will be held at the Shrine Auditorium.
- **Pioneer Awards** (Feb. 25): The Rhythm & Blues Foundation will hand out their annual Pioneer Awards at the Palace Theatre.

For information on any of these events, contact the Host Committee at: (310) 288-5379. MC

JAGGER VISIT

Lester Cohen

Rolling Stone mainman Mick Jagger recently visited the New York headquarters of his new solo label, Atlantic Records. Jagger has just released his third solo offering, *Wandering Spirit*, produced by Jagger and Rick Rubin and featuring the single "Sweet Thing." Jagger is flanked by Atlantic Co-Chairmen/Co-CEOs Doug Morris and Ahmet Ertegun.

SIGNINGS & ASSIGNMENTS

By Michael Amicone

Fred Davis

The **EMI Records Group (ERG)** has announced the appointment of **Fred Davis** to the post of Executive Vice President. Prior to his new appointment, Davis was the company's Senior Vice President, developing such artists as Arrested Development, Jon Secada, Gang Starr, Go West, Caron Wheeler and Masters of Reality.

In more ERG news, **Ken Lane** has been appointed Senior Vice President, Promotion. Lane was formerly Vice President, Promotion for the company.

Leading music publicity company **Levine/Schneider** has announced two new promotions: **Amanda Cagan** becomes the company's Music Division Manager, and **Jane Singer** has been upped to the post of Tour Publicist. Cagan, a three-year veteran with the company, has worked with such acts as Janet Jackson, Ozzy Osbourne and Dwight Yoakam, and Singer, another three-year veteran, has worked with Chicago, Damn Yankees and T-Ride.

Home video company **A*Vision Entertainment** has named **Brian Moreno** to the post of Vice President. Moreno, who will oversee the company's marketing and promotion departments and all aspects of the Jane Fonda video label, was formerly with Warner Home Video, where he served as Marketing Director.

Tony Brown

Producer/A&R exec **Tony Brown** has been named President of **MCA Records/Nashville**. Brown has been instrumental in MCA's growth in the country music market, having successfully produced some of the label's biggest acts—Wynonna, George Strait, Vince Gill, Trisha Yearwood and Reba McEntire.

In related news, **Bruce Hinton** has been promoted to the newly created post of Chairman of **MCA Records/Nashville**. He was previously President of the prosperous label.

WEA distribution has announced the appointment of **Lisa Crawford** to the post of National Advertising Manager. Crawford, who is headquartered at WEA's Burbank offices, has been the company's National Advertising Coordinator since 1991.

The **Geffen Company** has named **Bob Burkett** to the post of President of the Geffen Foundation and Executive Vice President of Public Affairs. Burkett has served as Senior Vice President of Public Affairs with Interscope and Norman Lear. In addition, Burkett was a founder and co-chair of the Democratic Party Victory Fund for the 1992 election and is a Managing Trustee of the Democratic Party.

Bobbi Cowan

Veteran publicist **Bobbi Cowan** has been named to the post of Vice President of Publicity for PR company **Jensen Communications**. Cowan, who began her career in the early Sixties, has worked with such notables as Jethro Tull, Ten Years After, Yes and Cream. In her new post, Cowan will oversee the publicity campaigns of Mr. Big, Leon Ware and Kitaro, among others.

Public relations company **Dale C. Olson and Associates** has announced the addition of **Ben Mayberry**. Mayberry will specialize in music, film and special projects.

Bernie Horowitz has been named to the post of Director of Sales and Marketing for **BMG Kidz**. Horowitz will oversee the day-to-day sales, marketing and promotional activity for the children's music and family entertainment company.

Stephen K. Peeples

Rhino Records has announced the appointment of **Stephen K. Peeples** to the post of National Director of Press & Editorial. Peeples' career credits include writing the booklet for the Capitol Les Paul box set *Les Paul: The Legend & The Legacy* and as writer/producer of the Westwood One radio series *The Lost Lennon Tapes*. MC

World Radio History

A&R REPORT —Kenny Kerner

Mitchell Leib

Company: Arista Records
Title: VP/A&R Soundtracks
Duties: Talent & soundtrack acquisition
Years with company: Five months

Dialogue

Background: "Prior to coming to Arista, I was Vice President of A&R for the EMI Records Group since about 1990. I stayed with EMI through their merger and then decided that this was a better opportunity.

"One of the things I really look forward to is working closely with Clive who is a very hands-on record company president. I've only been doing A&R for a little more than two years. I'm primarily a music supervisor/soundtrack person. Prior to EMI, I was Director of Theatrical Music for Walt Disney Pictures. I supervised films such as *Pretty Woman, Good Morning Vietnam, Beaches, Cocktail*—all of the films that had big soundtracks I pretty much worked on.

"I originally came from the streets, having been a publisher and manager. Prior to Disney, I worked for a guy named Artie Ripp, where we ran a recording studio and did management and publishing. Since the age of about eighteen, I'd been running songs and managing acts and shopping deals.My first job in the business was with Elektra/Asylum Records as a file clerk. So I kinda did it the hard way.

"It wasn't until I saw these soundtracks starting to happen that I realized it made sense for me to go back to work at a record company especially since the pay difference between a film studio and a record company is like night and day."

Arista: "For me, it's a tremendous positive to come over to Arista. Not only to help focus the soundtrack efforts, but also from an A&R standpoint. Considering that I've only been doing A&R for the past couple of years, it's exciting for me to realize that I'll be able to watch and learn from someone like Clive Davis."

Soundtrack Sales: "First of all, you've gotta have a great record. *Boomerang* was a great record! On top of that, it just happened that it was associated with a big film. Originally, back in the Fifties and early Sixties, soundtracks were only commemoratives; they were score albums or original Broadway cast albums. The big difference is that whereas albums used to be released just as an aside,as a commemorative record, now, they're done with an entire marketing vision. The soundtrack is used as a marketing tool for the picture and the picture is used as a marketing tool for the soundtrack. So when you have a soundtrack riding on the tails of a $10 million feature film marketing campaign—no wonder it gets into the public's eye.

"Another reason for the tremendous success of soundtracks is that the music is now featured predominantly in the films. You can no longer bury the songs in the background and expect to have a major soundtrack. *The Bodyguard* is a dramatic story set in a music element. In *Boomerang*, all through that movie there are songs playing. You can hear them. In *Pretty Woman*, the first reel has five songs in it! The reason you're seeing such big selling soundtracks now is merely by coincidence. It's because there have been big movies that have supported real music projects.

"If you're going in to make an original song compilation album, you go into it knowing that one of the demands being made of you is that the film studio is green-lighting the soundtrack element and is assisting you because they are looking for the market you can get them with a hit song. The film studio is looking for a hit song with their film footage cut in being aired in heavy rotation on MTV because that's something they can't buy. And if you are able to do that, you are helping the film studio open their film. That's a major reason why film studios will do soundtracks in the first place. They're looking for all the extra marketing power they can get. Internationally, the single from *Bodyguard*, "I Will Always Love You," was a hit well before the movie. And that helped open their film in almost every territory of the world."

The Clive Factor: "For a company like Arista, I believe you have to sign an act for Arista and not for yourself. So the bottom line is that when Clive gets behind something—forget it. He'll take it all the way. Now I'm not going to just bring in things that Clive has or understands. One of the A&R challenges at this label is to try and build a rock roster. We have a number of quality rock acts, but that's still a focus we need to emphasize here. How can you argue with Clive's sensibility? It might turn out to be frustrating because he's so hands-on. Who knows? For me, I'm looking for an opportunity to have a mentor, a guru, and I've got the best one in the business. So, I'm happy and I look for his input with my artists and the people that I want to sign. We can all benefit from Clive's involvement."

Signings: "With a small roster like we have here at Arista, you just can't go out and sign a lot of groups. I'm not looking to sign ten or twenty groups here. I'm looking to make crucial, important, young signings. Artists that are going to be able to develop and reap the benefits of being on a small, boutique label."

Unsolicited Tapes: "They're already coming in. And I'm the kind of person who listens to a tape and wants to sit down and write a letter back to the artist. Naturally, it becomes difficult to do that, but we're already accepting material. We're not only looking for great self-contained artists, but we're also looking for great hit songs. We don't care where we get them from, just as long as we get them."

Talent Ingredients: "First of all, it's always nice if the band has great songwriters. Unique, classic songwriting is a must. I think in this day and age you also need a charismatic lead singer with a voice you can immediately identify. You also

Oingo Boingo recently signed a new recording contract with Giant Records. Relaxing after the strenuous inking are (back row, L-R): Boingo members Carl Graves, John Avila, Danny Elfman, Dale Turner, Johnny Vatos and Leon Schneiderman; (front row) Irving Azoff, owner, Giant Records; Mike Gormley, group manager; Sam Phipps, band member; Laura Engel, manager; and Oingo Boingo member Steve Bartek.

World Radio History

A&R REPORT—*Kenny Kerner*

If you missed their last sold-out gig at the Teaszer, check your local magazine or paper for their next live show. B.O.S.S. (Brotherhood Of Sexual Survival) has been causing quite a lot of A&R interest around town and should be making a deal soon. And with songs like "Slick White Pimp" and "Punk Ya Mama," it's no wonder! The band, consisting of two former members of Rock City Angels, has just added drummer Eric Fowler. Pictured (L-R): B.O.S.S. members Andy Panik, Johnny G. & Stuart Casson. For more band info call (213) 368-4994.

want to find an artist with depth—someone that can come up with unique lyrics and topics for songs."

Advice: "Do not get discouraged by the difficulties of getting through the door or getting signed or achieving your goals. Just never say die. The second bit of advice is to just dig deep. Come up with new and unique ideas. There's always a different way to say something. Somehow, try to figure out a way to come up with a perspective that is unique and fresh and filled with refreshing ideas."

Grapevine

Phil Soussan left the **Vince Neil Band** and was replaced by having Robert Crane (originally a bassist) play bass. Word is that local favorite **David Marshall** was added to play guitar.

Moonstone Records, known for releasing soundtracks to Full Moon Films, is now looking to sign a rock band, an alternative act and a female singer. You may send your packages to: Moonstone Records, A&R Department, 6930 Sunset Blvd., 2nd Floor, Los Angeles, CA 90028.

A **Vault Management** act with two albums out is looking for a new guitarist/singer for recording & touring. Influences from Sly Stone to Aerosmith. Call Eric for more information: (213) 937-4929.

Host **Laura Hill** spotlights unsigned bands on the new *Subterranean Soundwaves* show on radio station KCRW, 89.9 in Santa Monica. The show airs the first Sunday of every month at 11:00 p.m. and bands are invited to mail their packages to: Laura Hill, c/o Subterranean Soundwaves, 7095 Hollywood Blvd., #714, Hollywood, CA 90028.

When the **Suicidal Tendencies / Infectious Grooves** tour hits the road in March, **Mike Muir** will be singing lead for both acts on the show. In short, Muir will be the opening act for his own headlining band!

Chart Activity

Mary-Chapin Carpenter's "Passionate Kisses" sounds like a bonafide Top Five CHR hit to me. Get the folks at Columbia to make this record a priority.

Wedding songs, chassidic songs, folk dances, horas—if it's Jewish and you can dance to it, you'll hear it on *The Real Complete Jewish Party Music Collection.* The first volume of these songs already sold out. Performed by **David & Gila's Band,** you can order your copy by calling (310) 274-6822 or (818) 989-3389. Specify Volume One or Volume Two. L'Chaim!

Deals

Former Go-Go **Belinda Carlisle** inks a recording deal with **Virgin Records.**

Neil Diamond re-ups with **Columbia** for another six albums.

Giant Records has signed **Oingo Boingo** to a long-term, multi-album recording contract.

Private Music has just signed singer-songwriter **A.J. Croce**. A.J.'s father was hitmaker Jim Croce.

On The Move

Don Rubin has been named Executive VP/A&R for the **EMI Records Group, North America.**

Kim Buie left Island Records to become VP/A&R at **Liberty Records/Nashville.**

Eddie Wenrick has exited Tom Hulett & Associates Management. Wenrick can be reached at (818) 343-1721. MC

DEMO CRITIQUE

PRODUCT ANALYSIS OF UNSIGNED TALENT

John Koha

Contact: John Koha
(310) 318-8579
Purpose of Submission: Seeking label deal

① ② ③ ④ ✪ ⑥ ⑦ ⑧ ⑨ ⑩

John Koha makes no bones about the fact that as a singer-songwriter, he represents pure pop music at its best. Teaming up with local L.A. musician Stu Simone (the two wrote the material), Koha breezes through four non-stop pop tunes with the greatest of ease. Simone and a few musicians and singers supply the rest of the music which only serves to showcase the hooks in each song. "I Think I'm In Love" opens the tape and has you singing immediately. A very strong ballad, "Ain't Love Worth Fighting For" follows. A more infectious tune you'll never hear! On the down side, John's voice isn't distinctive enough to carry a pop tune up the charts. Both lead and backing vocals are a bit weak and that could stop things cold. Also, song themes that are a bit more original would help their credibility tremendously. With strong writers, though, the guys are on the right career track.

Ken Sharp

Contact: Ken Sharp
(215) 446-7100
Purpose of Submission: Seeking label deal

① ② ③ ④ ⑤ ✪ ⑦ ⑧ ⑨ ⑩

This is one of those tapes that I just had to hear a couple of times. Possessed with a rather unique vocal style—a naturally high-pitched voice—Ken Sharp put together four original tunes that are as fresh sounding as they are pleasant to listen to. In addition to being very well produced, an extra mention has to be made about the excellent arrangement of the background vocals; they really kill! The songs are all pop flavored with slight r&b overtones so we know this kid's got soul, too. Publishers should give Sharp a call because his bio suggests that there are plenty of other songs in his possession. Though a song or two might sound a tad outdated, writing with a collaborator for a couple of sessions should produce some incredible results. A very impressive demo nonetheless.

The Mean Rights

Contact: Jeff Klein
(310) 312-1874
Purpose of Submission: Seeking label deal

① ② ✪ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Combining the very worst qualities of both Gary Lewis and John Fred & his Playboy Band ("Judy In Disguise"), the Mean Rights demo tape sounds more like a How Not To Write Songs tape than anything else. The three songs, "Mine All Mine," "Love Is The Sweetest Pain" and "Rocket O' Love," are all trite and disjointed. These are the kinds of songs you write in your first songwriting class. They should not be sent out to the A&R community. Some of the background instrumentation and bits of the backing vocal harmonies are alright, but as an entity, these guys are not even in the ballpark. Instead of getting all pissed about this review, get back to work and learn how to write stronger songs. Write with other people. Take classes. Do something to improve before trying to get signed.

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

World Radio History

ASCAP

VOX HUMANA

COMPOSER TO COMPOSER

ASCAP and the Society of Composers and Lyricists recently co-sponsored a one-day master class entitled Composer to Composer: A Discussion with Leonard Rosenman. Pictured (l-r) are the SCL's **Steve Bramson**, **Rosenman**, composer **Richard Bellis** and ASCAP's **Jamie Richardson**.

DINING WITH DISNEY

ASCAP recently hosted a dinner in honor of Walt Disney Music staff and writers. Pictured are (back row, l-r): ASCAP's **Todd Brabec**, Disney Music's **Brian Rawlings**, writer/producer **Nate Phillips**, ASCAP's **Julie Horton** and Disney Music's **Susan Borgeson**; (front row, l-r): writer **Steve Diamond** and writer **Yvette Marine**.

FEBRUARY CALENDAR

Tonight, Febuary 11! The Real Deal/Urban Network Power Jam Showcase at the LA Airport Marriott... Also this month: Feb. 16, Hardest Kept Secrets at the Coconut Teaszer, Feb. 22, Quiet On The Set at Largo and Feb. 23, Best Kept Secrets at the Teaszer.

RECENT DEVELOPMENTS

Good luck to Relativity's **Black Market Flowers** as they enter the studio far, far away in Madison, Wisconsin. Also in the studio are new ASCAP writers **The iMPOSTERS**, who are now recording their Elektra debut with Joe Wissert producing.

One to watch: the buzz continues to build on another ASCAP showcased band, San Diego's **Lucy's Fur Coat**.

ADVERTISEMENT

SONGWORKS—*Steven P. Wheeler*

Veteran songwriter/guitarist Earl Slick signed a worldwide publishing deal with Bob-A-Lew Music. Slick is best known for his six-string work with artists like John Waite and legendary figures such as John Lennon and David Bowie. Younger rock fans also know Slick as the guitarist for Little Caesar. Pictured at the signing celebration are (L-R): Bob-A-Lew co-founders Bob Brown and Huey Lewis, Earl Slick and Bob-A-Lew President Rhonda Espy.

Lester Cohen

Gabriele Morgan, lead singer of Valentine's Revenge, silenced ASCAP's "Quiet On The Set" capacity crowd at Largo with a passionate performance. Morgan's group is receiving much industry attention and helped draw an enthusiastic audience, which included such celebrities as former ELO head honcho Jeff Lynne, Martha Quinn and Guy Clark.

New Songwriter Signings

Bob-A-Lew Music recently signed Everly Brother **Phil Everly** and songwriter/guitarist **Earl Slick** to worldwide publishing deals. Bob-A-Lew's impressive roster already includes Bonnie Raitt, Rita Coolidge and Bob-A-Lew co-founder Huey Lewis.

Third Stone Music/Warner-Chappell has signed country artist **Eddie Cunningham** to a five-year writer/artist publishing deal. In addition, Cunningham's song, "If You Need A Miracle," is set to appear in the upcoming Whoppi Goldberg film *Made In America.*

New Songwriter Showcase

Los Angeles Songwriters Showcase recently reintroduced their **L.A.S.S. Live!** showcase at Highland Grounds (742 North Highland) in Hollywood. Each date will feature eleven of the city's best and most promising songwriters. L.A.S.S. Co-Founder and Director John Braheny says that the intent of L.A.S.S. Live! is to "focus on great songs, not necessarily great performers." For upcoming show information and how to get a performance slot at future shows, call Angela Taylor at (213) 467-7823.

Country superstar Randy Travis was presented with the 1992 USO Bob Hope Entertainment Award at a USO Celebration in Washington, D.C. ASCAP President Morton Gould presented Travis with the award and the evening's entertainment was provided by Travis' fellow ASCAP member Ricky Scaggs. Pictured (L-R): ASCAP President Morton Gould, Randy Travis and Ricky Scaggs.

Publishing Grapevine

PolyGram Music Publishing announced the appointment of **Kevin Hall** to the position of Creative Manager, Urban Music in Los Angeles. Prior to joining PolyGram, Hall was an artist manager based in L.A.

BMG Music Publishing has appointed Andrew Jenkins as the General Manager of BMG Music Publishing International, Ltd. Jenkins, who will be based in London, was formerly the General Manager of Polydor Records in England.

BMG Music Publishing also announced the promotion of **Oscar Mendoza** to the position of Managing Director of BMG Music Publishing in Mexico. A 24-year music industry veteran, Mendoza started at BMG in 1991 as the Director of A&R in Mexico.

John M. Shaker, formerly Senior Vice President of MTV Networks, has been named the Senior Vice President, Licensing for BMI.

World Radio History

SONGWORKS—Steven P. Wheeler

BMI announced the appointment of **John M. Shaker** to the newly created position of Senior Vice President, Licensing. Formerly the Senior Vice President of MTV Networks, Shaker hopes to aggressively lead BMI into the rapidly expanding telecommunications industry.

BMI also appointed **Kim Jackson** as the Director, Writer/Publisher Relations. Formerly with Def Jam and MCA Records, Jackson will be specializing in R&B, rap and dance music and will work out of the BMI offices in New York.

Upcoming Industry Conferences

The fifth annual **Undercurrents** music conference, seminar, tradeshow and showcase will be held in mid-May in Cleveland, Ohio.

This annual event brings together record company executives, agents, managers, radio stations, media, publishers, producers and artists.

Organizers are now accepting tapes and promo kits from unsigned bands who wish to be considered for a showcase performance slot.

All entries should include a three-song tape, one page bio and an 8x10 photo. Entries will not be returned. There is a $5 non-refundable handling charge that must accompany each submission.

Send your package to Undercurrents '93, P.O. Box 94040, Cleveland, Ohio 44101. Deadline for submissions is March 15, so hurry!

Next month marks the seventh annual **South By Southwest Music And Media Conference** in Austin, Texas.

One of the most popular and important music industry events, SXSW '93 promises to be better than ever, as it takes place in its new home at the Austin Convention Center.

The four-day event takes place this year March 17-21, and as always will include music industry workshops that can help educate you and get you those much needed contacts.

The registration fee is $195 until February 26, at which point it will go up to $250. Call (800) 966-SHOW for further information.

I'd like to congratulate some local acts who were invited to appear at this year's event, being chosen out of nearly 3,000 entries from around the country: **Mary's Danish, dada, Carla Olsen, Boo-Ya Tribe** and the **Continental Drifters**.

Demo Spotlight

John D. Ornosky

Dan Bern

Dan Bern's thought-provoking and unique songs are the sort which take you to places without ever having to leave your house. His no-holds-barred vocal style just reaches out and grabs you by the ears and challenges you to try and forget what you've just heard. And I guarantee that you cannot listen to Bern's recordings or performances without having a couple of his lyrical observations stay with you for days afterward.

His solo acoustic shows resulted in him winning the National Academy Of Songwriter's "Acoustic Underground" showcase last December. The man plays his guitar like an additional appendage rather than an instrument.

While no artist enjoys being compared to legendary figures like Dylan, there is credence to this comparison because veteran producer of both Dylan and Springsteen, Chuck Plotkin, has taken the Iowa-born artist under his wing.

Bern was signed to Chameleon Records, where Plotkin was the head of the A&R department, but when Plotkin left the label, Bern decided to leave as well.

Which brings us to the rest of the A&R industry. If you're looking for the most original and talented singer/songwriter to come along in the past ten years, I'd have to cast my vote for Dan Bern.

While his demo tape features strictly Bern and his acoustic guitar, songs like "Broken Up In The Wasteland," "Sunset Boulevard," "Marilyn Monroe" and the memorable and comical "Jerusalem" will have you wearing down your cassette heads.

Since this is supposed to be, first and foremost, a business about songs, I know that any A&R rep worth a grain of salt will be able to envision these songs with a full-band production. A transformation that could very well take Dan Bern past the level of "cult hero" and into mass acceptance from both college-age rockers, as well as former rock fans who have taken the road to country music because the rock industry is ignoring songwriters in favor of MTV clowns.

Dan Bern's future is a bright one indeed, and to quote the late George Allen....."The future is now!" MC

SONGWRITER PROFILE

Leslie Burke

Thomas Dolby

Contact: Giant Records
8900 Wilshire Blvd., Suite 200
Beverly Hills, CA 90211
(310) 289-5500

"It's always interesting to me that there's an assumption in this business that if you've got four years between albums, you must be driving taxi cabs or something," that's how singer/songwriter/producer/keyboardist/film scorer Thomas Dolby answered my first, and most obvious, question.

After all, Dolby's last album, *Aliens Ate My Buick*, was released back in 1988, and since that time his fans have had a hard time finding the man who first exploded on the music scene with his techno-pop classic, "She Blinded Me With Science," in the early part of the Reagan era.

While his solo career has obviously been on hold, that doesn't mean that Dolby hasn't been keeping busy. "I love a lot of variety in my life," says the transplanted L.A. resident. "I've been busy with a lot of production projects [including his third album with Prefab Sprout], film scores [Ken Russell's *Gothic* and a rap performed by comedian Robin Williams for the animated feature *Ferngully*, *The Last Rainforest* are just a few of his credits] and I also became a father."

Still, Dolby's new album, *Astronauts & Heretics*, is a milestone in the career of the innovative musician. "What's important to me about this album is that I'm not scoring easy points by being some kind of smart-ass," Dolby says, in apparent agreement with my assessment. "I just felt that it was time to be a little more upfront and personal in my lyrics and vocals. All the songs on this album could actually be played on the piano; they don't depend on a groove or a drum sound."

Another big difference is that the usually self-contained studio technician used a handful of superstar rockers throughout the album, including Eddie Van Halen and the Grateful Dead's Jerry Garcia and Bob Weir. Yet, the adventurous Mr. Dolby indicated that the recording sessions may not have been so enjoyable for the legendary guitarists, at first. "On a strictly energy level, it might have been annoying for them because they're musicians who are used to going into a studio and blasting, while I'm a lot more thoughtful about what I'm doing in the studio. The funny thing was that when I played them the songs, they tried to play like they thought I wanted them to play, when I just wanted them to play like they always have. So it took a while for them to relax enough to be themselves because they were playing on something that's so unlike what they normally do."

The eighteen-month recording process this time revolved around what Dolby calls "an American travelogue by an Anglo refugee." His musical explorations took him to Louisiana, San Francisco, L.A. and finally to London where he worked with members of Siouxsie & the Banshees.

"My recording process takes a long time because I tend to go into the studio without much of an idea about what I'm going to do," Dolby explains. "I often just let things flow and see where the wind takes me, just waiting for that flash of inspiration. The key is to be open to that inspiration when it does appear."

Throughout the Seventies and before launching his solo career in the early Eighties, Dolby's keyboard wizardry made him one of the most in-demand studio players in the business, playing with such varied artists as Foreigner, Def Leppard, Joan Armatrading, Malcolm McClaren and Lene Lovitch. However, Dolby has not given up his sideman chores over the years, as evidenced by his appearance with David Bowie at the landmark Live Aid concert and also at Roger Waters' performance of *The Wall* back in 1990.

Despite the present state of technology in popular music, many critics believe that science has surely gone too far as of late. Dolby agrees, to a point, "I think what is a little bit tapped out is the sound of electronics for their own sake. But that's never been something that I've been an advocate of anyway. I have been somebody who has used electronics as a platform for further musical explorations. The interesting thing is, I hardly use synthesizers anymore. The studio is really my instrument now."

Dolby also points to the flourishing popularity of the less-is-more musical philosophy as an exciting change in the music business. "I think one of the reasons that people are so interested in all these 'unplugged' things is that the level of production values has gotten so high in records, videos and stage shows, that the public feels a little bit removed from the artist. Whereas, if there's a guy up there with just a guitar, you tend to trust him a little bit more."

Maybe it's his love of all kinds of music that has enabled Dolby to continue his search for new musical realms. "I don't feel that I've ever fallen into a rut of writing with a formula, of writing a fifteen second intro followed by two verses and a chorus. I've always tried to stay clear of that. I believe that I'm still carrying on my personal explorations. I've never back-pedaled, and while I'm sure that has cost me commercially, I'm still pretty solvent because I do all my own production and engineering. I really don't have any overhead, so I manage to break even on album sales at a much lower point than most artists." MC

World Radio History

AUDIO/VIDEO—MICHAEL AMICONE

DETACHABLE PENIS ENVY

Those wacky cutups, King Missile, stop to pose for the cameras on the set of the video for the group's college radio hit, "Detachable Penis," from their current Atlantic album, Happy Hour. *Pictured (L-R): band members Roger Murdock, John S. Hall and Chris Xefos (bending over), Director of Photography Michael Levine, Director Richard Kern and producer Steve Brown.*

KISS OFF

Kiss founding member Gene Simmons and hard rockers Anthrax are pictured during sessions for "Love Her All You Can," a remake of a song from Kiss' 1975 album, Dressed To Kill. *The legendary Kiss bassman contributed backing vocals to the new version, due for release later this year on the next Anthrax opus. Pictured (L-R): Anthrax's Scott Ian, John Bush, Gene Simmons and Anthrax's Frank Bello.*

SONY'S 'VISIONS OF U.S.': Sony has announced their ninth annual video contest, "Visions of U.S." All entries should be 20 minutes long and fall in one of the following categories: Fiction, Non-Fiction, Experimental, Music Video and Young People's category (seventeen years old and younger). Submitted videotapes must be on half-inch VHS, Beta or 8mm and accompanied by a legible, completed entry form. The top three prize winners will receive state-of-the-art Sony camcorders, with the grand prize winner receiving a new CCD-TR101 Hi8 SteadyShot Handycam Camcorder video system (and everyone who enters will receive a blank Sony videotape). Tapes will be judged by a prestigious panel of celebrity judges, including noted directors Mario Van Peebles (*New Jack City*) and Francis Ford Coppola (*The Godfather* sagas, *Bram Stoker's Dracula*). The deadline for entry is June 15th. For further info, call 1-213-856-7743 or write to: Visions Of U.S., P.O. Box 200, Hollywood, CA 90078.

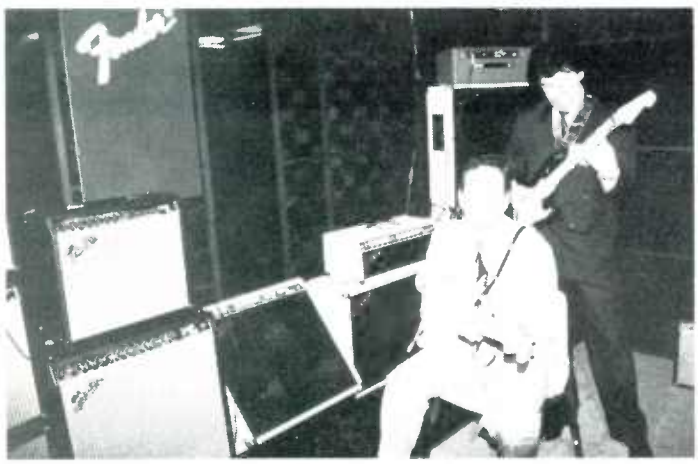
SOUND CITY: Tom Petty and red hot producer Rick Rubin, recording new material with engineers Dave Bianco and Jim Scott, assisted by Joe Barresi and Jeff Sheehan...Producer George Drakoulias and Geffen artist Maria McKee, recording a track for a project on Thirsty Ears Records benefitting Victoria Williams, with Martin Schmeizle handling the sonic chores, assisted by Joe Barresi... Capitol/Revolution act Sugartooth, laying down tracks for a new project, producer/engineer Doug Olsen manning the boards, assisted by Billy Bowers.

STUDIO MASTERS: In Studio A, Producer David Foster and Barbra Steisand, working on a project for Sony Music, engineering expertise provided by Dave Reitzas and assistant Thomas Mahn...In Studio B, MCA recording artist Mary J. Blige, mixing a song for an upcoming soundtrack, session produced by Ky Griffin and Ike Lee and mixed by engineer Robert Brown.

MONSTER BASH: Nitro Productions and Washburn Guitars have announced the release of *The Monster Bash Concert Live*, a two-hour video culled from the five hours worth of performances given during the recent NAMM convention in Anaheim. Some of the musicians featured include Steve Stevens (Billy Idol), Nuno Bettencourt (Extreme), Tracii Guns (L.A. Guns), Michael Angelo (Nitro), Darrin Householder (Love/Hate), Dan Reed and B.B. Chung King. The video includes musical performances as well as interviews conducted the evening of the event.

THE SITE: This Marin County recording complex recently played host to veteran keyboard ace Booker T. Jones, the namesake of classic Stax/Volt house band Booker T. & the MG's, in the studio finishing overdubs for Denny Brown's new release. Also contributing their musical skills to the project were the Tower of Power horns and Texas guitarist Dave Grissom. Erik Nielsen produced and played drums during the sessions, with engineer Tom Flye adding the sonic expertise. MC

SAMPLING THE MERCHANDISE



Fender Marketing Manager Mike Lewis and Bruce Bolen, Fender Vice President of Marketing, Nashville, are pictured displaying the company's wares at the recent NAMM show. Fender's Vibro King and Tone Master amps were reportedly big hits at this year's show in Anaheim.

IN THE STUDIO

British band Tigertailz is pictured during mixing sessions for their debut opus, Wazbonez. *Pictured at Front Page Recorders in Costa Mesa are (L-R): mixing engineer Charlie Watts, Amuse America President Eiichi Naito, Jay Pepper of Tigertailz and producer Tim Lewis.*

World Radio History

VIDEO PRODUCER CROSSTALK

CAROLYN MAYER

By Jonathan Widran

To some, Carolyn Mayer's professional life would seem a study in contrasts, a severe case of letting one's hair down after years of number-crunching on the corporate level. After all, how many former CPA's have ever gone on to produce a groundbreaking, award-winning video for Van Halen?

But for Mayer, who formed her own production company in 1990 after many years as an accountant for Price-Waterhouse and Six Flags, sees the transition as natural—even logical—at least for her.

"I've always loved music and film, and my business background gave me a big edge when I got into commercials and videos," she says. "After all, while the industry caters to creative people, once a concept is in place, production is all about financing, budgets, numbers, getting it together. Though we are talking about an art form, it is also a business."

These past few years, Mayer's business sense has taken her on a highly diverse and rewarding path, in both the advertising and pop music communities. Using a vast network of contacts and surrounding herself with some of the best up-and-coming talent in both fields, she began doing commercials for companies like Freeman hair products and Honda, and within a year, won the coveted Belding Award (the ad industry's prestigious honor) for a Rhino Records spot she worked on.

Her big break in music videos, working with one of her favorite bands, Van Halen, occurred "intentionally, but also somewhat unintentionally." Explaining the seeming paradox, she recalls, "I ran across a young writer, who I felt was brilliant conceptually, but whose work seemed too cutting edge for commercials. So I went to some record labels, and Warner Bros. liked the combination of both his reel, my commercials and me talking my head off."

Mayer and said writer pitched Warner Video on the then-unheard-of concept of "type on screen," and the company was intrigued. Ideas and images were exchanged, and much to Mayer's delight, Warners chose Van Halen and their song, "Right Now," as the guinea pig for this new innovation. Being offered the chance to do a video with such a megaband showed that the label had the utmost confidence in Mayer's abilities, she says, but Eddie, Sammy and company had some initial reservations, concerned that words on the screen would distract listeners from the song itself.

"They reacted somewhat ambivalently," Mayer recalls, "but once the collaborative 'we'—the team of me, two writers and an art director—came up with a short test image to show them the look, they began to like it. The band got right behind it."

Lucky for them, too, because last year, the stirring, even intellectually stimulating "Right Now" video, in addition to setting off a trend on both MTV and commercials (witness the new "type on screen" Diet Coke campaign), won Mayer and company MTV's Music Video of the Year award, over such competition as Nirvana, Red Hot Chili Peppers and Metallica. Most satisfying for Mayer was the fact that the song itself wasn't even a hit on the pop charts; the video made the song successful.

"As far as I know, it was the first video that brought a non-chart hit to life, and the song wouldn't have gotten the acclaim it received without the video," she reflects. "The job of a video is to make a song even more listenable, but in this case, with a song no one would've picked out as a hit, the video actually made the song better, giving it new life."

Her achievement with Van Halen led Mayer to produce the band's recently released 90-minute concert film, *Van Halen Live*, and also the opportunity to work with another old favorite, Rod Stewart, on the video of the beautiful standard "Waltzing Matilda," for Stewart's upcoming album. Purely by chance, Mayer moved on this video from the position of overseer to the co-director's chair. She enjoyed the experience, but is perfectly comfortable just producing for the moment.

Like many who have found lucrative niches in the realm of music videos, Mayer sees a definite crossover between this art form and making commercials. While there is a difference in that commercials pay much more for what is generally less creative work, the mini-movies that are produced for the MTV generation are still, in essence, advertisements to sell an artist's recordings.

"That depends on your point of view," she explains. "I don't know of any directors who don't give their all, making their videos as artistic and unique as possible. But while the director sees his work as art, the artist and label, while appreciating the creativity, think of it as basically a good form of advertising." MC

NEW TOYS—*Barry Rudolph*

ADA Microcab

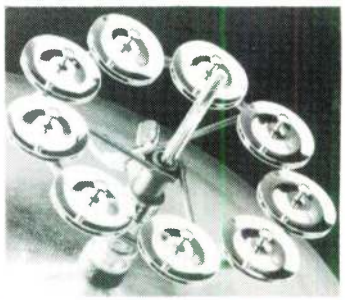
The Microcab is a miked guitar amplifier emulator. The Microcab produces a realistic cabinet sound by allowing you to select the exact speaker array you would like to emulate. Going beyond EQ and speaker emulators, the Microcab has front panel controls for picking a single twelve-inch, two twelves or four twelves speaker cabinets. Another special feature is the full stereo operation since the unit has both stereo inputs and both XLR and 1/4" outputs to go directly to the recording console mic inputs. The Hi Balance control determines microphone placement and therefore brightness while the "Thump" control tunes the low frequency resonance point. Other features are: an input clip indicator, level control and In/Out switch for comparing the guitar direct sound and emulated sound. The Microcab can be used after any pre-amp or effect and occupies only one rack space. For more information, contact ADA Amplication 420 Lesser Street Oakland, Ca. 94601. Phones: (510) 532-1152 or FAX (510) 532-1641

Rickenbacker 60th Anniversary Guitar

To commemorate the 60th year since Rickenbacker patented and made the first electric guitar, two new models are being introduced. The Atlantis or Model 650A and the Excalibur Model 650E represent all the best of the traditional Rickenbacker Series 600 guitars plus some new features and refinements.

First there is a slightly wider maple neck with 24 faster frets and two humbucking pickups. A new bridge optimizes tone, adjustability and string changing. The Atlantis has all chrome plated parts and the Excalibur goes with 24 karat gold plating. The Excalibur also uses clear finished African Vermillion wood for the "wings" of the body and on either side of the headstock. The Atlantis is painted vintage turquoise and both guitars use a "neck through the body" design.

The Atlantis Model 650A sells for $899 while the Excalibur Model 650E sells for $999. For more information, write to Rickenbacker International Corporation at 3895 S. Main Street, Santa Ana, CA 92707-5710 or call (714) 545-5574 FAX (714) 754-0135.



LP Music's Jingle Ring

The Jingle Ring mounts on the hi-hat pull rod and provides a tambourine sound when the hi-hat pedal is played. Since the Jingle only weighs seven ounces, hi-hat action and response is unaffected. The Jingle Ring also stays out of the way of drumsticks by packing nine jingles in a six and half inch diameter size. Selling for $22.95, the Jingle Ring is from LP or Latin Percussion at 160 Belmont Ave., Garfield, NJ 07026. MC

World Radio History

SHOW BIZ—*Tom Kidd*

Cast of Alive

Show Biz was thinking we'd never survive this winter weather. Then we saw ***Alive***. **Touchstone Pictures'** latest examines the fate of a South American rugby team whose plane crashes into the Andes Mountains. Stranded for ten weeks in a remote, snow-covered region, the survivors endure impossible physical and emotional challenges through bravery, will-power and a touch of cannibalism. Some of you may remember this controversial incident, which was immortalized in the best-selling book by survivor **Piers Paul Read**. There's even a delicious new soundtrack scheduled for release. "Do You Know The Way to San Jose?" by **Dionne Warwick** is there with a version of "Ave Maria" arranged by **Linda Ronstadt** and **Aaron Neville** and sung by the latter. What's missing are the tracks that would have made a difference—anything by the Flesheaters, for example, or Cannibal and the Headhunters.

Bette Midler

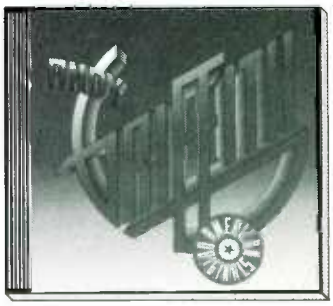
L.L. Cool J says he's learned a lot about acting lately. His first audition for ***Toys***, in which he plays the commando son of an Army general who inherits a toy factory, showed him he had some work to do. "That's when I realized there was more to this acting business than meets the eye," he told *The Tennessean*, "I got a coach for a while, worked real hard and went back for auditions several times....I finally got the part, although I don't think it was originally written for a black actor. Mostly I based my character on some old Lou Gossett movies."

T-Ride has placed a song in ***Hocus Pocus***, the upcoming **Bette Midler** vehicle. In this **Walt Disney** picture, **Sarah Jessica Parker** and **Kathy Najimy** join the divine one as 17th century witches whose spirits are accidentally conjured up in present day Salem, Massachusetts. Look for the film (when else?) this Halloween.

Bette Midler is rumored to have finalized negotiations for a three-hour television production of the musical comedy ***Gypsy***. The **CBS** film would cast Midler as Mama Rose, the role immortalized by Ethel Merman in the 1962 film version, and would air during the 1993 season.

A View From A Broad, Bette Midler's 1980 bestseller telling of her adventures on a world tour, is said to be in development for Disney by Midler's **All Girl Productions**. The script has been completed but negotiations, particularly concerning money, are said to continue.

Let's welcome back **Emerson, Lake & Palmer** whose new **Strand Home Video** ***Welcome Back*** is a musical biography outlining the one-time supergroup's birth and rebirth. The video documents ELP's first ten years when they produced eleven albums, all of which earned multi-platinum status, and their 1991 reunion to record their new ***Black Moon*** CD. Though mostly highlighting the group's '92 concert performances, fans will want to know that 45 minutes of classic ELP tracks are also included.



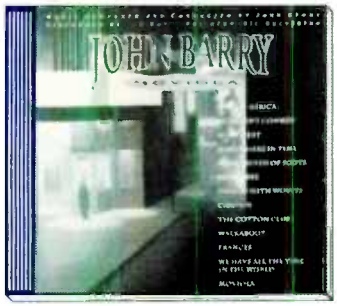
Back in 1953, **Andy Griffith** needed a monologue for a group he had entertained just the night before. "Well, I made up a story about a country fellow's first visit to a football game," writes Griffith. "It took 45 minutes to drive from Chapel Hill to Raleigh where the show was to take place. That's how long it took to make up the monologue." The routine, later dubbed "What It Was, Was Football," was later recorded by Griffith, released by **Capitol** and subsequently opened the doors to New York, Broadway and his immortal television series. Capitol has re-released the track as part of their **American Originals** series. Other tracks include "North Carolina, My Home State," "The Preacher And The Bear" and "The Fishin' Hole." You may know that last one. It was the theme to Griffith's TV show.

The **La Jolla Playhouse** has announced it will celebrate its 10th anniversary in a big way this summer. Composer **Stephen Sondheim** and writer-director **James Lapine** are slated to collaborate on a new musical for the 1993 season. The two artists first worked together in La Jolla seven years ago when they worked on a revised version of ***Merrily We Roll Along*** at the Playhouse's 1985 season.

Emerson, Lake and Palmer

World Radio History

SHOW BIZ—*Tom Kidd*



"***Moviola***, my album," explains **John Barry**, "is a collection of themes I have composed for motion pictures over the last twenty-five years. The binding force is my own personal affection for them, and the fact that they are all of a lyrical nature, albeit very contrasting in their character." Among the movie music Barry composed and conducted with the **Royal Philharmonic Orchestra** are ***Midnight Cowboy*** and ***Born Free*** (which are kind of the same thing when you think about it). Also featured are selections from ***Walkabout***, ***Frances*** and ***Chaplin***.

Travis Tritt has been named national chairman of the 1993 Department of Veterans Affairs' National Salute to Hospitalized Veterans. Tritt, 29, portrayed a combat-paralized veteran in the 1991 music video for his song "Anymore," shot at a VA facility in Murfreesboro. The singer is slated to visit veterans hospitalized in VA medical centers during the salute this month.

The Bob Dylan 30th Anniversary Celebration, the sold-out concert staged at New York's Madison Square Garden this past October, will be the kick-off to ***In The Spotlight***, a new series of prime time pop music specials originating at Thirteen/WNET in New York. This historic event is set to broadcast in two parts on **PBS** during March. Guests dropping by to pay tribute to Dylan include **Stevie Wonder** ("Blowing in The Wind"), **John Mellancamp** ("Like A Rolling Stone"), **George Harrison** ("If Not For You"), **Tom Petty, Mary-Chapin Carpenter, Eric Clapton, Tracy Chapman, Willie Nelson, Johnny Cash, Neil Young** and **Roger McGuinn**. Subsequent installments in March include a look at **Elton John** during a concert taped in Barcelona during his triumphant world tour.

Paul Gross and Peter Berg in Aspen Extreme.

Hollywood Pictures has ***Aspen Extreme*** in the theaters. The action here takes place in a remote, snow-covered region known as Colorado, where 25-year-old R.J. Burke (**Paul Gross**) and his best friend Dexter (**Peter Berg**) set out to become ski instructors. The film has more in common with your average soap opera than with the bare bones reality of *Alive*, which is ironic since both films come from the same parent organization. It's also quite strange that such a lightweight feature about Aspen should arrive now while the region is being boycotted by many—**John Denver, John Oates, Liza Minnelli, Harry Hamlin** most recently—in the entertainment industry. **Bob Seger, Jude Cole, David Baerwald** and **Ghost of an American Airman** are among those on the soundtrack.

Virgin recording artists **Immature**, whose debut "Da Munchies" single from their ***On Our Worst Behavior*** CD hit the streets in January, recently guested on ***A Different World*** as students on their worst behavior in **Jasmine Guy's** (Whitley) classroom. The group, recently honored with the Best New Music Group Award at the Youth in Film Awards, is said to be under consideration for a recurring role on the popular series.

You may have noticed that this season *A Different World* has a newly recorded theme song. Recognize the famous voices behind it? That's **Boyz II Men**.

Congratulations to **Morgan Creek Records**, whose soundtrack to ***The Last Of The Mohicans*** has been nominated for a **Golden Globe Award** for Best Original Score. The soundtrack CD, which has sold solidly since the film's release, is currently bulleted on *Billboard's* Top 200 chart. To date, the film has grossed over $100-million around the world.

We have, finally, the Top Ten grossing movies of 1992. You will note that this was a comparably low-grossing year. We say "comparably" because even though ***Batman Returns*** came nowhere near the $250 million of ***Batman***, and whose "failure" has killed rumors of ***Batman 3***, lots of producers would love to have had such a high-grossing flop. Here's the Top Ten: ***Batman Returns*** ($162.7 million), ***Beauty And The Beast*** (144.9), ***Lethal Weapon 3*** (144.6), ***Sister Act*** (139.2), ***Wayne's World*** (121.6), ***Hook*** (118.9), ***Basic Instinct*** (117.2), ***The Addams Family*** (113.4), ***A League Of Their Own*** (106.9), ***Father Of The Bride*** (89.0). MC

Bob Dylan

Jasmine Guy with Immature

World Radio History

Local Notes

By Michael Amicone

GUITAR SHOW: A million dollars worth of vintage guitars and amps will be on display at this year's Texas Guitar Show Winter Nationals, to be held on February 20 and 21, at the Pomona Fairplex, Pomona, CA, the first time the show has been held in California. Collectors and die-hard fretheads will have the chance to see the earliest known D-28 Martin and the only Bigsby bass in existence, as well as hear guests such as George Fullerton, chief design engineer for Fender Instruments from 1949 to 1970, and surprise guest artists jamming. For more information, call (818) 762-3026.

Harold Sherrick

WHERE'S STEVIE?: The former members of Fleetwood Mac minus the always-media-shy Stevie Nicks held a press conference on January 14th announcing the group's then-upcoming reunion performance during the Presidential Inaugural Gala. The press conference was held at Virgin's Los Angeles Megastore.

MC HONOR: The Hollywood Arts Council's Annual Awards Luncheon, "the Charlies," was held recently at the Roosevelt Hotel. Music Connection *was honored with the Music Arts Award for its fifteen years of service to musicians. Pictured: Presenter "Little Anthony" Gordine, flanked by* MC *publishers Michael Dolan and Eric Bettelli.*

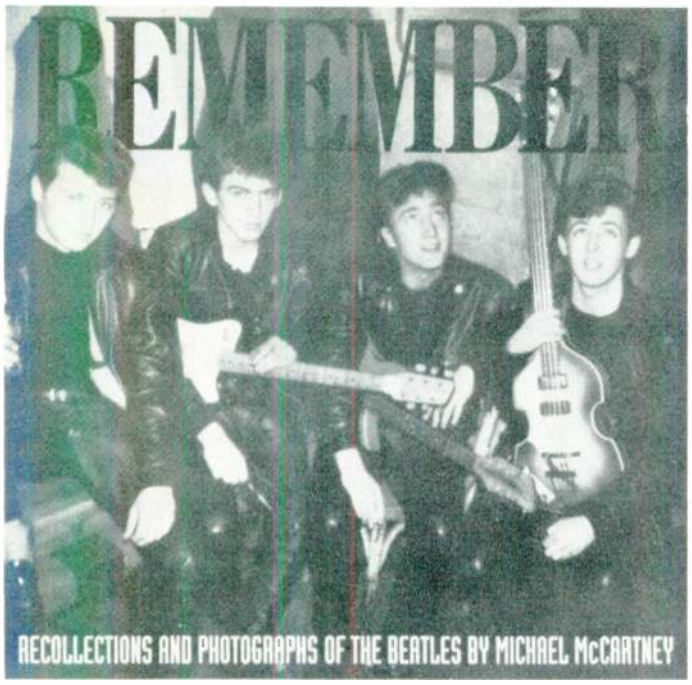
ALTERNATE SHOWCASE: Long Beach's Trouble Dolls were among the nine Alternative Power Source bands which performed on January 23 during the coalition's one-year anniversary show at Club Lingerie. Other performing member bands included Nag Nag Nag, Darcy's Kiss and the Jigsaw Seen.

N. Azzara-Millet

PERFECTLY BENNETT: L.A.'s newest record/video mega-mart, Virgin Megastore, hosted an autograph signing session on January 23rd with veteran crooner Tony Bennett. The singer that Frank Sinatra cites as "the best in the business" is currently promoting his latest Columbia release, Perfectly Frank, *a collection of saloon songs which Ol' Blue Eyes made famous.*

MARLEY DAY: A press conference announcing this year's Bob Marley Day Celebration was held at Jack's Sugar Shack in West Los Angeles. This year's celebration, the ninth such festival honoring reggae's founding father, runs from Friday, February 12, through Sunday, February 14, at the Long Beach Arena and boasts the largest lineup of reggae stars ever, including Maxi Priest, the Wailers, Andrew Tosh, Wailing Souls and Donovan. Pictured at the press conference are (L-R): Barbara Barabino, President of Ragga Muffins Productions, and Moss Jacobs, founder of Moss Jacobs Presents.

World Radio History



PRE-FAB BEATLES: Just as Linda McCartney was able to snap some incredible shots of the Fab Four because of her relationship with Paul McCartney, another talented photographer was in the right place at the right time because of his relationship to Paul—his brother, Michael McCartney. These black and white photos of the then-fledgling Beatles, taken by Paul's younger brother on the family Kodak Box Brownie, are illuminating and surprisingly professional. Here we find the leather-clad/pre-sanitized Beatles, before Brian Epstein made them into the professional show biz unit we saw on The Ed Sullivan Show, *honing their skills during hours of sweaty performances and rehearsals at the Cavern Club. The book,* Remember: The Recollections And Photographs of Michael McCartney, *published by Henry Holt, also contains photos of the two brothers growing up (and adjusting to their mother's early death), early photo sessions during which Paul urged his younger brother to "make me look famous," the Fabs with former drummer Pete Best, their girlfriends and favorite musicians such as Gene Vincent and even a shot of Paul and John writing their classic early rocker, "I Saw Her Standing There." Highly recommended.*

Beverly Sue Jaspan

SOLO STONE: Ace guitar gun Waddy Wachtel and Rolling Stone fretman Keith Richards are pictured during Richards' recent autograph signing session at Tower Records on Sunset. Richards, currently promoting his latest Virgin release, Main Offender, *was in town for a solo performance at the Universal Amphitheatre.*

GAGA OVER DADA: Industry movers and shakers turned out en masse for I.R.S. act dada's recent soldout Roxy gig. The band, whose promising debut, Puzzle, *is one of this young year's most pleasant surprises, featuring such standout tracks as the KROQ-perfect "Dizz Knee Land" and the catchy "Dog," entertained the packed house with a game, but undermanned set. Pictured helping the band celebrate their success are I.R.S. and Hit and Run Management staffers.*

*MCA'S AMA BASH: MCA recording artists Reba McEntire and Patty Smyth, label chairman Al Teller and label acts Patti LaBelle and Wynonna gather for the cameras at MCA's post-American Music Awards bash, held at Rex Ristorante in downtown L.A. MCA artists who took home awards were Bobby Brown, a winner in the Favorite Male Artist, Soul/R&B category; Reba McEntire, who won Favorite Female Artist, Country, and Favorite Album, Country (*For My Broken Heart*) honors; and Patti LaBelle, who garnered an award for Favorite Female Artist, Soul/R&B.*

Lee Salem

Gayle Elliott

MORE AMA'S: Arista hosted a pre-American Music Awards bash saluting the tremendous success of writing/producing team L.A. & Babyface and their Arista-distributed label, LaFace Records. The party, which included performances by TLC and Toni Braxton, attracted such notables as Branford Marsalis, Boyz II Men, Johnny Gill, director John Singleton and members of the Dallas Cowboys. Pictured at the Tatou Club are (L-R, front row): L.A. Reid, TLC's Chilli, Nia Peebles, (back row) TLC's Left-Eye and T-Boz, Perri "Pebbles" Reid, Babyface, Howard Hewitt and LaFace newcomer Usher.

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

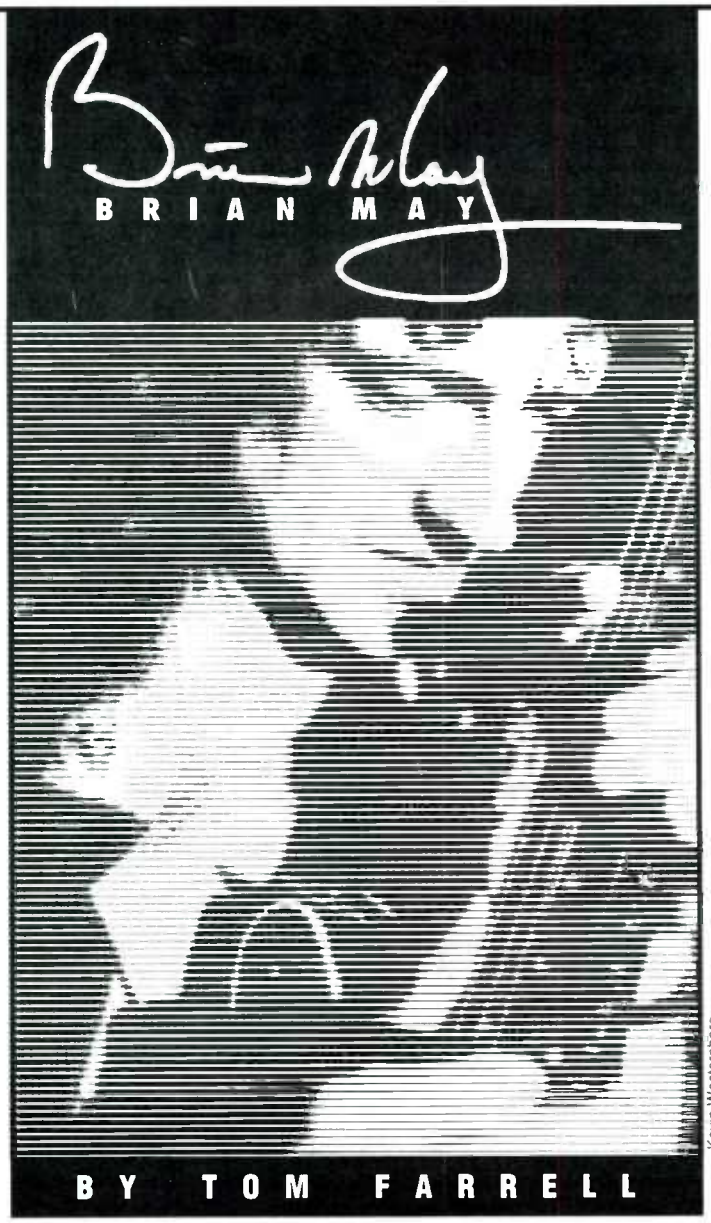
EVERYTHING'S COMING UP COPELANDS: The Copeland brothers—Miles, Ian and Stewart—have monikered their new film company CCCP (Copeland, Copeland, Copeland and Powers). After the Police, I.R.S. Records, FBI Booking and L.A.P.D. Management, it looks like these guys are planning to start their own country.

MAKING WAVES: Martha Davis of the Motels has co-written one of the songs for the group's next LP with Elton John's lyricist, Bernie Taupin. How old wave.

MANILOW CHRISTENING: Barry Manilow will be the first artist to play the new Pacific Amphitheatre in Costa Mesa.

World Radio History

BRIAN MAY



Kevin Westernberg

BY TOM FARRELL

For nearly twenty years, British rock group Queen has dominated the world charts and stages, scoring a seemingly endless supply of hits, selling nearly 100 million albums worldwide and playing to over six million people.

Unfortunately, while this venerable band's career continued to soar elsewhere around the world during the Eighties, their music fell on deaf ears in the colonies. Their sales plummeted and their once formidable share of the American market diminished, so much so that the band cut the United States out of their touring regimen.

But a series of unlikely events thrust Queen back into the U.S. limelight.

After what would be their final concert and biggest U.K. performance ever (in Knebworth on August 9th, 1986, playing to over 100,000 people) as a coda to a British tour that brought in over 500,000 people in six shows, rumors began to circulate that Queen would disband due to internal strife. Then, in 1989, amidst continuing talk that there was something wrong in the Queen camp, the group released *The Miracle*, which sold over four million units (with U.S. sales being only a drop in the bucket).

Unbeknownst even to his fellow bandmates, lead singer Freddie Mercury had contracted the HIV virus and was beginning to feel the first symptoms of the dreaded disease.

The band's decision not to tour rekindled talk that something was amiss, and possibly because of their lead singer's health, something which guitarist Brain May, drummer Roger Taylor and bassist John Deacon vehemently denied during their worldwide press tour to support the album.

In 1990, the group elected to part with Capitol Records, their American label, and soon after, signed with fledgling Hollywood Records, which, for ten million dollars, bought the rights to re-release the Queen catalog on CD throughout the United States.

In 1991, the band released a new studio album, *Innuendo*, which helped re-thrust Queen back into the American spotlight, although nowhere near their previous status. Displaying their total commitment to the band, Hollywood Records threw one of the most lavish, spectacular parties in music history to celebrate the release of *Innuendo* and the Queen catalog, a party that by some estimates bore a price tag of over $250,000. When Brian May and Roger Taylor showed up to accept gold record awards for *Innuendo*, a lone voice from the back of the crowd queried what most people were secretly thinking, "Where's Freddie?" May put on a tight-lipped polite smile and mumbled, "He couldn't make it," amidst murmurs that Mercury was deathly ill with AIDS.

On November 24th, 1991, at the age of 45, Freddie Mercury died in his Kensington home from pneumonia complicated by the onset of AIDS.

A few months later, the remaining members of Queen were joined by music emissaries from around the world, including headliners Guns N' Roses, who took to the stage to perform in a tribute to Mercury and help raise funds for AIDS and increased public awareness.

1992 was also the year in which Queen re-emerged as one of the world's foremost groups due to one of the year's biggest movies, *Wayne's World*. While *Wayne's World* climbed the box-office charts, the segment featuring the lead characters and their friends air-vocalizing to Queen's "Bohemian Rhapsody" became the highlight of the movie and one of MTV's most played videos. Weaving in footage from the original video, *Wayne's World's* now classic segment helped propel the song to Number One on the American charts, besting its previous Number Nine position (which it achieved in 1976) and giving it a total run of over a year. Through circumstances the band could have never imagined, Queen had regained power in the United States, and with a song everyone said would never work.

With the stage set, Brian May has released *Back To The Light*, a solo album he had been working on for the last five years while Queen's great touring machine was dormant. Song titles like "The Dark," "Too Much Love Will Kill You" and "I'm Scared" reflect May's personal and domestic strife, in addition to the telling blow of losing his bandmate and friend. The album articulates May's battle with his demons, while utilizing his music as an emotional purge. Instrumentally, the work displays many of the sonic trademarks May and Queen became known for—the orchestrated guitar chords, the superb dynamics and multi-layered backing vocals.

And to support the album, May will do something that he hasn't done in a long time—tour the United States. May jumped at the offer to fill the opening spot of the Southwestern touring leg for Guns N' Roses, a band May has ultimate praise for, and vice versa. May will tour with Guns N' Roses from February 23rd to April 4th with the same lineup he used on the album—drummer Cozy Powell, bassist Neil Murray, keyboardist Spike Edney, guitarist Mike Caswell and backing vocalists Chris Thompson, Maggie Ryder and Miriam Stockley.

We recently spoke with the 45-year-old guitarist from his home in London. May was refreshingly honest, utterly devoid of any traces of ego or pretense and showed an almost childlike enthusiasm toward his new album and tour.

World Radio History

***MC:* When did you start the whole process for the *Back To The Light* album?**

BM: I started about five years ago. The songwriting, recording, etc., has been going on throughout these past five years.

***MC:* The song titles are pretty melancholy. What was your motivation for the material on *Back To The Light*?**

BM: The album really represents many different moods, feelings and thoughts over these last five years, which have been really traumatic for me. I've had a lot of domestic strife, and I'm sure the song titles will show that things have been a bit difficult. But you'll notice the song "Resurrection," and the album title *Back To The Light*. Things come around full circle.

***MC:* Were any of the songs originally written as material for Queen?**

BM: No, they were written for me. Actually, that happened in reverse. There were a couple of songs that I had originally written for *Back To The Light* that ended up as Queen songs after I heard how well Freddie Mercury sang them. I had a nearly complete version of "Headlong," and then I heard him sing it and thought, "Well, I can't do that one anymore!" The same thing happened with "I Can't Live With You." I did a version of that which I thought was fairly good, and then Freddie added vocals, which were fantastic. So, a few of the tracks got sidelined along the way and ended up on Queen albums. But all the songs on this album are what I really want to say, and I mean that from the bottom of my...socks. I want to stand by it. With Queen, there was a collective responsibility. I have responsibility for this album.

***MC:* Is Queen officially over?**

BM: [Sighs] That's the hardest to answer, really. I'm not thinking too much about it now, 'cause I have a need to move on. From the point that we knew that Freddie was going, which was a few months before, we had the opportunity to prepare. In gradual increments, a few years before, we knew there was something wrong with him, and that it might be this or that, but we didn't know what it was for certain. Finally, Freddie sat us down and said, "Look, I'll tell you what I'm dealing with, and this is the situation." He said, "I want business to go on as normal and I want to make music until I drop and not have the circus of the media, so I'd appreciate it if you'd carry on normal." I did a lot of strenuously denying [about Mercury's condition] around the world. We wanted to protect Freddie from what would have happened. Freddie said that he didn't want people buying our records out of sympathy; he was very proud. I don't think his doctors expected him to live nearly as long as he did. When we finally managed to finish the *Innuendo* album, well, that was quite something. He was suffering a certain amount during *The Miracle*, as well. But, by the end of *Innuendo*, he was pretty bad. He was thrilled that *Innuendo* was so successful on its own merits, rather than on publicity that might have been attracted by his condition.

"Freddie said he didn't want people buying our records out of sympathy; he was very proud."

Kevin Westernberg

***MC:* Will there be any unreleased material that will be put out under the Queen moniker?**

BM: There was a certain amount of material that Freddie managed to do after the *Innuendo* album. I'm not sure how much material there is, but I know there's at least a couple of songs that are finished more or less. We'll get together by fall and sift through it and see if there's one more album to be made which you could call a Queen album, but I would be against calling anything after that Queen, because Queen doesn't make sense without Freddie. In that case, I think Queen has to be [sighs sadly] over at that point. But [the surviving members of Queen] have committed to getting together to see what can be done. I would be against going in and starting all over with someone else sitting it. It's not that we can't sing, but Freddie was the vocalist. But I guess time can change things, and I'm sure there's the possibility that we can work together sometime in the future. You can never go back, though, and Queen trying to go back would never be the same; it would always be something less than it had been. But I'm totally committed to going forward. It was great being in Queen, and I've been a very happy man. I've had a great vehicle and a great certain part of my life, but I'm lucky to have another part, and I'm going to move on and do some of the things which I couldn't do in Queen.

***MC:* Such as?**

BM: Well, I can do exactly what I'm thinking; I don't have to fashion it in a way that the band feels comfortable with. Everything in Queen was a democracy and a band decision. For example, it was a band decision to not return to the United States to tour, which I wanted to do. I will be touring in America in February, after all these years. We toured South America late last year to promote the album.

***MC:* *Back To The Light* was initially released in England?**

BM: It was released on Parlophone/EMI about a year ago. It will be out here around February. It's a shame America had to be last, but it seemed to take longer to get geared up here. In the rest of world, it's doing really well; in fact, I'm shocked at how well it's doing. It sold a little better than a Queen live album, but not as well as a Queen studio album.

***MC:* What exactly does that translate to? A million? Two million?**

BM: Yeah, in that sort of order. The *Innuendo* album, for instance, did more than a million in England alone. Around the world, Queen albums do quite well. It wouldn't normally be necessary to point that out, but I guess in America, it hasn't been that way for so long that people don't realize it. Very strange. It's one of those odd things that America became very different from the rest of the world for us over the last several years.

***MC:* Well, the band hasn't toured America in twelve years.**

BM: Yes, that's right. It's the chick-and-the-egg situation: You tend not to tour places that your albums aren't doing well in, but if you don't tour, then....

***MC:* ...you won't sell albums. You mentioned that in your last *MC* interview a few years ago.**

BM: Yes. But also, what I can say now that I couldn't say then was that then we were a democracy, and I didn't particularly go along with that feeling. But now I can make up my own mind about what I want to do, and that's one of the joys of moving on and moving away. I can now say to myself, America will probably be the hardest place in the world to make an impact, but I want to go there. So that's why I'm coming in February. There's really a lot of anticipation about touring in America for me. Playing America has always been a sort of burning desire in the corner of my being for a long time. I see America as the home of rock & roll. We grew up there as a band. It's where we toured and toured and built up a following, and we did it the old fashioned way, just by getting out there and doing it, and there's really no substitute for that. You can't do everything in the studio. The only place where you learn to play to the people is when you're actually out there playing to people.

***MC:* Of course, there's always MTV.**

BM: Well, there is now. Things have changed, haven't they? But MTV is a greedy monster: It can be very good

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World Radio History

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RECORDS

Jody Glisman National Director of Gavin Radio

By Oskar Scotti

Whether she's eating sushi at her favorite restaurant, pumping iron at the local gym or talking up the merits of Tom Cochran or Richard Marx's latest single release, Capitol Records' Jody Glisman pursues her objectives with unbridled passion. If ever God molded a human being into the shape of a record hawker and subsequently smashed the die, he did so with the bubbly National Gavin Rep.

Gavin level stations—Glisman's stock in trade—are small market stations that dot the map in out of the way hamlets like Kirksville, MO, Reno, NV or Hattiesburg, MI. But don't assume that just because they are slight in dimension, they are therefore unimportant. Glisman is quick to point out that a growing number of artists, including a plucky Canadian named Tom Cochran whom she helped establish on the junior circuit, have broken at small market radio.

"Had it not been for Gavin stations, who are quicker to play out of the ordinary product," she points out, "the Bangles might never have had a hit with 'Walk Like An Egyptian,'" their breakthrough record. John Fagot, our VP here at Captiol, likes me to get the ball rolling on a lot of our singles at the Gavin level before we release them to the major markets. He thinks it heats things up on the street and helps spread the word."

At present, Jody Glisman is beaming, and whether her glow is due to the recent successes under her belt or the two tankards of saki she has just drained, is hard to tell. Presently, four of her acts have bellied up to the top of the charts within the last month, and that includes the Heights and Charles & Eddie—virtual unknowns when they were initially released six months ago. Jody Glisman not only helped break the ice for the pair well ahead of the major markets, but she also helped establish the groups in the back alleys of rural America and generate that all important buzz. She has done a particularly stellar job on the Heights, the teen band that had been Number One on the national charts for five weeks running.

Jody concedes that a pat on the back from her pitboss, John Fagot, makes the neverending succession of ten and twelve hour days worth the effort . But what many people don't know is that the school-girl looking Glisman has even longer tenure at the Tower than Fagot—who has practically become an institution at the place. For Jody, it has been a calculated, methodical grind to the top. In light of her momentous successes to this date, it's hard to believe that, when she first began looking for work in the early Eighties, not one label would even return her call, much less hire her.

"I hand delivered a resume to every label I could find in the *Yellow Pages Of Rock*, but for some reason, I forgot about Capitol," she says smiling at the irony. But just as despair began to eat away at her unflappable morale, a rare ad appeared in the *Los Angeles Times* requesting that potential industry titans apply at the roundhouse on Vine St.

"To make a long story short," she says, eager to segue back to her current triumphs, "I went down, filled out an application and performed a typing test where I sweated like a pig. I was so nervous. Fortunately, I landed a job with former CEMA Operations Director Bob Singer, who I really clicked with during the interview. They bumped him up to a better job in Chicago, but I'll never forget that he gave me my first chance. Plus," she said, trying to suppress a laugh," he turned me on

Jeffrey Thurnher

The Heights

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"Had it not been for Gavin stations, the Bangles might not have had a hit with 'Walk Like An Egyptian.'" —Jody Glisman

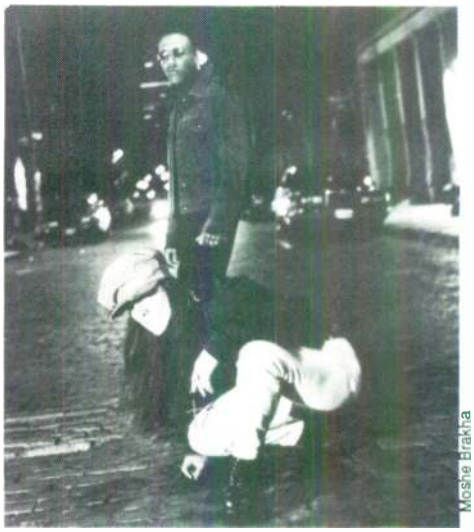
to sushi—another thing I'm indebted to him for. I must confess, though, I hated the stuff at first!"

Prior to steering the company's Gavin efforts, Jody toiled diligently for a trio of CEMA execs, Joe McFadden, Dave Witzig and Larry Hathaway, all of whom raved to the top brass about her enthusiasm and attention to detail. When a spot opened up in the radio department she knew she was ready to make the jump from sales (which CEMA specializes in) to promotion. Confident of the outcome, she applied for the job, and the rest, as they say, is history.

Before Capitol, Glisman toiled at a number of non-music related gigs, none of which she found particularly satisfying. "I always liked music more than anything else but everyone I knew tried to talk me out of working in the industry," she said. "They said, 'If you don't know someone, you'll never get in.' "Maybe I was too stupid or stubborn but I believed that somehow, some way, I'd get an opportunity and then make the most of it!"

And the formula for success that has earned Jody Glisman accolades from her peers revolves around an iron clad ethic of hard work and charm. When she declares that hooking people and music together "provides me with all the energy I need to make a hundred plus calls a day and fight for my bands," you just have to believe her. Continuing on, she maintains that "the most rewarding part about this whole thing is the relationships with my stations. They are the key to everything. There are certain people out there that I've always wanted to meet. It's a thing where you talk to them a couple of times over the phone and something clicks. You just know they are going to be your fast friends forever."

One of the things she enjoys most about her profession is doing just that: Meeting people and forging friendships at conventions and in the VIP lounges at the many industry functions she attends every week. In addition, she loves keeping abreast of all the latest acts plugging up and down the Sunset Strip. In short, there are not enough hours in the day for Jody. When asked if she has any ambitions beyond the small markets, she quietly and even diplomatically defers comment.


Moshe Brakha

Charles and Eddie

"I love what I'm doing right now," she says after a tell-tale pause. "I'm enjoying meeting new people and getting to know my stations better and better with each passing week. To even think about trying something new throws me for a loop." To be honest, Glisman has very little reserve time to think about anything but breaking her burgeoning roster of acts at small market radio. Though she may look like a peppy ingenue about to embark on her senior prom, don't let her striking appearance deceive you. When it comes down to having a bloody great time in the music industry, Jody Glisman means business. MC

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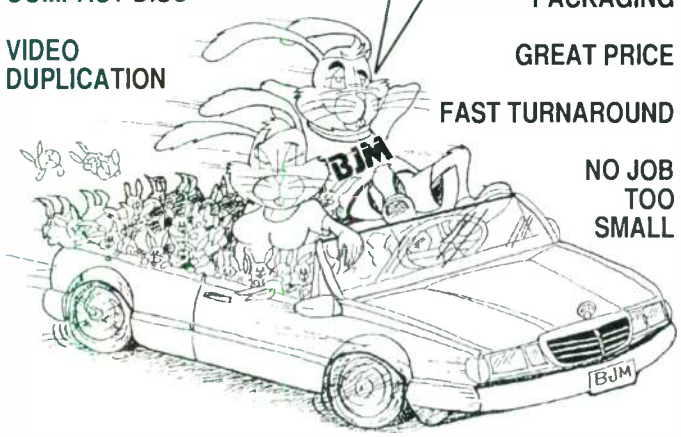

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A Musician's Guide to Music Video

By Cindy Keefer

Cindy Keefer is a music video director who directs rock, metal, dance and alternative clips. Her videos have appeared on MTV and its **Top Ten Countdown, Headbanger's Ball, 120 Minutes,** *VH-1 and at New York's Museum of Modern Art.*

You're in a band signed to a record company. Your album is about to be released. The talk turns to video—what do you do next?

First, your record company sets the video budget, depending upon several factors: How well they think your album and single will do, what the current MTV playlist is like, how "videogenic" your band is perceived to be and how many videos you're doing from this record.

Video budgets for new bands these days range roughly between $15,000 and $50,000. Usually, they're 50 percent recoupable from your future royalties (this may vary depending on your deal and your label). A label unsure of how a new band will do may test the video waters with a cheap video ($15,000 to $25,000). They'll set a delivery date, usually in advance or during the week the single's released to radio.

Major labels have video departments with several video executives. One will oversee your project, providing you with director's reels to watch and guidance throughout the process. The most important thing you can do now is be clear about who you are as a band and what you want for your video. Lynn Spinnato, video producer at Atlantic Records, says, "It's terrible when one band member tells you they want a certain look, and another wants something different." If you don't have ideas, that's fine, that's part of what video directors are paid to do.

Usually the most asked question at this stage is, what do we have to do to get to MTV? Mick Kleber, VP of Video at Capitol Records, says, "Convince MTV you're the Next Big Thing." Lynn Spinnato at Atlantic advises, "Get your song played on radio." Rick Krim, VP of Talent and Artists Relations at MTV, says, "Make a great video for a great song and get the people at MTV excited about it." Krim also comments, "Watch MTV for a week, and then make something that doesn't look like anything else you've seen."

CHOOSING A DIRECTOR

Your label and/or manager will provide showreels (samples of a director's previous videos). Picking a director is your most important video decision, based upon their reel and their treatment. Look at reels that have videos done in your budget range. Don't be impressed with big name artists and flashy, expensive videos—unless you have the same kind of budget. If a director is used to work-

Mick Kleber
Capitol Records
VP of Video

"Convince MTV you're the Next Big Thing."

Atlantic's Video Producer Lynn Spinnato (back row, 2nd from right) on the set with Testament.

Rick Krim
VP of Talent & Artist Relations, MTV

"Make a great video for a great song."

World Radio History

ing on $100,000, and you come to them with $40,000, you're not going to get what you see on their reel.

Study their visual images. You're not evaluating the bands or songs or how much airplay they got. Look at what the director does with images, with camera moves, with art direction, with editing. How do they treat performance? Does the artist look good? Does the video capture what they're about? Are the concepts interesting? Turn the volume down and watch the images. Have you seen those same images a thousand times before on MTV? That's a bad sign that most bands mistake for a good sign. Don't decide on a director just because you like the bands on their reel, or have seen all those videos on MTV. Those bands may have radio airplay or sales that got them on the music video channel. Remember, it's not just the video that gets you on MTV.

A common mistake new bands make is to say: "We want the director who just did whatever hot video is all over MTV." If you're going for "this month's flavor," you'll need money. This director is now getting dozens of calls and has become more expensive. Never assume that because their previous video is all over MTV, that yours will be, too.

TREATMENTS

Three to ten directors will be asked to write treatments. At this stage, if there are specific ideas you have and you all agree as a group, it's helpful to speak to them. Often we get information through the label or manager that may be slightly different than what you've expressed. If not, wait and see what ideas they come up with.

These directors will listen to your song and write their ideas into one- to three-page treatments. Some are very detailed, some just speak of the general tone and look of the clip. It's important to consider both the ideas in the treatment and the videos on their reel. Don't make your decision on just one (another common band mistake). The person with an amazing reel may have a really weak idea for your song, but the band is impressed by the reel, chooses that director and gets a weak video that doesn't get played. Happens all the time.

Before making the final decision, meet with several directors if possible. Can you talk to them? Do they relate to you and to what you're saying? If you have to work with them, you'd better be able to communicate. You need to trust them and respect their work. Finally, a director is chosen, contracts are signed and the shoot date is set.

Maurice DePas checks a shot

PRE-PRODUCTION

So you've chosen your director and the shoot date is set. The director is responsible for the creative ideas and execution of the video, and the producer handles the budgetary and logistical aspects. The producer and production company spend the next week to ten days arranging the shoot. The director will be working on the conceptual elements, planning the shots, location scouting, casting, overseeing the art department. Talk or meet with the director before the shoot.

Focus on your performance. If you're the singer, practice in front of a mirror. Practice singing along, that always looks better than lip syncing. Rehearse the song together as a band; get tight.

There's a wardrobe meeting to go over clothes and assemble the right combinations for the shoot. Usually, there are minor purchases and rentals to supplement what you already have, but not major purchases. If your hair has roots, dye it.

THE SHOOT

Get a lot of sleep and show up on the set fresh. Video shoots are usually a lot of fun, but they're hard work and long hours.

There will be a lot of people there. Usually, your label video executive will be there. The DP (Director of Photography) oversees the actual filming and lighting, working with a crew of technicians. There's art department, playback, hair, makeup and wardrobe persons and PAs (production assistants). Maurice DePas, who's produced 200 videos, says, "The crew are all professionals, working with you. Be professional. Don't be rude, treat the crew with respect."

Videos aren't shot on video, they're shot on film. About 99 percent of videos on MTV now are film, except for some live concert footage, usually of big acts. Rick Krim, VP of Talent and Artist Relations at MTV, says they reject a couple of clips shot on video every week because of low quality. If a clip looks "like it was shot in the backyard on someone's home video camera, you know it's really not going to fly."

You'll perform to playback dozens of times, in different setups. And you'll sit around and wait a lot. There will be delays, lighting and camera readjustments, meal breaks. Film takes time.

Mick Kleber, VP of Video at Capitol, who's done about 500 videos, says, "You've got to be disciplined and ready to work. Even bands that look like they're just out there goofing off and having a great time are working. It may be spontaneous...that 's what makes them great. They've got to be able to get their energy level up over and over and over again during the course of a very long day."

In your performance, Kleber advises to "go for it, take it to the limit, be ready to blast out

28 ➤

$$$ AFFORDABLE MUSIC VIDEOS $$$

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6356 Hollywood Blvd. (btwn Ivar and Cahuenga)
(213) 463-7527

World Radio History

MUSIC CONNECTION GUIDE TO VIDEO PRODUCTION CO.'s

To help you make the best possible music video,* Music Connection *compiled this Select Guide to Video Companies. Before putting your money down, we suggest you call and meet with those companies that fall within your price range and creative visions. We apologize for those companies we may have inadvertently omitted.

Compiled by Tom Kidd and Randy Karr

❑ 1171 PRODUCTION GROUP
303 South Sweetzer
Los Angeles, CA 90048
(310) 659-9644
Director/Contact: Mike Dixon, Dave Powell

❑ 213 FILMS INC.
1821 Pandara Ave., #3
Los Angeles, CA 90025
(213) 931-2020
Director/Contact: David Schmir

❑ THE A&R GROUP
1015 Fairfax Ave.
Los Angeles, CA 90046
(213) 650-0995
Director/Contact: Laure Scott

❑ ALA PCH PICTURES
1620 S. Bentley Ave., Suite 305
Los Angeles, CA 90025
(213) 938-8774
Director/Contact: Clif Shakun
Price: Prices vary and are based on project and production scope.
Specialty: We specialize in music videos, concerts, press kits and documentaries.
Clients: Ground Hogs, Zeus, John Cale, Joe Jackson

❑ AARON & LEDUC VIDEO PRODUCTION
2002 21st St., Suite A
Santa Monica, CA 90404
(310) 450-8275
Director/Contact: Greg Le Duc

❑ ADVANTAGE PRODUCTIONS
P.O. Box 684516
Austin, TX 78768
(512) 499-8989
Director/Contact: Ken Givens, Brad Boyd

❑ AMERICAN VIDEOGRAM
12020 W. Pico Blvd.
Los Angeles, CA 90064
(310) 477-1535
Director/Contact: John Berzner

❑ BILL AMOS PRODUCTIONS
P.O. Box 1658
Nevoda City, CA 95959
(916) 265-1000
Director/Contact: Bill Amos, Sue Evans

❑ ARTICHOKE PRODUCTIONS
4114 Linden St.
Oakland, CA 94608
(510) 655-1283
Director/Contact: Paul Kalbach

❑ BIOSPHERE PRODUCTIONS
2145 Taylor St.
San Francisco, CA 94133
(415) 673-6542
Director/Contact: Patrick R. Firpo

❑ BRYAN WORLD PRODUCTIONS
125 S. Wilton Place
Los Angeles, CA 90004
(213) 856-9256
Director/Contact: Bob Bryan

❑ CALICO
8843 Shirley Ave.
Northridge, CA 91324
(818) 701-5862
Director/Contact: Tom Burton, Lee Mann

❑ CHEESEHEAD PRODUCTIONS
(805) 259-1036
Director/Contact: Peter Kneser

❑ THE COMPANY
P.O. Box 931119
Los Angeles, CA 90093
(818) 766-5680
Director/Contact: Wayne Isham

❑ CREW CALL INC.
28924 S. Western Ave., Suite 107
Rancho Palos Verdes, CA 90732
(213) 467-1569
Contact: Jim Grimes
Directors: Various
Price: $30-60/month
Specialty: Provides technical film and video crew personnel
Clients: Fox, Disney, Tristar, HBO and independents

❑ CSI VIDEO CENTER
6255 Sunset Blvd., Suite 624
Hollywood, CA 90028
(213) 460-6838
Director/Contact: Tim Johnson

❑ DNA PRODUCTIONS
6535 Santa Monica Blvd., Suite B
Hollywood, CA 90388
(213) 463-2826
Director/Contact: Katheryn Shaw

❑ JAMES DANIELS PRODUCTIONS
299 California Ave., Suite 306
Palo Alto, CA 94306
(415) 325-8574
Director/Contact: James Daniels
Helpful Hints: Make sure you have enough budget to complete the video.

❑ DAVIDSON GELB
4856 Cartwright Ave.
North Hollywood, CA 91601
(818) 753-8280
Director/Contact: Arlene Davidson, Arthur Gelb
Helpful Hints: Remember, you're not really singing.

❑ DESERT MUSIC PICTURES
5514 Wilshire Blvd.
Los Angeles, CA 90036
(213) 937-0951
Director/Contact: Armando Sandoval

❑ DESIGN & DIRECTION INC.
437 San Vicente Blvd., Suite C
Santa Monica, CA 90402
(310) 395-6730
Director/Contact: Douglas Martin

❑ DIRECT IMAGES
P.O. Box 29392
Oakland, CA 94604
(510) 614-9783
Contact: Bill Knowland
Directors: Bill Knowland, Dwaine Terry, Carson Duper
Price: Broadcast music videos shot on film start at $12,000. Broadcast music videos shot on videotape start at $4,000. Demo videos for bands range between $1,000 and $4,000.
Specialty: Music video production and special visual effects.
Clients: Ray Lynch, The Klick, Freddy B., K. Cloud & The Crew, Carlos Alberto, Melody Anne

❑ STANLEY DORFMAN PRODUCTIONS
2556 Dearborn Dr.
Los Angeles, CA 90068
(213) 460-4396
Director/Contact: Stanley Darfman

❑ DREAMTIME PICTURES
7218 1/2 Beverly Blvd.
Los Angeles, CA 90036
(213) 933-5515
Director/Contact: Russ Draeger, Ian Fletcher, Dorian Sanchez

❑ THE END
1030 N. Cole
Los Angeles CA 90038
(213) 962-2424
Director/Contact: Luke Thorntan

❑ EPOCH FILMS
11731 Crescenda St.
Los Angeles, CA 90049
(310) 440-2656
Contact: Debbie Samuelson
Directors: Adam Bernstein, Paula Greif, Jeff Preiss, Doug Nichol.
Price: $60k and up. Lowest price for projects that the director loves.
Clients: All major record labels and R.E.M., Bruce Springsteen and Mariah Carey.

❑ EYE TO EYE PRODUCTIONS
11314 Kittridge St.
N. Hollywood, CA 91606
Director/Contact: Dona Fischer

❑ FM ROCKS
321 Hampton Dr. #210
Venice, CA 90291
(310) 399-1803
Director/Contact: Yvette Lang

❑ FYI
3620 Fredonia Dr., Suite 2
Hollywood, CA 90068
(213) 850-6106
Director/Contact: Jim Yukich, Paul Flattery

❑ FILM SYNDICATE INC.
7214 Melrose Ave.
Hollywood, CA 90046
(213) 938-8080
Director/Contact: Bryan Johnson, Pascal Piomeri

❑ FLOWER FILMS
10341 San Pablo Ave
El Cerrito, CA 94530
(510) 525-0942
Director/Contact: Mantra Ben-Ya'akova, Les Blank, Maureen Gasling

❑ MARK FREEDMAN PRODUCTIONS
7010 Santa Monica Blvd.
Hollywood, CA 90038
(213) 871-8890
Director/Contact: Dominic Orlando, Mark Rezyka

❑ GASP!
329 N. Wetherly
Beverly Hills, CA 90211
(310) 859-8930
Director/Contact: Bob Giraldi, Debbie Merlin

❑ GALLAGHER/THOMPSON CMA
662 N. Van Ness Ave., Suite 201
Los Angeles, CA 90004
(213) 960-4960
Director/Contact: Tell Gallgher-Thompson, Virgil Thompson

❑ GRAYING & BALDING, INC.
6311 Romaine St., Suite 7306
Hollywood, CA 90038
(213) 962-7551
Director/Contact: Ann Kim, Jim Gable

❑ HIGH FIVE PRODUCTIONS
3255 Cahuenga Blvd., Suite 102
Los Angeles, CA 90068
(213) 969-9555
Director/Contact: Bret Walcatt, Martin Fischer

❑ HOMER & ASSOCIATES
1420 N. Beachwood Drive
Hollywood, CA 90028
(213) 462-4710
Director/Contact: Peter Conn

❑ ILLUSTRATIVE AUTEUR MEDIA (I.A.M.)
P.O. Box 2430
Santa Clara, CA 95055-2430
(408) 749-9757
Director/Contact: Eric Predoehl

❑ INTERMIX VIDEO/SOUND PRODUCTION
2505 S. Robertson Blvd.
Los Angeles, CA 90034
(213) 870-2121
Director/Contact: Reiko Posner, Paul Bolberini

❑ JAW BONE MUSIC
5554 Radford Ave.
North Hollywood, CA 91607
(818) 763-7627
Director/Contact: Michael Rourke

❑ PETER KAGAN PRODUCTIONS
1040 N. Las Palmas
Hollywood, CA 90038
(213) 465-8989
Director/Contact: Peter Kagan, Frank Stiefel

❑ KEN WALZ PRODUCTIONS
2714 Pico Blvd., Suite 210
Santa Monica, CA 90405
(310) 392-8893
Director/Contact: Karen Neil

❑ LIMELIGHT FILMS
6806 Lexington Ave.
Los Angeles, CA 90038
(213) 464-5808
Director/Contact: Steve Barran, Simon Fields

❑ LONDINE PRODUCTIONS
1626 N. Wilcox Ave., Suite 480
Hollywood, CA 90028
(310) 399-5845
Director/Contact: Cassius Weathersby, Nadine Weathersby

❑ MADHATTER FILMS
6683 Sunset Blvd., Suite 2
Los Angeles, CA 90028
(213) 957-7777
Director/Contact: Elizabeth Frierson, Lynette Phillps

❑ MENDOZA PART TWO
4411 Magnolia Blvd.
Burbank, CA 91505
(818) 845-5858
Director/Contact: Robyn Bensinger

❑ MIDNIGHT FILMS LTD.
6404 Hollywood Blvd., #316
Los Angeles, CA 90028
(213) 464-0100
Director/Contact: Cathy Watson, Elke Burling

❑ MUSIC VIDEO
2301 W. 20th Street
Los Angeles, CA 90018
(213) 734-3064
Director/Contact: Christopher McKinnon

❑ NEO VIDEO
P.O. Box 70158
San Francisco, CA 94117
(415) 472-2011
Director/Contact: Mike Brand

❑ NITRATE FILMS, INC.
6528 Sunset Blvd.
Hollywood, CA 90028
(213) 468-8000
Director/Contact: Sherry Simpson

❑ NOIR FILMS
2121 Cloverfield Blvd., #201
Santa Monica, CA 90404
(310) 449-1141
Director/Contact: Emanuel Humes

❑ NOVOCOM/GRFX PRODUCTIONS
6314 Santa Monica Blvd.
Hollywood, CA 90038
(213) 461-4739
Director/Contact: John Ridgway

❑ NUNAYER BUSINESS
8306 Wilshire Blvd, Suite 155
Beverly Hills, CA 90211
(213) 910-4777
Director/Contact: Stan Storc

❑ PETER NYDRLE PRODUCTIONS
170 N. Gardner
Los Angeles, CA 90036
(213) 935-5228
Director/Contact: Peter Nydrle

❑ O PICTURES
5636 Melrose Ave.
Hollywood, CA 90038
(213) 466-0324
Director/Contact: Sharon Oreck

❑ OIL FACTORY
1655 N. Cherokee Ave., Suite 200
Hollywood, CA 90028
(213) 466-7306
Director/Contact: Billy Poveda

❑ ONE HEART PRODUCTIONS
6255 Alton Place
Hollywood CA 90028
(213) 466-3288
Director/Contact: Tammara Wells, Martin Pitts

❑ ORIGINAL VIDEO
1632 5th St., Suite 330
Santa Monica, CA 90401
(310) 393-0200
Director/Contact: Randi Willens

❑ PARALLAX PRODUCTIONS
P.O. Box 2413
Beverly Hills, CA 90213
(310) 840-4513
Director/Contact: Jeff Abelson

❑ PICTURE THIS ENTERTAINMENT
1300 S. Barrington, Suite 8
West Los Angeles, CA 90025
(213) 300-2886
Director/Contact: Robert Muniz
Specialty: Broadcast quality for less.
Price: Call us.

❑ PIPE DREAM PRODUCTIONS
5305 Lindley Ave., #5
Tarzana, CA 91356
(818) 881-1595
Director/Contact: Craig Amabella

❑ PLANET, INC.
6311 Romaine St., Suite 7235
Hollywood, CA 90038
(213) 461-2695
Director/Contact: Susan Silverman, Mary Ellen Mason
Helpful Hints: Don't take yourself too seriously.

❑ POP-ART FILM FACTORY
513 Wilshire Blvd., Suite 215
Santa Monica, CA 90401
(310) 288-6815
Contact: Daniel Zinilli, Minerella Blair
Directors: Daniel Zinilli, Wl. Boyd, Tony Kunewalder, Luc Nicknair, David Bellino
Price: $10,000-$100,000
Clients: Sony, Epic, Word, Zoo, BMG, Ichiban, CNR, Cema, WEA, and many more.

❑ POWERHOUSE STUDIOS
19347 Londelius St.
Northridge, CA 91324
(818) 993-4778
Director/Contact: Paul Stillman, Jeff Stillman, Chuck Hogan

❑ PRAXIS STAGE WORKS
6918 Tujunga Ave.
North Hollywood, CA 91605
(818) 508-0402
Director/Contact: Anthony Forzaglia, Robert Blalack

❑ PROPAGANDA FILMS
940 N. Mansfield Ave.
Los Angeles, CA 90038
(213) 462-6400
Director/Contact: Alex Melmyk

❑ RAD PRODUCTIONS LTD.
8306 Wilshire Blvd., Suite 972
Beverly Hills, CA 90211
(213) 487-1173
Director/Contact: Keith Kurlander
Price: $2000-$15,000
Specialty: Music videos, rap & alternative
Clients: Ice Cube, David Cassidy, Sonic Youth

❑ DAVID RATHOD PRODUCTIONS
P.O. Box 536
Fairfax, CA 94978
(415) 457-3500
Director/Contact: David Rathod, Cristi Janski Rathod

❑ RED HOTS ENTERTAINMENT
813 N. Cordova St.
Burbank, CA 91505-2924
(818) 954-0065
Contact: Chip Miller, Sue Travis Miller, Daniel Donerou
Directors: Chip Miller, Daniel Pomeroy, Valerie Gates, Sara Hickman, Sandra Locke, Bryan Greenberg, Michael Schroeder, Behhan.
Price: Our production company charges 15% of the video budget. Directors get 10%, the producer gets 5%, total 30%.
Specialty: Alternative, grunge, reggae, country music videos, alternative television commercials.

World Radio History

MUSIC CONNECTION VIDEO PRODUCTION CO.'s

❑ REO HOTS (cont.)
Clients: A&M, Atlantic, Geffen, Warner Bros., Def American, Hollywood, Arista, Motown, Capital, Sony, Peter Murphy, Jeffrey Osbourne, Eddie Murphy, Paul Simon, Black Crowes, OMD.

❑ CHRIS RHODES PRODUCTIONS
P.O. Box HO
Los Gatos, CA 95031
(408) 395-2979
Director/Contact: Chris Rhodes

❑ GLENN ROLAND FILMS
P.O. Box 341408
Los Angeles, CA 90034
(310) 475-0937
Director/Contact: Glenn Roland

❑ SATELLITE FILMS
940 N. Mansfield Ave.
Hollywood, CA 90038
(213) 463-7176
Director/Contact: Alex Melnyk, Larry Perel

❑ SHOWTECH
10975 Charnock Road
Palms, CA 90234
(310) 202-1125
Director/Contact: Michael Shubert

❑ SILVEY & COMPANY
8306 Wilshire Blvd., Suite 2300
Beverly Hills, CA 90211
(213) 936-2137
Director/Contact: Tina Silvey

❑ SOLITUDE PRODUCTIONS
7270 W. Franklin Ave., Suite 209
Los Angeles, CA 90046
(213) 850-7564
Director/Contact: Shent Nessir
Specialty: MTV-style music videos shot on film. Please see ad in classified section.
Price: Low budgets welcome.
Clients: Signed and unsigned talent.

❑ SOUND AFFAIR RECORDING LTD.
2727-G Croddy Way
Santa Ana, CA 92704
(714) 540-0063
Director/Contact: Ron Leeper, Andree Hogg

❑ SPELLBOUND PICTURES
6161 Santa Monica Blvd., #301
Hollywood, CA 90038
(213) 962-4441
Director/Contact: Keith Miltan, Amy Lanier
Helpful Hints: Stay under budget!

❑ SQUEAK PICTURES, INC.
3753 Cahuenga Blvd. West
Studio City, CA 91604
(818) 980-0800
Director/Contact: Pam Tarr

❑ STARFAX & THE EDITING COMPANY
8300 Beverly Blvd.
Los Angeles, CA 90048
(213) 653-3570
Director/Contact: John Lytle

❑ STEFANINO PRODUCTIONS
15515 Sunset Blvd., Suite 101
Pacific Palisades, CA 90272
(310) 454-0109
Director/Contact: Nancy Leiviska
Clients: Every major record label including CES, MCA, RCA and Capital.

❑ STUDIO WITHOUT WALLS
315 N. Ontario St.
Burbank, CA 91505
(818) 753-0669
Director/Contact: Robin Fredrick

❑ TEEMAN/SLEPPIN
147 W. 26th Street
New York, NY 10001
(212) 243-7836
Director/Contact: Stu Sleppin, Bob Teeman

❑ THUNDER THUMBS INTERNATIONAL
P.O. Box 97
Santa Monica, CA 90406
(310) 395-5064
Director/Contact: Richard E. Aaron

❑ TOO MUCH FUN PRODUCTIONS
14803 Otsego St.
Sherman Oaks, CA 91403
(818) 986-4831
Contact: Eddie Barber, Victor J. Pancerau
Director: Eddie Barber
Price: $15,000-$75,000
Specialty: Flying/moving cameras and making a little money look like a lot.
Clients: Arista: "Jump" by the Movement; C.E.O.: "Walk The Line" by Mary Wilson; Capital: "Rock 'n' Roll To The Rescue" by the Beach Boys.
Helpful Hints: Look at someone's reel and make sure it's really their work. Check it out!

❑ TUBEWORKS VIDEO PRODUCTIONS
1626 N. Wilcox Ave., Suite 487
Hollywood, CA 90028
(213) 469-6003
Director/Contact: Arthur Pritz

❑ TWO HEADED MONSTER
5161 Santa Monica Blvd., Suite 200
Los Angeles, CA 90038
(213) 957-5370
Director/Contact: Susan Agostinelli
Helpful Hints: Do try to do something that reflects the personality of the band.

❑ UNDERDOG FILMS
1396 S. Orange Dr., Suite 2
Los Angeles, CA 90019
(213) 936-3111
Director/Contact: Okuwah Garrett, Marcus Parry, John Speaks, Ramea Tirone, Richard Cummings, Jr.
Contact: Linda Martinez
Price: 30K-300K
Specialty: Urban music, R&B
Clients: All major labels

❑ VERITE PRODUCTIONS
1723 S. Orange Grove Ave.
Los Angeles, CA 90019
(213) 937-7282
Director/Contact: Craig Farrest

❑ VIDEO CENTER OF LOS ANGELES
12229 Ventura Blvd., #101
Studio City, CA 91604
(818) 763-8252
Contact: Allen Fawcett
Price: Call for quotes and rate card. Special rates for MC readers.
Specialty: Creative, state-of-the-art videography from start to finish. No project too small or large. We do it all.
Clients: Pretty In Pink (the group), Ramada Inn, Buffalo Springfield Again.

❑ VIDE-U PRODUCTIONS
1034 Shenandoah St., Suite 6
Los Angeles, CA 90049
(310) 657-4385
Director/Contact: Bradley Friedman
Price: It's a function of the format (35mm vs. 16mm vs. videotape) and dependent on the script.
Specialty: Visual music concept videos
Clients: Berlin, Ratt, Winger, Stacey Q, N.W.A, Ramones, Debbie Gibson, Fleetwood Mac, Bryan Ferry

❑ VISUALIZE
730 Arizona Ave.
Santa Monica, CA 90401
(310) 395-6200
Director/Contact: Jerry Kramer

❑ KEN WALZ PRODUCTIONS
2714 Pica Blvd., Suite 210
Santa Monica, CA 90405
(310) 392-8893
Director/Contact: Karen Neil

❑ RUTH WHITE FILMS
P.O. Box 34485
Los Angeles, CA 90034
(310) 836-4678
Director/Contact: Ruth White
Helpful Hints: Try to keep up with all the new technologies available.

❑ EVAN WILLIAMS PRODUCTIONS
P.O. Box 545
Corona del Mar, CA 92625
(714) 548-9121
Director/Contact: Evan Williams
Price: $200 per three-camera production, $75/hr. post production.
Specialty: Band video demos.
Clients: Most L.A./Orange County booking agents.

❑ WINDMILL LANE PRODUCTIONS
2017 Pacific Ave.
Venice, CA 90291
(310) 305-8116
Director/Contact: Ben Dossett, Meiert Avi

DIRECTORY OF VIDEO DIRECTORS

Compiled by Cindy Keefer

❑ NEIL ABRAMSON
(213) 462-6400
Credits: Fleetwood Mac, Patty Smyth

❑ SAMUEL BAYER
(213) 464-0100
Credits: The Charlatans U.K., Suicidal Tendencies

❑ ADAM BERNSTEIN
(310) 440-2656
Credits: Bruce Springsteen, B-52's

❑ MARC BIENSTOCK
(213) 962-4441
Credits: Rob and Fab, Howard Hewett

❑ MARKUS BLUNDER
(213) 962-4441
Credits: Michael W. Smith, Jon Secada

❑ PAUL BOYD
(213) 871-8126
Credits: Blind Melon, INXS

❑ VANCE BURBERRY
(213) 468-8000
Credits: Great White, Izzy Stradlin

❑ DAVID CAMERON
(213) 650-0995
Credits: PM Dawn, Lindsey Buckingham

❑ RICHARD CUMMINGS JR.
(213) 936-3111
Credits: George Howard

❑ JULIE CYPHER
(213) 463-2826
Credits: Rick Vincent, Melissa Etheridge

❑ KEN DAVIS
(213) 871-8126
Credits: Has been doing commercials

❑ TAMRA DAVIS
(213) 466-0324
Credits: Indigo Girls, Sonic Youth

❑ KIM DEMPSTER
(213) 466-0324
Credits: Nona Gaye, Mary's Danish

❑ NIGEL DICK
(213) 462-6400
Credits: Black Sabbath, Bad 4 Good

❑ ERNEST DICKERSON
(310) 393-0200
Credits: Tevin Campbell

❑ DENNIS DIMSTER-DENK
(213) 464-0100
Credits: The Bone Club, Jennifer Batten

❑ DAVID DOBKIN
(213) 653-7665
Credits: Sonic Youth, Skyclod

❑ PHELIM DOLAN
(213) 871-8126
Credits: TLC

❑ ANDREW DOUCETTE
(213) 936-2137
Credits: Inner City, OMD

❑ ADAM DUBIN
(213) 962-3563
Credits: Metallica, Black Crowes

❑ JESSE DYLAN
(213) 962-3563
Credits: PM Dawn, The Wallflowers

❑ ROBERT FERCANO
(310) 815-9788
Credits: Cindi Z, Turning Keys

❑ IAN FLETCHER
(213) 933-5515
Credits: Shai, Hiphaprisy

❑ ERNEST FRITZ
(213) 962-2424
Credits: Erma Franklin, Minnie, Midi and Maxi

❑ OKUWAH GARRETT
(213) 936-3111
Credits: Ice-T, Dr. Dre and Snoop

❑ CARLOS GRASSO
(213) 464-0100
Credits: Cracker, The Covedogs

❑ CHRIS HAFNER
(213) 962-4441
Credits: Arcade, Prang

❑ MICHAEL HAUSSMAN
(213) 650-0995
Credits: Chris Isaak

❑ JIM HERSHLEDER
(213) 463-2826
Credits: The Heights, White Lion

❑ JEFFREY HORNADAY
(213) 650-0995
Credits: Andrew Logan, Shanice Wilson

❑ JONATHAN KAHN
(213) 653-7665
Credits: Ya Kid K, Technotronic

❑ TIM KAISER
(714) 563-7474
Credits: Nuno Bettencourt, Phil Lewis

❑ CINDY KEEFER
(213) 876-7052
Credits: Tuff, Mordred

❑ KEVIN KERSLAKE
(213) 936-2137
Credits: Nirvana, Soundgarden

❑ BOB KUBILOS
(213) 960-2480
Credits: The Wailers, Sir Mix-A-Lot

❑ RICHARD LEWIS
(213) 962-4441
Credits: Lighter Shade of Brown, South Central Cartel

❑ JULES LICHTMAN
(213) 653-7665
Credits: James Brown, Pretty In Pink

❑ MARK LINDQUIST
(213) 962-2424
Credits: Michael Penn, Cowboy Junkies

❑ RICHARD LOWENSTEIN
(213) 464-0100
Credits: INXS

❑ KATY LYNNE
(213) 463-2826
Credits: Laura Enya, KWS

❑ WAYNE MASER
(213) 650-0995
Credits: Cece Penistan

❑ JIM MCKAY
(213) 962-3563
Credits: Rollins Band, R.E.M.

❑ ERIC MEZA
(213) 464-0100
Credits: Public Enemy, Bobby Brown

❑ TOM MIGNONE
(213) 467-4963
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Credits: Rollins Band, L7

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Credits: 21 Guns, Spinal Tap

❑ MARINE PANOSSIAN
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Credits: The Poorboys, Guns N'Roses

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Credits: The Lemonheads, Come

❑ DAVE PHILLIPS
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❑ PIERS PLOWDEN
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Credits: Tood the Wet Sprocket, B.A.D

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Credits: Slaughter

❑ JON REISS
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Credits: Nine Inch Nails, Madonna

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World Radio History

◄ 21 Brian May

for you, but it can also eat you up, and then there ain't much left of you. Of course, I'm not criticizing the medium of MTV or anything...I remember when MTV was a baby and the underdog, and we helped. I guess people think we were kind of the pioneers of video in some ways.

***MC:* How did you choose the musicians for your current solo album?**

BM: Well, Cozy Powell, Neil Murray and Spike Edney are people that I've always respected and had my eye on for a long time. I was very wary because they've been working with Tony Iommi, and the last thing I wanted to do was tread on Tony's toes 'cause he's an old and respected friend. What happened was, I coaxed Cozy to play drums for a guitar festival a few years ago. I've always wanted to play with him. I had already started the album and I told him I wanted his drum input."

***MC:* I guess the obvious question among Queen fans is, why didn't you pick your bandmates, Roger Taylor and John Deacon?**

BM: Well, the reason I didn't pick John and Roger is because they wouldn't do what I tell them to, obviously! [Chuckles] It's not criticism to them, but the situation with Queen is that it's democratic, it's always been that way. When you're doing a solo thing, it's supposed to be a solo thing, with your own ideas. I wanted to create a new working situation for myself. I have respect for the other guys in Queen as musicians, but for this project, I wanted something different.

***MC:* Quite a few American critics/Queen fans felt that your role in the band seemed to diminish during the last few Queen albums, particularly on *The Miracle*. One of our reviewers wrote: "Just where was Brian May when this album was being recorded?"**

BM: I had a hard time contributing to that album because of the mental state I was in. I was very depressed. On the whole, it's an album I'm proud of. By *Innuendo*, I got through most of my problems and was able to take charge. I can understand some of our material during the album *The Miracle* wasn't really hitting the American audiences. And with *A Kind Of Magic*, which was massive over here in England and Europe, it didn't really fit into American programming.

***MC:* It was quite pop-oriented.**

BM: It's strange, isn't it? It doesn't have to be an insult to call something pop, in my mind, anyway. It's just a slightly different approach or sound, it doesn't necessarily mean that it's lacking in significance. Queen's stuff has been something that you couldn't put into a category and doesn't fit into the standard rock station, pop station, etc. That may still be the problem—there's such a multi-dimensional sense to Queen music. My album is much more what I want to be, but I could see where it would be hard for radio stations to program because it is still very multi-dimensional.

***MC:* "Bohemian Rhapsody" seems to be a perfect example of that.**

BM: Exactly.

***MC:* That song has certainly enjoyed a bit of a renaissance in America thanks to the *Wayne's World* movie.**

BM: Yes, it's rather strange how things work, isn't it? A humorous vignette in a wildly funny and successful movie, and all of a sudden, there's a whole new generation of Queen fans. We receive a lot of mail from younger fans, some of whom weren't even alive when "Bohemian Rhapsody" was recorded. It's amazing, isn't it?

***MC:* Queen had a rather unique approach to their live shows—despite the band's heavy use of studio overdubs, you didn't rely on sampling or tapes live. What are your thoughts on sampling?**

BM: [Sighs] I think it's really contrary to the spirit of the whole thing—I think live is meant to be live. I've seen a few bands recently—I'm not going to mention names—who were using taped backing vocals. You just don't get the feeling of reality. You've got to have that spirit of exchange with your audience to make things work, that's what rock & roll is really about, I think. It's so vital to be able to share that live energy with your audience, and the sense of freedom.

***MC:* How did the Guns N' Roses gig come along?**

BM: I'm a big fan of the group—I could stay up all night singing their praises, and I know that Axl is a Queen fan. When I heard that they were looking for an opening spot for this leg of their American tour, I jumped at the chance. Even after all these years of touring and headlining huge coliseums, I'm really looking forward to this tour and returning to playing live in America. It keeps me feeling young. MC

◄ 25 Music Videos

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On average 40 to 50 videos are submitted to MTV each week. About four to eight are added into rotation each week, plus clips are added to the special shows, *Headbanger's Ball*, *120 Minutes* and *Yo! MTV Raps*, and categories, "Buzz Bin" and "Breakthrough Video." If a clip is added, it will air the following week. Sometimes MTV passes on a video if there's no real activity on the record or song yet. When there is, the video may be resubmitted and added. This happens all the time.

If MTV gets excited about a band or video, sometimes they'll put a clip into rotation even if there's no radio or sales activity yet. This does not happen every week. I did a clip for a new band with little sales and no radio airplay yet for their song. The video started in active rotation and climbed to Number Three on MTV's Countdown. It does happen.

MTV's Standards & Practices Committee may reject a clip for language, violence, nudity, drug use or product placement, then it must be re-edited and resubmitted. Bigger artists get away with things other bands can't.

There are other outlets besides MTV, although not as far-reaching or powerful. There are dozens of regional and local music video programs and hundreds of clubs and record stores that play videos.

MTV plans to split into three separate 24-hour music video channels at the end of 1993. Each channel will have a different music format. Although MTV will not confirm, rumor has it that one may be an alternative and hard rock channel.

In the meantime, choose your director carefully, rehearse your performance, be professional and make a great video! MC

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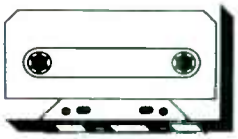

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World Radio History

SAGAS OF THE UNSIGNED

RAW POETS

Band's Guitarist Hit By Roger Daltry's Limo

By Richard Rosenthal

Imagine you're in a band. You've gotten to the point where your band is drawing good crowds in the clubs, the critics like you, yet, there seems to be an invisible barrier to the next level that you just can't seem to hurdle. One day, you're walking down the street, daydreaming about your band and what to do next, when suddenly, you're hit by a limousine and knocked to the ground. As you look up, you see Roger Daltry of the Who standing over you. He asks if you're hurt, and you hand him your demo tape. He listens to it, likes it and starts working with you and promoting your band.

Nice fantasy, right? It would be, except for one thing: It really happened. The person it happened to was a guy named Fish, who is the guitarist/songwriter for a band call the Raw Poets out of New York.

As Fish tells the story: "I was coming from rehearsal, eating a Twinkie, and I just wasn't paying attention to anything around me. I was thinking a lot about the band and where we were going. We were really doing good on the club scene but we couldn't seem to break through to that other side, and then it hit me—a limo. And then my all-time hero emerges from the limo. I don't just like the Who, I worship the Who. I mean, if Robert Plant got out, that would have been nice, but I worship the Who. And there was Daltry standing over me. He was concerned, because I was knocked to the ground. He asked me if I was hurt, and I handed him my demo, and he played it. He liked it, called us and got involved with us."

When Fish says that Daltry "got involved" with the band, he's not exaggerating. Fish and his bandmates are not strangers to the music business and they've seen their share of characters who have promised them the world and delivered nothing. They would have understood if Daltry had put a good word in for the band with a few key people in the industry and then walked away.

But Daltry's involvement has been much more than that. "He's promoted us wherever he's been," says Fish. "Daltry's thing is that he let this story be told. He didn't hide it or anything. He doesn't mind saying he hit someone with his limo. He put us in the studio, he spent some money on us and he's given us a lot of incredible, right from the frontline advice on rock & roll. His best line to me was 'just have fun, just have fun with everything that comes to you.' I love him. He's exactly how I thought he would be, judging from the way he presents himself on record. He's a real rock & roller. He's not metal, he's not techno-pop, he's pure rock & roll. We love him.

"It's beyond a dream come true. Irony of ironies. Literally hit by fate. We've been screwed before, because we've been making music for over ten years. Roger's loyalty is incredible. That's one thing we learned about him. Once he attaches himself, commits to something, he goes to it all the way. In the beginning, I wasn't skeptical, but I was waiting for it to come to an end, and I would have understood fully. But he keeps calling me, and two weeks ago he woke me up. He called me on a Sunday morning, and I was suffering from a hangover. I was like 'Rog, what's up?' We had a gig the night before, and he just called to see how it went. I got home about eight in the morning, and he called me about one in the afternoon, which is six in the evening England time. But anyway, he's following through and he's part of us now. He's always wanted to do this, back other bands and become an entrepreneur himself. He's with us. At this point, it's not so surprising anymore. We're pretty confident."

So with all of the fuss over their music, just what do the Raw Poets play? Although it is intense with heavy guitars, it's definitely not metal, but it's not really hard rock either. "Heavy pop" is the way lead vocalist Cob describes it.

"That's part of our appeal," he says. "When we first started playing the club circuit, we were just a band doing gigs on Wednesday nights in front of ten or fifteen people. Those ten or fifteen people went away saying, 'This is different.' We were up there, not posing as rock stars, we were just being ourselves. There was a certain charisma about that. We're trying to maintain that, but it's been a struggle as you go along. I think that's what got us our following. When you hear the record you might pick up that we don't take ourselves too seriously."

The band has been together for about two-and-a-half years, and in that time, their following in the clubs has been steadily growing. Earlier this year, their hard work paid off as they were honored by being selected as "Best Unsigned Band" by the New York Music Awards.

Despite the honors, there has been some backlash due to Roger Daltry's involvement with the Raw Poets. Some of it is fueled by jealousy, no doubt, but it is enough that Fish wants to set the record straight. "One thing that we want to make clear is that if our demo and our songs were no good, Roger wouldn't have followed through. He would have just hit me with the limo, bought me a drink and left. This happened back in March, and lately we've been getting talk like we're only making it on Roger's coattails. If we've even heard that once, it's enough for us to say that if Daltry didn't like the songs and if he didn't think we were good enough, he wouldn't waste his time or his money."

"We look at him as if he's one of the people who would come and see us in the clubs, only he's Roger Daltry. All of the people that come to see us in the clubs sometimes wish that they could help us. They say, 'My cousin Vinnie works for so-and-so,' but nothing ever happens. Roger, however, happens to be one of those people that really does have some clout."

On the old *Laugh-In* television show in the Sixties, there was a running gag about "the fickle finger of fate." Well, that finger has reached out and touched the Raw Poets in a manner so unusual that if you made a movie about it, it's probable that no one would believe it. MC

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Larry Lalli

Kyuss

Label: Dali
Manager/contact: Catherine Enny
Address: P.O. Box 332, Los Angeles, CA 90078
Phone: N/A
Booking: Levine/Schneider
Legal Rep: N/A
Band members: Brant Bjork, Scott Reeder, John Garcia, Josh Homme.
Type of music: Heavy
Date signed: March, 1991
A&R Rep: N/A

By Chuck Crisafulli

The desert tortoise, the sidewinder snake and the saguaro cactus are all interesting inhabitants of Southern California's sprawling deserts, but none of them has quite as powerful a presence as Palm Springs' noisiest export, Kyuss. With their first full-length album out on Dali records, this quartet from the wide open spaces has been garnering rave reviews for their incredibly weighty sound. With an opening slot on the recent Danzig tour, and an upcoming run with Faith No More, the band has also been having great success bringing their sound directly to the crowds. Just when it looked like Seattle had conquered the known universe, the desert sound could be a contender.

The members of Kyuss have been bashing away at their craft for quite a few years, but they are not really veterans of any club scene, for the simple reason that there were no clubs to play where they got together. Instead, people would organize generator parties, wherein kegs, power supplies, and bands would be trucked into the middle of nowhere to make the most of a night in the desert. Guitarist Josh Homme says these generator parties played a great role in getting the band's sound together. "We really learned our approach to music at the parties. It was the ultimate place to develop. You just kept trying new things until what you played satisfied you and made the crowd happy. I really think that any band that makes it out of the desert is going to be worth listening to in some way."

Homme says the band also learned to take a humble, working class attitude towards playing back then. "There were no hair bands around, and if you acted that way and started posing, you got booed off the stage. It was no big deal to play. Somebody had to run the generator, somebody had to get the keg and somebody had to get up on stage and make noise. That was us."

After making enough noise to get themselves a record deal, the band released the *Wretch* EP. The band was somewhat unhappy with this work, feeling that the studio had cleaned up their sound too much. When it came time for a full-length release, the band had a stroke of luck in enlisting their friend, Chris Goss of Masters of Reality, to handle the production chores. "He understood exactly what we wanted to do, and he was the logical choice to produce our record," explains Homme. "We were studio illiterate, and he knew how to get the sounds we wanted. Basically, we learned that we didn't have to do anything fancy. We didn't need any $25,000 reverb units to get our live sound. Chris used some simple tricks."

Goss' tricks may have been simple, but they were also sizable. In order to capture a sound that was as large and powerful as what the band had been creating out in vast open desert, the band turned an entire hallway into a bass cabinet, a waiting room was turned into a guitar cabinet, and the drums were recorded in a room with 20' ceilings. "We had a lot of fun with mike positioning," says Homme. "We didn't close mike anything. The bass cabinet/hallway was incredible—you had to go through twenty baffles and foam doors just to turn the damn thing on."

Once the recording set-up was established, there was one more key to getting the band's sound. "We played everything live," Homme explains. "It felt right to do it that way, and a lot of the tracks are first takes. Our attitude toward our sound is pretty representative of where we're from. The desert is wide open and big, and you can do whatever you want without being bothered. That's the way we play. We believe in a wall of sound theory. You shouldn't just be thinking or playing like an individual guitarist or bassist or drummer or singer. Everybody's got to help put up the wall."

Asked if the recording experience was satisfying this time around, Homme quickly says, "I know it's true for myself, and I think I speak for the band when I say that doing *Blues For The Red Sun* was the greatest time we've ever had. Being locked in a studio with Chris Goss was amazing, and it's a shame it only lasted two weeks."

Homme says that it was important for the band to put out an album that closely reflected what the band was like live, and as the band gets the chance to play for more and more people, they look forward to winning over new fans. "In some ways we're really happy with the record, but in some ways the project isn't finished. The recording went well, but now we've got to get out and work hard to support it. Playing for somebody else's crowd, like Danzig's, is a blast. Basically, everybody's unfamiliar with our stuff at this point, so when a crowd is good to us, it's an amazing feeling."

Though Kyuss certainly welcomes success, there are a few regrets. Homme says that he misses playing in the desert, and was especially disappointed that they didn't get to play a generator party this New Year's Eve. Still, Homme is unquestionably proud of *Blues For The Red Sun* and feels that the band actually managed to capture some of the power of the desert surroundings they grew up in.

"I wanted to give people 52 minutes of great escape," says Homme. "There's plenty of shit going on in the world and too many bands singing about politics. We want people to listen to our record with a good set of headphones on and the lights turned off. It doesn't matter what they think of the band members or even the lyrics—if they get lost in the music, we've done our job." MC

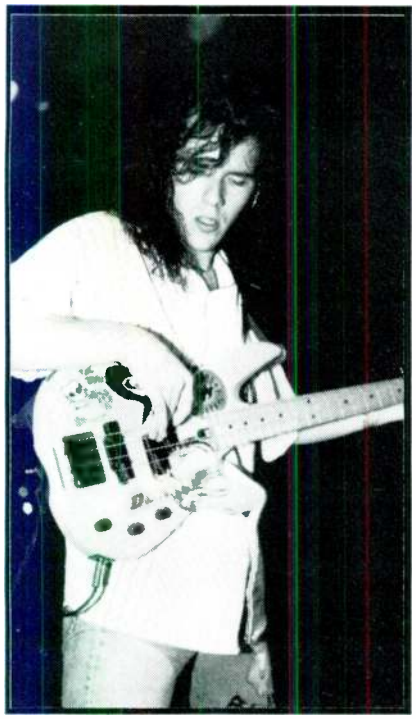
Kyuss

Blues For The Red Sun
Dali

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ✪ ⑩

❑ **Producer:** Chris Goss
❑ **Top Cuts:** "Thumb," "Green Machine," "Allen's Wrench."
❑ **Material:** Kyuss tunes are as big and powerful as anything out of Seattle, but without the post-punk irony that sometimes makes that stuff sound too self-conscious. Kyuss gets it right, playing head music from the gut instead of the other way around.
❑ **Musicianship:** No chop-meisters here, but you have to judge the band on the overall sound, which is pretty damn monstrous. Josh Homme's guitars can sound like bad dreams or bad stomachs, but his lines are always solid and involving, if not technically flashy. Nick Oliveri's bass burbles and throbs like a series of deep-sea volcanic eruptions, and Brant Bjork pins it all together with some free-wheeling drumming. John Garcia is no crooner, but he adds just the right touch of attitude to the vocals. A band like Kyuss pretty much sets its own rules for what kind of sounds fit their songs, and on *Blues For The Red Sun*, everything they've come up with is a welcome fire in the old brainpan.
❑ **Production:** A major key to this record's success was finding a producer who could take the band's music and make it sound like it wasn't produced very much. Chris Goss did a great job, and used his experience and some oddball inspirations to get a perfect-world live sound out of Kyuss's studio work. Not only are the songs huge and powerful, but the album as a whole has a playful, trippy feeling that stays exciting where other bands have often gotten dull. The big-bottom groove of the mix gives Kyuss a distinctive sound that easily stands apart from the crisply distorted grunge noises that most bands are employing these days.
❑ **Summary:** Fans of heavy sounds have to be thrilled that Kyuss has decided to come in from way out there in the desert to spread their word and entertain us. This was the heaviest album of 1992, and their live shows promise to be just as walloping. If the current scene looks like a barren landscape to you, be advised that Kyuss is a heavy oasis.
—Chuck Crisafulli

World Radio History



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World Radio History

NIGHT LIFE

ROCK

By Barbara Shaughnessy

B. Shaughnessy

Tommy Dean of Asphalt Ballet

The recent **Winter NAMM** show, in Anaheim showcased some fine new equipment (hope you caught the giant drum table) and splendid performances by **Slammin' Gladys, Asphalt Ballet** and the **Jan Cyrka Band**.

Washburn guitars played host to a score of bands and musicians but the highlight of the evening was Slammin' Gladys. It seems that they have incorporated their junk edge more tightly into their hard rock side and have come up with quite a powerful punch. Keep your eye out for them when they hit town again.

Asphalt Ballet was on hand to introduce their new front man, **Tommy Dean**, and to debut songs from their upcoming sophomore release, ***Pigs***. Dean has added a whole new dimension to the band. His omnipotent vocals led the band through their set like a speeding locomotive...no stops and no slowing down. Their sound is harder, heavier and more aggressive. Asphalt is presently on tour with Great White and will be returning to Los Angeles sometime in March to shoot their next video, "Angry Youth."

Kaman, the company that brings you **Trace Elliot** amps and **Ovation** and **Hamer** guitars promoted their equipment at NAMM with British guitarist **Jan Cyrka** and his band (**Simon Gregory, Pete Riley** and **Pascal Mulot**). You might not know the name but you know his playing. Cyrka played as **Flash Bastard** in **Zodiac Mindwarp**. His new effort is a far cry from Zodiac and it's filled with great guitar riffs and body-moving rhythms. Why they aren't released in the States is a mystery to me.

Engines of Aggression played their first gig at the **Central** a few weeks ago and packed the house. This strange mixture of musicians (all born and raised in the City of Angels) and musical styles has caught the attention of every record label in town. If you're a wee bit curious, check them out at **English Acid** on February 17. If you can't wait, contact them at (213) 893-2861.

Spotted dining around town were those lovable German rockers the **Scorpions**. Before going into the studio to begin working on their new album, which will include new bassist **Ralph Rieckermann**, they had to fuel up with some of that killer **Rainbow** pizza. Can't blame 'em.

It seems a *Music Connection* review of **Mirror Garden** (Vol. XVIII, #2) sparked the interest of **Kiss' Gene Simmons**. He contacted the band after reading the review and wanted to know more about them (maybe he wants to borrow the rat outfit!). Stay tuned.

And lastly, **Lisa Dominique**, Britain's sexy rock queen has relocated to Los Angeles and wants to form an L.A.-based band. She's looking for a "Keith Richards style lead guitarist." Interested? Send a bio, tape and photo to Lisa at P.O. Box 25738, Los Angeles, CA 90025. Good luck (I think).

WESTERN BEAT

By Billy Block

Billy Block

Chris Gaffney

In a heartfelt tribute to one of L.A.'s most gifted musicians, the Southern California country music community gathered at the **Cowboy Boogie Company** to remember fiddle player **Doug Atwell**. Doug had been struggling with heart problems for the last few years and following a gig with **Bull Durham** at the **Neon Armadillo** in Florida, he suffered a heart attack. Many of Doug's friends were on hand for this fitting tribute to a gentle man and brilliant musician who was liked by all. Hosts **Ronnie Mack, Cliffie Stone** and **Don Hinson** introduced those appearing at the benefit that included **Jim Olish and the South Forty Band, Purple Sky, the Doo-Wah Riders, Western Union Band, American Made, Ron Coleman, Albert Lee, Rosie Flores, Wylie and the Wild West Show, Po-No-Mo, the Palomino Riders, Horace Heidt, Jann Browne, Mason Williams** and **Johnny Lee**. There was also a fiddle tribute by a group that featured **Brantley Kearns, Harvey Walker, Steve Van Gelder, Johnny Blankenship, Nat Wyner, Gary Francisco, Bill Bryson, Candy Lerman, Lisa Haley, Dennis Fetchet**. Special thanks to **Beth Bleiberg, Cindy Delmore** and **Arnie Moore** for their love and care of handling the benefit. Doug, we will miss you.

On a brighter note, **Boy Howdy** drummer **Hugh Wright,** who was involved in a tragic auto accident, is back where he belongs—behind a set of drums. After months of intense physical therapy and the care and support of many, Hugh is back. He has done gigs with **Jann Browne** and **Prurple Sky** and hopes to rejoin Boy Howdy for the **New Faces Show** in Nashville at the **Country Radio Seminar**. **Scott Saturday** who has had the difficult job of holding down the drum chair while Hugh recoups, will stay on with the band playing keyboards and acoustic rhythm. Welcome back, Hugh!

Steve Kolander, who has signed with Chicago-based **River North Records,** has been cutting tracks there with producer **Joe Thomas**. **Dave Hall, John McDuffie** and **Ed Tree** of Kolander's band all contributed to the project. Engineering were **Scott Ahaus** and **Rick Fritz**. Thomas projects a June release with a Steve Kolander video due this Spring.

More great news. **Ronnie Mack's Barndance** has successfully made the transition from the **Palomino** to its new home, **In Cahoots.** In Cahoots, located at the corner of California and Glendale Blvd. in Glendale, is the ideal place for live country music and dancing. The stage has a huge Texas flag behind it (just like home), a humongous dance floor, two full service bars and a delicious menu. The DJ on Monday nights even spins **Steve Earle** records, without my having to ask. Helping Ronnie celebrate the move and the Barndances' fifth anniversary were **Dave Alvin, James Intveld, Rosie Flores, The Bluebonnets** and **Big Jay McNeely, Chris Gaffney, the Lonesome Strangers, Big Sandy** and **George Highfil.** Listen to **KZLA** for details. Be There.

Jan Cyrka

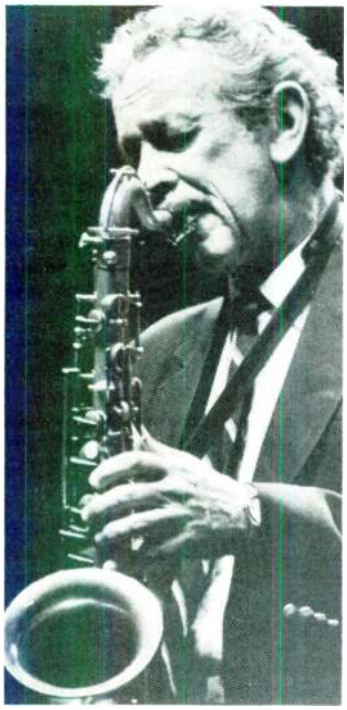
Billy Block

Albert Lee, Jann Browne and Byron Berline

World Radio History

JAZZ

By Scott Yanow



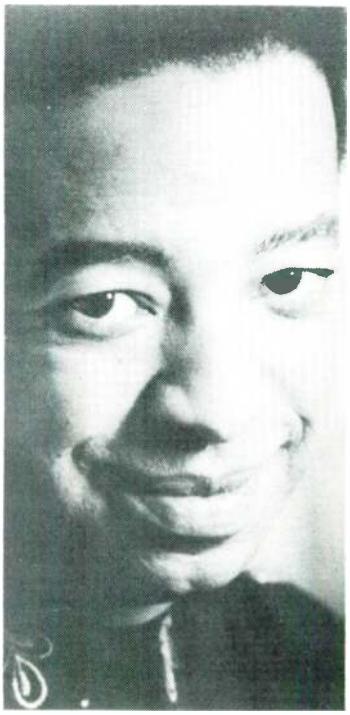
Spike Robinson

Spike Robinson has a somewhat unique story. Although a talented tenor-saxophonist, he spent 30 years in relative obscurity as an engineer by day and a part-time player at night. Suddenly, in the Eighties, when he returned to jazz on a full-time basis, his "out of nowhere" status gained him a great deal of deserved attention, for he was very much at the top of his game. Recently, Robinson performed at the **Jazz Bakery** during his annual visit to Los Angeles and his Four Brothers tone sounded consistently beautiful. Joined by the fiery if underrated pianist **Marty Harris**, bassist **Dave Carpenter** and drummer **Jake Hanna**, Spike's sound often recalled Stan Getz while his creative ideas were entirely his own. Sticking to obscure and underplayed standards (including "I Wished On The Moon," "It's Been So Long," "Yours Is My Heart Alone," "Comes Love" and Alec Wilder's "Just As Though You Were Here"), Spike Robinson sounded relaxed and thoughtful even over the frequently burning tempos. He is well worth catching whenever he comes to town.

When one hears the **Tony Williams** quintet in concert, it is easy to guess who the leader is. At **Catalina's**, drummer Williams often drowned out his own all-star band (which includes Miles soundalike **Wallace Roney**, the reeds of **Bill Pierce**, pianist **Mulgrew Miller** and bassist **Ira Coleman**). The music was actually quite magical, high-quality modern hard bop but, instead of taking a drum solo in every song, the leader made every song seem like a drum solo! Fortunately his sidemen can handle that pressure and the appreciative audience apparently did not mind the lack of dynamics.

A favorite of this column, singer **Sweet Baby J'ai** had an off-night during her stint at **Vine Street**. Recovering from a strep throat, J'ai still sounded pretty strong, fronting a fine quintet that included the soulful tenor of **Louis Taylor** and **Ray Bailey's** versatile guitar, but the programming was not as creative as usual. In fact she started out with three rather similar blues tunes and made the mistake of reviving the lightweight "Route 66." Much better was her original material, particularly "All Alone," "What Is This Madness" and "Don't Touch Me." Perhaps J'ai should switch her emphasis from blues to jazz where her obvious talents would have a much better opportunity to grow.

Upcoming: **Vine Street** welcomes **Linda Hopkins** (Feb. 14), **Alan Broadbent** (Feb. 18-20) and the **Woody Herman Orchestra** (Feb. 25-26), **Catalina's** (213-466-2210) has the **Cedar Walton** trio (through Feb. 14) and **Joey Calderazzo** (Feb. 16-21), the **Jazz Bakery** (310-271-9039) hosts the **Clayton-Hamilton Orchestra** (Feb. 21) and **Bob Wilber** (Feb. 26-27) and **Lunaria's** showcases **Rob Mullins** (Feb. 19) and **Sandra Booker** (Feb. 27).



Tony Williams

URBAN CONTEMPORARY

By Gary Jackson

Darryl Williams

In my continuing, yet sporadic, highlight of obscure L.A. independent labels, I came across a most persistent entrepreneur by the name of **Darryl Williams**. He is President of a new label, **New African Movement Records**, or **N.A.M. Records**. Founded in 1992, the label is based in the inner section of Los Angeles, perhaps better known as South Central. Williams is hawking his only act, **Imara** (with an accent over the last "a," so it's pronounced Imaree).

Imara has a hot little record and video out titled "Flashlight Therapy," and is receiving respectable reviews throughout the industry. The song contains samples from **George Clinton's** "Flashlight," while the video contains slices of **George Holiday**'s much-played videotape of the 1991 beating of **Rodney King**. The subject matter, as you've probably guessed by the title, focuses on police brutality in South Central, but is relevant in any major urban setting.

I call Darryl Williams persistent because he contacted me about six months ago and gave me a video of "Flashlight Therapy," saying that he was in the midst of negotiations to secure a distributor for the song. Fast forward to early December, and I ran into him at my local supermarket. He eagerly ran out to his car and returned with a slick package of the single, a photo of the group and a space for the video. I was impressed because it showed that Williams possessed the true spirit of the entrepreneur; one who'll take whatever steps necessary to get the job done.

Fast forward to several weeks ago, and Darryl, again eager and excited, said that things were going along real well. He gave me a package that any press agent would be proud of. It contained glowing reports about Imara from the likes of ***Billboard's*** **Janine McAdams** and **Deborah Russell**, along with testimonies from ***The Tonight Show's*** talent division's **Sali Robertson**, who said, "I'm thrilled with Imara's video! It projects such a positive message... Let's get it out there—so we can see Imara on the *Tonight Show*." Williams says, "**Oprah Winfrey** is waiting for us to send her a package in anticipation of a one-year post riot special she'll be showing in April."

Other endorsements came from **Warner Records' Ward White, BET, Soul Beat** television network, **the American Civil Liberties Union (ACLU)**, Miami's ***Out Of The Box*** video show and more. As of right now, Williams says he's close to landing distribution with **Raze-Up Records** out of Houston, TX. An album, with the same title as the single, will be released February 23. Williams is actively seeking other acts for N.A.M., specifically ethnic hard-core rappers, Latino and otherwise. So it sounds as if things are truly going on! Williams can be reached at (213) 388-1841. Demos can be sent to 315 S. Lafayette Park Place, Suite 213, Los Angeles, CA 90057. Incidentally, a portion of the profits from the sale of the single, "Flashlight Therapy," will go to **Social Reform Inc.**, owned by Holiday. Funds will go toward minority business loans, day-care centers and recreational facilities. MC

Imara

World Radio History

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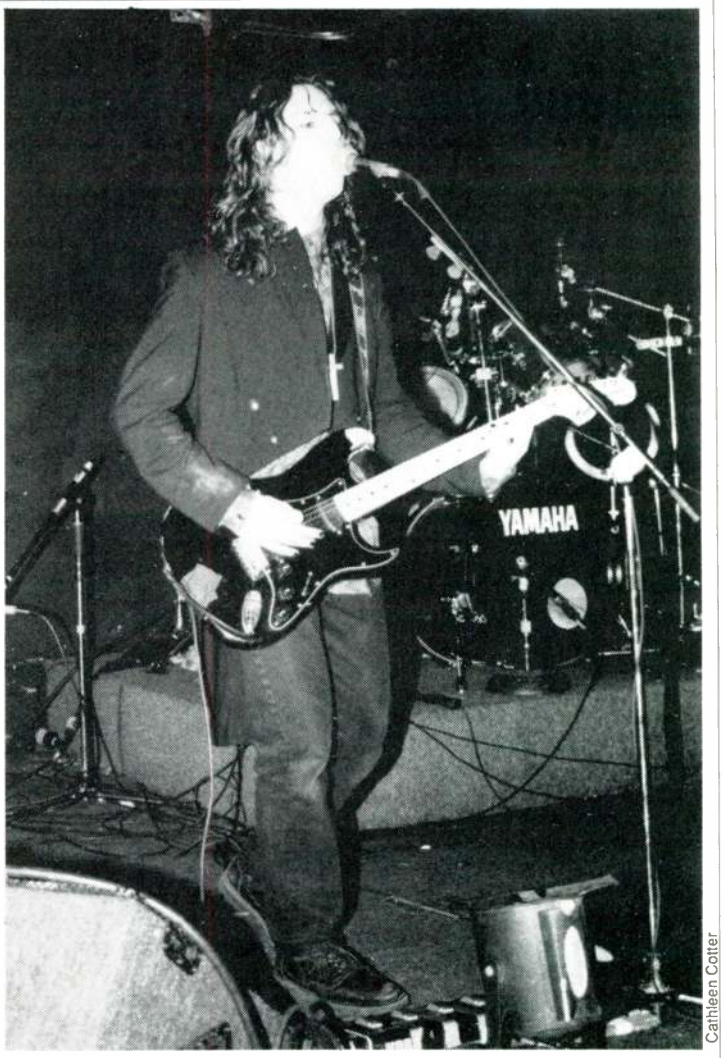
CLUB REVIEWS

Chalk Circle

Club 5902
Huntington Beach
① ② ③ ④ ⑤ ⑥ ✪ ⑧ ⑨ ⑩

❑ **Contact:** Adam Katz, Midnight Music: (310) 659-1784
❑ **The Players:** Xandr, lead vocals, guitar; Matt Passmore, bass; Tony Tisdale, drums; Erik Travis, keyboards; Jessy Greene, violin.
❑ **Material:** Chalk Circle describes their sound as "postdeconstruction neophoto-realist fauvism." However, such a high-brow description is easily translated into layman terms: a cross between Love & Rockets and Metallica. The latter of which has obviously had a strong influence on the band in terms of orchestration. Chalk Circle churns out the same type of dreamy, surrealistic fare that made Daniel Ash and cohorts a staple for keyboard aficionados from here to Tokyo. Although Chalk Circle is a bit unconventional when compared to most synthesizer oriented bands—they're heavy. The songs are a full assault on the senses—often opening up gently, sans vocals, and rocketing off into a crescendo of headbanging fury. One especially notable song was completely devoid of vocals, set to a waltz count and highlighted a stunning violin aria from Greene.
❑ **Musicianship:** I'm not a big fan of lead vocalists who play guitar and in this case I was equally disheartened. Because vocalist Xandr is also the band's sole guitarist he was confined to the immediate circumference of his mike stand. Unfortunately, for someone who would otherwise be a consummate showman, his vocal ability/range seemed to precariously rest on how busy he was with the strings. Bassist Passmore took lessons in headbanging and hair flipping from the best, but he doesn't need to show his face to win any fans. Passmore's a god on four strings and laid the kind of solid rhythm that would make Jason Newsted froth at the mouth. Chalk Circle as a whole should be noted for their talents, but it's Travis' keys that really gives them the edge that makes them what they are.
❑ **Performance:** A Hollywood band playing in Orange County with a really bad attitude about it—what a revelation. Performance-wise Chalk Circle alienated everybody within spitting distance. They hated the crowd, they hated the sound, they hated the (non-existent) lights. Vocalist Xandr spewed malovolent sentiments about O.C., music and women like an erupting volcano. Okay, so some drunken slob jumped on stage during the second song, incited a minor riot and had to be forcibly escorted out by bouncers. So, the sound kinda sucked and one of the band's roadies decided to give the band (and audience) light by gyrating in front of the stage with a spotlight (which he eventually smashed into bits for the ultimate in punk rock effect). The fact that the house was packed made no difference to them—they were from Hollywood, they were better. And I thought geographic discrimination was passe?
❑ **Summary:** If Salvador Dali was still alive, Chalk Circle might provide the kind of music that would feed his artistic vision. In the same way that Dali painted surreal, unconventional and frenzied works, this band makes music. And, like Dali, the band exhibited the same erratic behavior that he is so well noted for. But, just for the record, it might serve the band well to brush up on their professionalism. ***—Judy Jade Miller***



Cathleen Cotter
Chalk Circle: Talented but unprofessional.

Creep

Club Lingerie
Hollywood
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ✪ ⑩

❑ **Contact:** J.J.: (213)851-5133
❑ **The Players:** Corey, vocals; James Shaffer, guitar; Brian Welch, guitar; David Silveria, drummer; Gar, bass.
❑ **Material:** Creep's ability to write intense, melodic, groove-rock masterpieces is precisely what makes them a likely candidate to rise above the local scene. Creep never abandoned their heaviness, but successfully diversified their material through original song structure and choruses that burrowed into your psyche. From the opener, "Why Can't I Breathe?" it was apparent that this was going to be a compelling performance. "Dead Wrong" was the consummate headbangin' Creep anthem, while "Painted Man" displayed a slightly funk-tinged side of the band. The hypnotic grunge of "Follow Me" was one of the set's many highlights, and elicited a fittingly aggressive crowd response. At times, Creep's material veered toward thrash, but whatever genre Creep approached, they always managed to keep it original and consistently raw.
❑ **Musicianship:** Even from their brief performance, it was obvious that Creep are not only gifted songwriters, but seasoned musicians as well. The show marked guitarist Brian Welch's official debut with the band, though from the caliber of Creep's performance, it appeared he was a veteran member. Creep's attention to dynamics made their music especially gripping, as did the

World Radio History

Toni C. Holiday

Creep: A loud, furious attack.

band's chunky guitars and throbbing rhythm section. Welch and Shaffer made a furious guitar duo, and Welch's addition gave Creep an added dose of heaviness. With Creep's furious attack and sheer loudness, it would have been easy for them to sink into a blurry mush of sound, but the band was skillful enough to avoid such a pitfall.

❑ **Performance:** Lead singer Corey was the focal point of Creep's monstrous sound. His insistent energy coupled with the band's brutal power, made for an unforgettable show. Even though Creep was the first band of the night, they still managed to spur a mosh outbreak in front of the Lingerie stage. The rest of the band was right at home amidst such mayhem.

❑ **Summary:** Creep's inspired songwriting is enough to ensure that this band won't go unnoticed. In addition, even for fans hesitant to see a band this heavy, Creep's performance was so visceral, that one couldn't help but feel that they were experiencing something special. Creep is sure to strike a chord with fans of bands like Alice in Chains, Faith No More and Soundgarden, though they retain a refreshing identity among the Seattle and funk-metal clones. As the band continues playing, Creep's performance is sure to reach cataclysmic levels. See them locally while you still can.

—Laura Morgan

Aces and Eights

FM Station

North Hollywood

① ② ③ ④ ✪ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **Contact:** Joe Nat: (818) 503-7454

❑ **Players:** Devon James, vocals; Joe Nat, guitar; Rick Krusky, guitar; Neil Ives, bass; Kevin Lee Ross, drums.

❑ **Material:** Have you ever left a show not being able to remember any songs? Enter Aces and Eights. Possibly named after their mid-Eighties sound, the band dishes out plenty of loud music with few high cards. I had to write down their one catchy tune, "Soul Communication." It seemed as if they knew it was their best tune and dragged it into an extended version, draining its appeal.

❑ **Musicianship:** James, a cross between David Coverdale and Dio, comes from the school of ventriloquism. He barely moved his lips while singing, except to end every sentence with a blood curdling wail. Although he can hit higher notes than most fat ladies, his voice lacked the necessary emotion. All members of Aces are accomplished musicians. Ross pounded his kit and added visual effects with the old, water-on-the-snare-drum trick. Ives, direct from the heavy metal hair-flipping school, picked a trite, hammering base line to showcase his talents while James raised his hands in awe of this basic riff. Nat and Krusky are both highly skilled guitarists, limited by simple material. The band as a whole did demonstrate some potential groove with "Ring Of Fire."

❑ **Performance:** The first minute and a half of a set are crucial to spark audience interest. Unfortunately, Aces opened with their weakest song. Devoid of charisma, the band plays adhering strictly to the heavy metal musician's handbook. Nat has truly perfected the heavy metal guitar stance, but did rip up some intense synchronized guitar riffs with Krusky. The one time that James did speak, he said in effect, "Well, we have a new President. So we'll see how that goes. No one likes to work and I don't have a job. So fuck you if you have a job! [and out popped the birdie]." Nice way to win friends and influence people. It is understandable that a band that has been together for five years might dwell on the sound and look they began with. However, if time moves on and you're still perfecting your original sound, by the time you get it right, it's not so original anymore. Maybe next time, shoot five years ahead.

❑ **Summary:** Aces and Eights deals a hand of decent material that is hard to get excited over. Cliché in music, vocals, image and performance, they are good enough to ignite some interest but not bad enough to be entertaining.

—Jeff Blue

Toni C. Holiday

Aces and Eights: You gotta know when to fold.

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CLUB REVIEWS

Toni C. Holiday

7% Solution: A bit too safe.

7% Solution

The Roxy
West Hollywood
① ② ③ ④ ⑤ ⑥ ✪ ⑧ ⑨ ⑩

❑ **Contact:** Band info line: (818) 508-0369
❑ **The Players:** Ralph Saenz, vocals; Mitch Perry, guitar; Sean McNabb, bass; Paul Munroe, drums.
❑ **Material:** Good time, high energy rock & roll heavily influenced by early Van Halen and Led Zeppelin. Despite this overt attempt to duplicate a tried and true style of music, hard rocking numbers "All Night Long" and "Lookin' In the Paper" had strong enough hooks in them to get the hardened Hollywood crowd to pay attention, bang their heads and move their bodies. The band took a well received, funky, off-beat twist with tunes "Bad Girls" and "Money." "Believing In A Lie" and "Witch Doctor" were the strongest songs of the set.
❑ **Musicianship:** The band's strong point. With Perry's passionate style of enticing the notes from his guitar, McNabb's aggressive manipulation of his bass and Saenz's vocals and body-bending performance, the band manages to seduce the audience into watching and listening to each individual performer.
❑ **Performance:** The chemistry between the players gives you the impression that they get immense satisfaction in playing together. They are tight, polished professionals and have a refreshing, natural style that looks neither staged nor choreographed. Saenz had no trouble forming an emotional bond with the audience—his vocal style and presence demand it. Perry and Saenz traded some impressive Plant/Page style duels while McNabb and Munroe supported with great harmonies and in-your-face rhythms.
❑ **Summary:** 7% Solution has talent, presence, style and are worth checking out. But what they need to put them in the big league (where they deserve to be) is some vinegar and spice (or salsa and tequila) added to their material. Maybe they're taking the safe route by sticking with the tried and true; but with all their combined talents I suggest they get their creative juices going, take a chance and re-work some of their songs. After all, rock & roll was never meant to be safe. —*A. Fiery*

Toni C. Holiday

Mouth: Raw and melodic.

Mouth

Rajis
Hollywood
① ② ③ ④ ⑤ ⑥ ⑦ ✪ ⑨ ⑩

❑ **Contact:** Aitan Levy: (310) 247-8571 or Suzan Crane: (213) 874-5943
❑ **The Players:** Kevin Radanovich, vocals; Joe Kelly, guitar; Matt Colleran, guitar; Mark Roberts, bass; Gary Girshenof
❑ **Material:** When you see a band that really moves you, you get that urge to run right out and buy the disc. This is the case with Mouth. Unlike any other Los Angeles or Seattle band, Mouth mixes raw force and soulful melodies with grunge and heavy groove. Their material brings out the good natured punk in all of us. "Cement," "Insomnia," and "Strange" are songs that send your head and appendages flailing about uncontrollably in a mad rush to nowhere.
❑ **Musicianship:** Some things are just meant to be. After only nine months, Mouth has put together better work than most bands ever accomplish. Radanovich combines the passion of Eddie Vedder with the soul of Chris Cornell (without the range.) Matt Colleran (of Mary's Danish) and Joe Kelly serve up beautiful noise exploding through their guitars while Roberts pounds his bass with a huge grin. It is imperative for this type of music that the drummer slams like there is no tomorrow. After only nine days in the band, newcomer Girshenof lives up to the test. He lays down some intense time signatures and constant thundering beats.
❑ **Performance:** Mouth sends even the most timid into the mosh pit. They exude raw energy and emotion that engrosses you in the music. Rather than choreograph a show, they're out to have fun and play for themselves. They joke amongst the audience, making you feel at home, and then suddenly mutate into a driving assault on your senses. Mouth makes no bones in telling the audience, "We're going to pound your head into the dirt!" Before you can say, "Please, Sir, may I have another," you just open wide and hope for more.
❑ **Summary:** Mouth is a marriage of rock's past, present and future. Their well-written material and intense performance combines L.A. grunge and timeless soul. With their aggressive sound and original direction, Mouth has all the ingredients to take the industry by storm.
—*Jeff Blue*

World Radio History

CLUB REVIEWS

Jeff Levitt

Thick: Good but inconsistent.

Thick

The Whisky
West Hollywood
① ② ③ ④ ⑤ ✪ ⑦ ⑧ ⑨ ⑩

❑ **Contact:** Kenny Funk: (213) 660-SLAM
❑ **The Players:** eLIZA Hendersen, vocals; Marcy Molkenthen, guitar; Doreen Davenport, bass; Alex Spurkel, drums.
❑ **Material:** Aggressive, in-your-face, alternative rock with a psychedelic edge. The set was fairly inconsistent. Several tunes were sloppy and lacked direction. However, the songs that were well thought out, such as "Marion," were captivating and energetic. The band sounds best with songs that break into eLIZA's funky school-girl rapping, giving the music more spunk and personality.
❑ **Musicianship:** Hendersen has a set of pipes that could blow any house down. With hints of Benatar, Exene and Nina Hagen, her voice draws you in and fills you with anger, fear and lust. Her range is so varied that she can turn the squeek of a mouse into a thunderous roar in the blink of an eye. Despite Hendersen's amazing voice, this band desperately cries out for backup vocals to fill the void in the music. Spurkel, Davenport and Molkenthen all wailed through the set but lacked the unity that could have made this a much better show.
❑ **Performance:** All eyes were on the confident Hendersen. Her petite body emits bellows and squeals that send shivers up your spine. Her face and body contort into bizarre yet sensual shapes while her knees slap together against her fragile frame. With the exception of Davenport, who would infrequently start thrashing her bass, the rest of the band seemed unmotivated. Molkenthen, who towered over her counterparts (in height), added visual dimension but remained virtually motionless during the show. Spurkel, the only male of the four, swung his testosterone behind the drums and held the somewhat scattered meter together.
❑ **Summary:** Thick needs to work on packaging a tight, aggressive product with more energy and backup vocals. Hendersen is definitely the glue holding these pieces together. As they stand, they are a sight to see and sure to add a distinct flavor to your evening. —*Jeff Blue*

Az-U-R

Bourbon Square
Van Nuys
① ② ③ ④ ⑤ ✪ ⑦ ⑧ ⑨ ⑩

❑ **Contact:** Steve Zoelle: (818) 504-9627
❑ **The Players:** Tod Richards, lead vocals, rhythm guitar; Steve Zoelle, lead guitar, backing vocals; Rob Larson, bass, keyboards, backing vocals; Todd Micheal, drums.
❑ **Material:** Of the eight-song set Az-U-R performed, the best material accentuated their strong suit, combining two-and-three part harmonies, the best example being "Dry Your Tears Away." Unfortunately, this song was not performed until the end of the set. Up until that point, it was hard to find anything that was in any way compelling or distinctive. Az-U-R's brand of melodic, hard-edged pop was listenable and pleasant enough but devoid of originality. Songs that revolve around the precarious nature of relationships between men and women are all well and good, but there were no new insights into the dynamics of why they work or don t work, thus rendering the material somewhat generic.
❑ **Musicianship:** Given the fact that harmonizing is Az-U-R's strong suit, it must be pointed out that, when the vocalizing was left to frontman Richards, the quality dropped off noticeably because his vocals lacked character. Instrumentaliy, the rest of Az-U-R were decent musicians but nothing which could not be seen on any night of the week in clubs all over the Southland. Part of the problem may have been their overall lack of cohesiveness as a unit (perhaps a monitoring problem?). At times off-key and flat, Az-U-R seemed to suffer periods of discordancy. The best examples of this were some of the guitar solos which did not seem to match up well with the rhythm section.
❑ **Performance:** In addition to their ability to harmonize well, Az-U-R have a natural manner in their overall stage presence. Between songs, Richards communicated easily with the audience, and interacted comfortably with the rest of band in a good-natured and humorous way.
❑ **Summary:** Az-U-R is composed of four very good-looking individuals. Acknowledging that in today's superficial music industry image is often more important, or at least as important, as substance, Az-U-R must go beyond mere physical aesthetics if they hope to go beyond club level performing. —*Harriet Kaplan*

Steve Cordova

Az-U-R: Generic and lackluster.

Larry Arnold

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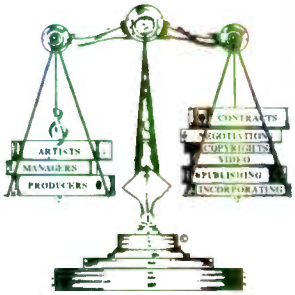

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World Radio History

CONCERT REVIEWS

Frank Sinatra

Cerritos Center For The Performing Arts
Cerritos

Just as Sinatra was the perfect opening act for the remodeled Universal Amphitheatre a decade ago, he was fittingly on hand to christen the stage of the lavish new concert facility, the Cerritos Center For The Performing Arts.

Backed by an excellent orchestra, conducted enthusiastically by chip off the old block, Frank Sinatra, Jr, the Chairman of the Board gamely ran through a selection of some of his best-known material—signature tunes such as "Come Fly With Me," "The Lady Is A Tramp," "Theme From New York, New York" and his concert centerpiece, the greatest saloon ballad of all time, "One For My Baby," during which Sinatra turned back the clock and sounded every bit like the Voice of old.

Unfortunately, Sinatra's voice wasn't always in top form—especially in the beginning of the set. Only after repeated sips from his ever-present glass of Jack Daniels and a handful of shaky opening selections did his voice settle in and rise to the occasion—especially on songs in his vocal "pocket," such as "Come Fly with Me" and "The Lady Is A Tramp."

As usual, Sinatra's selection of material was flawless (he has some of the greatest pop tunes of all time in his repertoire)—although the set could have done without the ponderous "Soliloquy" from *Carousel*, which Sinatra obviously loves to perform (it gives him a chance to incorporate his underrated acting skills), and those two old Sixties warhorses, "Strangers In The Night" and "My Way."

As for the new venue, its maiden voyage was encouraging. Not only was the sound crisp and clear, but the sightlines were excellent in an intimate room where there are no bad seats.

At one point in the evening, Sinatra, who is 77 and showing no signs of retiring, raised his glass and toasted the audience, saying, "I hope everyone here lives to be 300 years old—and the last voice you hear is mine."

Alan Berliner

Ol' Blues Eyes at the Cerritos Center For The Performing Arts

Here's hoping that the Voice is still going strong a decade from now and ready to open another state-of-the-art concert facility.

—Michael Amicone

Keith Richards

Universal Amphitheatre
Universal Amphitheatre

These days most living rock legends are content to tiptoe around the past excesses that once fueled their careers. But, while Keith Richards may no longer explore life's nether regions with his previous gusto, he does venture close to the edge just often enough to keep things interesting. And most certainly, he still rocks more ferociously than any of his legendary brethren.

In fact, all through his brilliant two-hour set, Richards was a restless, happy soul as he stalked the stage, alternately twisting, dancing and gyrating to the groove-laden beats that he and his impressive backing band relentlessly delivered. More than just a perfunctory nod to a musical style, Richards' performance was a joyous ode to the overall passion and spirit of rock & roll.

And although Richards is undoubtedly the star of the show, he is also blessed with being in, not one, but two world-class rock bands. Kicking off with a bone-rattling version of Eddie Cochran's "Somethin' Else," Richards and his X-pensive Winos—drummer Steve Jordan, keyboardist Ivan Neville, guitarist Waddy Wachtel, bassist Jerome Sled and sax player Bobby Keys—locked into a full-bore groove that didn't let up until the dust cleared two hours later.

Richards, who appeared to be in great spirits throughout the night, led the band in a bluesy, poignant version of "Gimme Shelter," one of four Stones songs he performed. But the bulk of the material was from Richards' solo albums, *Talk Is Cheap* and his latest, *Main Offender*.

Most admirable was his willingness to explore new musical terrain. While Richards could fill the majority of his set with Stones classics and have the audience go home happy, he chose to include other musical forms. "Words Of Wonder" was a pleasant, lilting reggae excursion, while the Memphis soul ballad "Hate It When You Leave" was a touching counterpoint to the crunch and rumble of the rockers. Keith's vocal on the latter was especially poignant, proving that his voice, while a soulful rasp at best, fits like a glove with the right material.

But in the end, it was the inevitable rockers that caused the biggest stir amongst the worshipful crowd. Richards' guitar moan on "Wicked As It Seems" was New Orleans down-and-dirty, the brittle riffing in "Eileen" was reminiscent of Richards' *Sticky Fingers*-era work and the ominous guitar thunder of the Richards/Wachtel tandem on "999" was riveting. The band also tore through the obligatory "Happy," and a scorching version of "Before They Make Me Run" from *Some Girls*, before closing with a powerful "Take It So Hard" that had the awe-struck crowd screaming for more.

It's heartening to see that while the Stones go through another period of upheaval, Richards is enthusiastically laying the viable foundation for a career that could continue long after the Stones have packed it in.

—John Lappen

Rock For Choice

The Palladium
Hollywood

The Rock For Choice shows have steadily become one of Hollywood's hottest and loudest tickets, and the most recent show was no exception. Coming one day after the 20th anniversary of the Roe vs. Wade decision, and a day after our new President signed a great deal of pro-choice legislation, the concert had more of a celebratory feel than the usual call-to-arms, and, as expected, the rock & roll seemed to stir up the crowd more than the politics did.

The evening's bill was hosted by Exene Cervenka, and things got off to a raucous start with energetic sets from Green Apple Quick Step and 7 Year Bitch. Debbie Patino turned in a couple songs with her band, Holy Water, and also plugged the *Cause* CD, a spoken-word compilation that benefits abortion rights groups. Exene was given some help by the magnetic presence of Pearl Jam's Eddie Vedder, who couldn't seem to get a word out without being greeted by the delighted squeals of female fans.

Concrete Blonde's Johnette Napolitano was the surprise guest of the night, and she belted her way through a few select tunes in a short acoustic set.

Then it was time to kick out the jams. Mary's Danish showed up and powered through a set of material from their last two discs. Despite the sometimes thunderous acoustics of the Palladium, the Danish managed to keep songs like "Don't Beat Me Up" and "Killjoy" sounding sharp and engaging. Their songs are usually fairly tight compositions, but at this show, the performance was a lot looser and more playful than one might expect from listening to the records.

Rage Against the Machine was the show-stealer of the night. They served up over-the-top, monstrous wedges of thrash-hop, and at times, it seemed that they were turning the entire crowd into one giant mosh pit. The band more than lived up to the giant sound they managed on their self-titled Epic disc, and in the live setting, showed off an even wider and more manic range of sonic assault. Definitely a band to watch.

Headliners Screaming Trees fought off a few sound problems and played a solid set of tunes drawn from their impressive *Sweet Oblivion* disc. Singer Mark Lanegan seemed a little stiff onstage, but his lack of presence was balanced by the hefty energy of freewheeling guitarist Gary Lee Connor. The band managed to keep the thunder rolling until management had to close the place down.

—Chuck Crisafulli

Exene Cervenka

Zack de la Rocha of RATM

Screaming Trees' Mark Lanegan

Photos: Jessica Altman

World Radio History

GIG GUIDE

MUSIC INDUSTRY EMPLOYMENT OPPORTUNITIES
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MUSICIANS

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

LOS ANGELES COUNTY

BOGART'S
6288 E. Pacitic Coast Hwy., Long Beach, CA 90803
Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send promo package.
Pay: Negotiable.

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

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler (213) 466-7000
Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable.

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

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

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
P.A; Yes
Lighting: Yes
Piano: No
Audition: Open mic. Mondays, 10pm-1am, or send tape & promo pkg.
Pay: Percentage of door.

FAME OF HOLLYWOOD
6633 Hollywood Blvd, Hollywood, Ca 90028
Contact: Steve Garner (213) 877-1937
Type of Music: Original rock,pop & classic rock.
Club Capacity: 150
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: No
Audition: Call for information or send tape to Steve Garner, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.
Pay: Negotiable

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

LA VE LEE RESTAURANT
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 Capcity: 7 piece
PA: Yes, full
Piano: No
Pay: Negotiable.
Audition: Just come down on Tuesdays & see Billy Mitchell.

LAS HADAS RESTAURANT & CANTINA
9048 Balboa Blvd., Northridge, CA. 91325
Contact: Alex, Las Hadas Booking, (818) 766-3006
Type of Music: R&B, Jazz, Blues, Reggae & various Latin
Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
P.A., No
Piano: No
Lighting: Yes
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA. 91603
Pay: Negotiable

NATURAL FUDGE CAFE
5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM. Also known for successful showcasing.
Club Capacity: 60
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable.

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

PORK CHOP BROWNS
3600 Highland Ave., Manhattan Beach, CA 90266
Contact: Debbie
Type Of Music: Rock dance, alternative, original- no heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & photo to above address.
Pay: Negotiable.

THE ROYAL OAK
5416 Whitsett Ave, North Hollywood, CA. 91607
Contact: Eddie (818) 753- 9173
Type Of Music: All styles of original music, (electronic/ acoustic), except metal and glam.
Club capacity: 125
Stage Capacity: 5
PA: Yes/ no
Lighting: Yes
Piano: No
Audition: Call above number or send package to DOGSBODY, P.O. Box 703, N. Hollywood, CA. 91603
Pay: Negotiable.

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

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

THE WATERS CLUB
1331 S. Pacific Avenue, San Pedro, CA 90731
Contact: Joe Gallagher, (213) 547-4423.
Type of Music: Rock & roll and all other types.
Club Capacity: 1200
Stage Capacity: 35
P.A. Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable.

ORANGE COUNTY

BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB
14241 Euclid Street #C 101
Garden Grove, CA 90264
Contact: Dorian Cummings (310) 598-7844
Music Type: All styles, mostly original material
CLUB CAPACITY: 575
Stage Capacity: 6-10
PA: Yes
Lighting: Yes
Piano: No
AUDITION: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, Ca 90808
Pay: Negotiable.

SUNSET BEACH CLUB
777 S. Main St. Orange County, CA 92668
Contact : Ma'Lady Entertainment, Heidi Murphy (714)750-8358 or Cory (714) 835-7922.
Club Capacity: 350-400
Stage Capacity: 5-10
P.A. Yes
Lighting : Yes
Piano: No
Audition: Call for info.
Pay: Yes, percentage of door.

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RESTLESS RECORDS seeks interns for radio promotions, marketing, retail and publicity. No pay but room for growth. Call Keith Moran at (213) 957-4357 ext. 233.

ARTIST MGMT company seeks serious interns who are looking to do more than just answer the phone. Call Mon-Thur, ask for John. (818) 905-6699 or fax to (818) 906-0697.

INTERNS WANTED for Alternative and Metal marketing dept. at major dist. co. No pay, but great opportunity! Call Wed.-Fri., Russell, (818) 972-5729.

PRIMAL RECORDS is currently seeking interns for A&R, promotion and music publishing duties. Knowledge of WordPerfect and good phone personality a plus. May lead to paid position. (310) 214-0370.

INTERNS WANTED: Independent record company seeks interns for positions in marketing, radio and publicity. Fax resumes to (818) 566-6623 or call David at (818) 566-1034

DETERMINED INTERNS needed for marketing/promotion dept. of independent record label. A non-paying gig, but is the way into the industry. Call Carl, Mon. - Fri. (818) 955-7020.

HELP WANTED. Office help needed for small music publishing company. Part time (T,W,TH). Typing, phones, MacIntosh computer, good organizational skills. Insurance included. Call (213) 656-4968.

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NAME	PHONE	AVAILABLE FOR: SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	MUSIC STYLES: ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer State of art 48 track (24 digital, 24 analog) automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI w/huge sample & found library.	(310) 657-0861				✓		STEPPING STONE PROD STUDIO. Orchestration credits on Grammy winning album, Platinum and gold records, orchestrator, arranger, producer	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!	✓	✓	✓	✓	✓
ACE BAKER - Keyboards/Producer Keyboards, complete midi studio, drum machines and 1/2" 8 track for great demos & pre-production.	(818) 780-6545	✓	✓	✓	✓	✓	Veteran of sessions, national and world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall Show, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Gary Richrath of REO Speedwagon. Writing and prod w/many platinum, grammy winning writers	I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series. Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer	✓	✓	✓	✓	✓
ADAM BARNHARDT - Vocalist Tenor baritone	(310) 657-7455	✓	✓	✓	✓	✓	Stage voice, massive strength power and excellent vocal power.		✓	✓		✓	✓
STEVE BLOM - Guitarist/Vocalist Custom Tom Smith Strat, modified Ibanez Al Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter. Effects rack.	(818) 246-3593	✓	✓	✓		✓	3 years classical study at CSUS, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatolla, Jamie Glaser.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack programming, jingles, casuals and Top 40 gigs.	✓	✓	✓	✓	Whatever you want!
MICHAEL CARNEVALE - Producer Professional engineering & production with affordable 24 track facility.	(310) 289-4670	✓			✓		15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. "His professional attitude adds to the quality of the finished product", producer Tom Dowd.	✓	✓	✓		✓
LARRY CIANCIA - Drummer Acoustic and electric drums: Yamaha, E-mu, Alesis, Zildjian, etc.	(310) 475-2982	✓	✓	✓	✓	✓	READ MUSIC, B.S. - Music Engineering and Music Performance: Berklee College of Music and University of Colorado. Experience includes; U.S.O. World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician, player references available	Easy to work with, click proficient, good listener/drum programming and instruction.	✓	✓	✓	✓	✓
BURT DIAZ - Keyboardist, Vocalist Korg T3, Peavey DPM3, Roland UIIO, Yamaha DX7, DMI Hammond, 16trk recording studio, DAT. Tenor vocal range.	(818) 889-2109	✓	✓	✓	✓	✓	Recent tours: White Lion "Mane Attraction," U.S.A. and Europe. Gary Richrath (Reo Speedwagon), U.S.A. and Canada. Iron Butterfly. Sessions include: White Lion, Mike Tramp, Vito Bratta, Gary Richrath. B.A. and A.A. Degrees in music.	Experienced keyboardist, vocalist, touring and recording, professional.	✓	✓	✓		
DAN DODD - Drummer Pearl MLX Series Drums, Zildjian cymbals, Tama hardware, AKG C410 mic, portable drum riser.	(213) 968-2588	✓		✓			Over 10 years of recording and performance experience.	Great attitude, ability, and image. Specializing in all styles of rock. Powerful and tasteful.	✓	✓	✓		
ROGER FIETS - Bassist/Vocalist 4 and 5 string fretted and fretless bass. Vocal range: 3 1/2 octaves. Soft ballads to screaming rock. Specializing in background arrangements.	(818) 769-1525	✓		✓		✓	Major label album projects with many top players (resume available).	Very easy to work with and very professional. Dedicated to the absolute best sound for your project.	✓	✓	✓		✓
BRYAN FOUGNER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string. D-tuner. Lead and/or backup vocals. 3 octave tenor range.	(818) 715-0423	✓	✓	✓	✓	✓	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim 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 repretoir. Ready to tour anytime. Also studio, casuals and Top 40.	✓	✓		✓	✓
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	(818) 569-5691	✓	✓	✓	✓	✓	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not neccesary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	✓	✓		✓	
FUNKY JIMMY BLUE - Producer MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and-106, Yamaha SY-22 and-99, Roland JD-800, Fender bass and guitar.	(213) 936-7925	✓			✓	✓	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.		✓	✓		
MAURICE GAINEN - Producer Fostex16-trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach,Korg M-1, efx, etc. Acoustic piano. Atari comp.	(213) 662-3642	✓	✓	✓	✓	✓	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	✓	✓	✓	✓	✓
NANCY GAIAN - Vocalist 3 1/2 octave vocal range. Lead or back-up. Sight read. Powerful, versatile, e.g. A.Wilson, Sinead, Raitt, Enya, Madonna, M. Carey, P. Cline, etc.	(310) 390-8725	✓		✓		✓	4 yrs. studio work, 6 yrs. lead singer live bands, solo performances nationwide, Indonesia (Royal command), Egypt & Cuba. 2 solo albums. Rock opera lead. Music video. T.V. and improv. credits. Session work in NY, CA, IL. Keyboards, percussion. Lyricist, dancer, actor. Strong harmonies and improv. melodies.	"Nancy Gaian...stands out as a gifted singer..." Eric Roth, *Village View*. Soaring highs, dynamic lows, passion and depth. Creative and incredibly versatile. Grungy, clean or operatic.	✓	✓	✓		✓
CESAR GARCIA - Sax/Flute Tenor, alto, soprano, flute and lead vocals. Electric effects: Yamaha REX 50.	(818) 891-2645	✓	✓	✓	✓	✓	25 years experience, hot soloist. 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	(213) 874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravisimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	✓	✓	✓	✓	✓
HOLLYWOOD HORNS Soloists and/or sections in any combination.	(818) 241-6714	✓	✓	✓	✓	✓	Master's degrees from USC. Veterans of international tours, jingles, album sessions, TV/film. Downbeat magazine jazz award.	We read, arrange, and compose in any style. We work very well with producers. Our specialty is the Stax/Volt Memphis sound.	✓	✓	✓	✓	✓
JULIE HOMI - Keyboardist Keyboards/Roland A80,JD800, D50, U220, Emu Proteus 1 Plus Orchestral, Yamaha DX7IIFD, Korg M1R	(310) 306-5029	✓		✓		✓	Extensive touring experience with Yanni, Robert Palmer, Angela Bofill, Maria Maldaur. Skills include background vocals, writing, arranging and musical direction.	Versatile, good attitude and image. Fast learner, soulful improvisor, classically trained; gospel, jazz & blues influenced. Available for lessons.	✓	✓	✓	✓	
JIM HOYT - Producer Tascam 8-Trk. midi studio, 24-Trk. Studiomaster, DAT Masters, Lexicon, Tannoy, Korg O1/W, Roland R-8, Macintosh, Fender and Martin guitars.	(213) 857-1898	✓			✓		Singer/songwriter/guitar player w/great ears and excellent musical instincts. Access to great musicians. Proven record of success. Comfortable, creative working environment. Come listen to my work and let your ears be the judge.	My goal is to do great work for you. Nothing leaves my studio until you are completely satisfied!	✓	✓			
Singers/Songwriters.													

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NAME	PHONE	AVAILABLE FOR: SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	MUSIC STYLES: ROCK	POP	R&B	JAZZ	COUNTRY	
TOMAS JANZON - Guitarist Fender Stratocaster with E.M.G. pick-ups, Gibson L-7, electric classical, Korg midi converter.	(213) 467-1354	✓	✓	✓	✓	✓	Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year", Musician's Institute. Mentors include: Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia.	Tall, slim and expressive. Excellent reader. Good vocals.	✓	✓	✓	✓	✓	Brazilian & Latin
JIMMYLAND - Drummer Various acoustic drums and Zildjian cymbals.	(310) 390-6540	✓	✓	✓		✓	28 years exp. Have worked with Bobby Kimball (Toto), Jimmy Z. (Rod Stewart, Eurythmics), Teddy Zig Zag (Guns & Roses), Roger Voodouris (producer).	Very versatile, able to take direction, deep roots in Blues, Funk and Rock.Read music for Broadway shows. Tunes drum's real nice.	✓	✓	✓	✓	✓	Shuffles.
STEVE KALNIZ - Guitarist Fender Strat-Ultra, Mesa-Boogie Quad Preamp Power Amp. and 4 12 Roland GM-70 Midi Converter. Samplers, Mac Performer. Tascam 8-Trk.	(310) 657-3930	✓	✓	✓		✓	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.	✓	✓	✓	✓		
ANTHONY KING - Bassist Custom Music Man Stingray basses, 4 string with d-tuner, 5 string. SWR amplification, tenor vocal range. "Add'l phone: (805) 723- 3618 in N. Calif.	(818) 994-8944	✓	✓	✓	✓	✓	20 years experience on bass, specialize in fill-ins, live performance, studio, demo and rehearsal, played and recorded w/ local and national acts, very reasonable rates.	Client satisfaction my #1 priority. Huge wardrobe, excellent stage presence, very aware, no drugs, no alcohol, no smoking. ALWAYS ON TIME.	✓	✓				Client satisfaction
LORY LACY - Flutist Jazz/Rock flutist - also piccolo, alto sax, backup vocals (soprano)	(714) 857-6077	✓	✓	✓		✓	Masters degree San Francisco Conservatory; Bachelors degree Peabody Conservatory, also attended Oberlin Conservatory. Jazz/rock'classical. Toured Russia with Peabody Symphony. Play clubs.	Influences: Ian Anderson, Charlie Parker, Chick Corea. Use effects on flute sound. Also professionalism, improvisation, versatility.	✓			✓		
KEVIN M. MILLAR - Drums/vocals "That Great Gretsch Sound" (You're not kiddin'!) Beaut 7 pc. Single/double kick, Zildjian & Paiste cymbals, Ludwig snare. Bass 660. Lynn drum mach.	(818) 753-7557	✓	✓	✓		✓	20 yrs studio & performance exp. Strong time, very nice feel, also click proficient. Performed many quality venues including Universal & Pacific Ampitheaters. Recent signing to label with CD sales in Europe & Japan. Very good programming skills.	Fun to work with. Punctual, versatile, and good ears. I'll give you a pocket and 110%. References, lessons and demo available.	✓	✓	✓		✓	Also funk, dance and harmonies
DINO MONOXELOS - Bassist 5 string Alembic, BSX Upright, Yamaha fretless 5 string.	(818) 761-5020	✓	✓	✓	✓	✓	Recorded for various local tv shows and independent CD projects. B.I.T. graduate. 14 years of experience.	Can read charts. Pro attitude in every situation.	✓	✓	✓	✓	✓	Dedicated to the groove
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 WWIII thru a Marshall	(818) 848-2576	✓		✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, 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
RHYTHM SECTION Gary Hess - Acoustic drums. Alexis Sklarevski - Electric bass (fretted & fretless), Washburn acoustic electric. Gary Hess - (818) 503-9352.	(818) 989-5999	✓		✓			Insist on creating & playing simple, tasteful parts with dynamics. Willing to rehearse. Excellent readers. Comfortable playing with or without "click" track. We can help come up with arrangements and grooves.	We are looking for serious, dedicated singers/songwriters with original music who are interested in working with a live rhythm section.		✓	✓		✓	Sounding like a band.
EDDIE ROGERS - Drummer Sweetest sounding set of Ludwigs you've ever heard!!! Electronics too... (Octopad, Simmons, & other MIDI stuff). Lead and background vocals also.	(818) 985-8078	✓	✓	✓	✓	✓	Degree in Music Performance (Berklee College of Music). Demos for Steve Vai, Mark Wood (B.M.G. Records) & also for Randy Coven (guitarist recordings). Extensive demo & live work playing both covers and originals in Atlantic City, N.Y.C. and L.A.	Double or single bass (many styles). Great image (long blond hair, 29 yrs. old). Will do any gig except Country!!! Demo package available.	✓	✓	✓	✓		Stupid, Slammin' Crunch, Groove!
NED SELFE - Steel Guitarist Sierra S-12 Universal pedal steel guitar with IVL midi converter, dobro, lap steel, acoustic & electric guitar.	(415) 641-6207	✓	✓	✓			Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - it's not just for country anymore."	✓	✓			✓	
LARRY SEYMOUR - Bassist Warwick, Wal, Tobias 4,5,6 strgs, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio drct box, Trace Elliot amps & spkrs, Mac IIsi	(818) 840-6700	✓	✓	✓	✓	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Comittee U.K; Marisella, . Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards, *Arsenio Hall*, *Taxi*, various albums, demos, musical clinics, clubs.	Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improv, writing parts, sight reading, slap. Accepting ltd studnts.	✓	✓	✓	✓		versatile, all styles
"STRAITJACKET" - Violinist Acousic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(818) 359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio: a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio. available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓	A rocker at heart.
THEO SYSOEV - Drummer LUDWIG acoustic drums w/R.I.M.S. on rack, vanety of snares. DrumKAT MIDI controller, Dauz pads, ROLAND R8M, for studio or live.	(310) 986-2750	✓	✓	✓	✓	✓	15 years pro. extensive club, concert and touring experience. Have shared stages with numerous major artists, worked out of Nashville and Canada. Former member of RCA recording and touring act. Passport and road ready. Big ears with vocals and arranging ability.	Attention country artists, I'm the drummer you need. Great groove, stage appearance, attitude. Appropriate chops. Totally experienced in this area. Also available for sessions.		✓	✓	✓	✓	Contemporary Country, Pop
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓		Pop, R&B, ballads
BLAKE E. WINDAL - Drums/Vocals 6-piece Pearl kit; Zildjian/Sabian cymbals, power toms, double bass pedal, great warm sound! Midi equipment: Drum Kat, Alesis SR-16, Rol. TR-505.	(818) 784-9536	✓	✓	✓	✓	✓	Berklee College of Music-Graduate-Drum Performance. (scholarship to Berklee). Interlochen Ctr. for the Arts-scholarship. Governors Honors Winner. Drums/Percussion, a lot of session experience, (commercial) [Boston L.A.]	I specialize in tasteful, finesse playing w/ power, soul and a full sound! Professional & versatile, fun & easy to work with. Always on time.	✓	✓	✓	✓	✓	Powerful soul/finesse plyr

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2. PA'S AND AMPS

- **400 wtt**, 15" Carvin floor monitors, used only for rehrsl, $500 obo. Mike, 818-994-5487
- **412 cabs**, empty, 2 avail, 1 Ampeg, swtchbl mono/stereo w/casters, 1 Seymour Duncan. Both in xlnt cond, $150, $100. 818-956-5549
- **ADA MP-1** Midi progrmmbl guit pre amp, 128 presets, grt overdrive. Xlnt cond. $350. Murray, 818-700-7823
- **Ampeg SVT** amp, $700 obo, custom 200 Series amp, 70's, $450 obo. Tommy, 818-752-2476
- **BI amp**, 400 wtt, pwrd 8 chnl mixer, fx loop, 10 band graphic EQ, reverb. Like new, $400. Tim, 310-473-4803
- **Carvin amp** 1/2 stack, 4 10" spkrs w/fx loop, pre amp out, ld drive pedal swtch, 5 band EQ, like new, hardly used, must sell. Asking $750 obo. Jeff, 213-525-1613
- **Digitech Twin** tube pre amp, amazing distortion w/digital fx. Perf cond. $370. 818-702-0737
- **Fender 4x12** cab w/75 watt Celestions, casters, black skin mesh, 2 avail, perfct cond. $225. Phil, 805-526-8613
- **Fender Princeton** amp, circa 1961, brown Tolex, pre CBS, new tubes, very nice shape. $300. 818-988-8860
- **Fender Twin** reverb, early 70's, new tubes, $400 obo. Marshallhead, 1972, 100 wtts, modified $500 obo. Marshall cab, 25 wtt, 1972, Celestions, $300. 310-652-1526
- **Harrison 2000** wtt pwr amp, 9 months old, unused. New $5200, will sell for $3700. Paul, 213-665-4575
- **Laney 100** wtt head & cab, $475 takes both. Dave, after 6, 818-776-8662
- **Laney amp**, old style, 60 wtts, very loud, $400 obo. Gary, 818-985-4758
- **Marshall 1980** 100 wtt head w/Carvin 4x12 cab, $800 both or may sell separate. Steve, 213-874-9950
- **Marshall bs** rig, 400 wtt head w/crossover & fx loop, $300. 4x10 cab, $300. 2x15 cab, $300. Roni, 981-8252
- **Marshall JCM800** 50 wtt combo amp. Modified. Sounds xlnt. $400 obo. Wade, 818-951-4310
- **Mesa Boogie** Quad pre amp w/FU2 pedal, $650. Must sell. Rip, 213-851-7347
- **Mesa Boogie** Quad pre amp, 2 chnl, 4 mode unit w/full access ft swtch & cable. Grt cond w/all papers. $800. Doc Jones, 818-980-4685
- **Mesa Boogie** Studio pre amp, $400. Mesa Boogie 5050 pwr amp, $500. 2 Mesa Boogie 2x12 cabs, $350 ea. Steve, 213-936-9757
- **Music Man** 100 wtt combo, 12" Celestion, Mesa 6L6's, chnl swtchng, 1/2" ATA flight cs, xlnt cond, $375 obo. Brian, 818-727-9565
- **Peavey 6** chnl mixer, like new, only used a couple of times, $300. Michael, 818-993-7002
- **Peavey Mark IV** amp, 4 12" spkrs, $350. 909-623-7892
- **Peavey Special** 130 guit amp, 1 12" spkr, chnl swtchng, reverb, 130 wtts, xlnt cond. $195. 310-396-1428
- **Soldano SLO100** rck mnt head, absolutely top of the line, 3 chnls, fx loop, DI, variable impedence selector, built by Mike Soldano for $3000 obo. Anthony, 818-994-8944
- **SWR Model SM400** bs amp, 400 wtts RMS or 200 wtts per side stereo. Killer, punchy & state of the art. $550. Rick, 818-841-6081
- **SWR SM** 400 wtt head & SWR Goliath 410 cab, xlnt cond, grt systm. $1000. Anthony, 310-841-5577
- **TOA P-150D** amp, 500 wtts mono, 150 wtts per chnl stereo into 8 ohms, used 3 times. Paid $1300, first $550 steals. Brian, 310-390-4348
- **Trace Elliot** bs amp RA500 Super X, $800. 909-621-7707
- **White 100** wtt Laney anniversary head. New tubes, just factory serviced. Sounds real hvy. $450 obo. Lv msg. Ronnie, 310-804-3671
- **Yamaha PA** systm, EM300B, 12 chnl stereo mixer, EQ, amp console, 2 4115 spkrs & cs's. $2500 or trade for Kat drm equip. John, 310-456-0484

3. TAPE RECORDERS

- **Akai 1212** bmd new heads, owned by tech, low hours, mint cond. $2300 obo. 310-785-3273
- **MSR 16** w/remote, under 1000 hours w/all literature. $4275. George, 714-771-5321
- **Tascam 32** 2 trk rl to rl. Low recrdng hours, xlnt for post prodctn use. Mint cond w/mnt. $1000 firm. Leanne, 818-769-7260
- **Tascam 38** 1/2" 8 trk w/rls, wires & tape. Perfct. $1250. 213-464-6604
- **Teac A3440** rl to rl 4 trk, low hours, in box w/remote control & documents. $625. Brian, 310-390-4348

4. MUSIC ACCESSORIES

- **1 Boss** TU120 tuner, $25. Boss HM distortion, $40. Boss NS1 noise gate, $50. Tubeworks tube driver, $50. Proco turbo rat, $50. 818-789-4622
- **5000 custom** sounds for Korg M1. Must have Macintosh Midi setup. $75. Call Mark, 213-850-7284
- **8 spc** xtra deep rck by Hollywood Enclosures, $95. Stu, 714-957-1246
- **A&S black** road cs for Mesa Boogie 4x12 spkr. $250. Ray, 213-667-2946
- **AKG D330BT** dynmc mic, xlnt cond, $200 obo. Brian, 818-727-9565
- **Alesis 1622** mixer for sale. 16 chnl, grt for live or studio, manuals, 6 months old. $600 or trade for sampler. 909-596-4046
- **Anvil 10** spc shock mnt rck w/casters. $275. 818-222-4692
- **Anvil cs** w/accessory tray, $300. Doug, 818-763-4196

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NEXT DEADLINE: WED., FEBRUARY 17, 12 NOON

TO PLACE FREE ADS

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

•F bs 6 string fretted elec bs, pasive electrncs, ash body, 24 fret, grt cond warm sound, $1000. Jeff, 310-422-5167
•**Ibanez** TS-9 tube screamer, SRV tone, $150 Old Maestro octave box $100 Possible trade for Fuzzface or chrome Vox Wah 818-902-1084
•**Kahler** Pro dbl locking bridge w/hi tension upgrade. Like new $75 Michael, 213-258-5233
•**Opcode Studio 5** 16x16 Midi patch bay Flash Mac interface Reads, writes all forms of SMPTE, 3 months old, xlnt cond. $850 obo 818-557-0722
•**Peavey chorus pedal** for bs, $25. Rick, 818-841-6081
•**Rane PE51** low freqncy paramtrc EQ for bs or PA. Like new. $225. 818-700-7823
•**Rockman Sustainer**, $60. Maarshall Shred Master, $65, Anion stereo chorus, $30. Call Dave, after 6 pm, 818-776-8662
•**Samson Stage** 22 diversity wireless systm for guit or bs, new cond, in box, w/rck adaptor & mnt, $240 obo. Mark, 213-937-6539
•**Samson wireless** mic & receiver. Top of the line. Broadcast series 10 chnls. DBX noise reductns plus anvil cs. Paid $3200, sacrifice $600. 818-985-9289
•**Samson wireless** unit. $300. 818-840-8010
•**Wtd. GR1** w/GK2 p/u wtd ASAP. Ask for Steve, 310-828-7077
•**Yamaha SPX90** multi fx unit Incredbl sounds, xlnt cond. $300. Boss DD3 digital delay Grt cond. $100 213-667-0798

5. GUITARS

•**1938 Rickenbacker**, Electro B lap top, 6 string steel guit. in cs, xlnt cond, $800 obo. Brian, 310-390-4348
•**1973 American** made P-bs, natrl finish, no longer in prodctn, left handed, w/cs, $500. Rick, 213-258-2462
•**BC Rich Gunslinger**, USA made, 1 Dunan JB, Floyd, red snakeskin finish, maple neck, incredbl sound & feel. $550 obo. Lv msg 818-703-6733
•**Blue BC Rich Gunslinger**, 22 frets, single p/u, $400. 213-655-6284
•**Carvin V220T**, white w/gold hrdwr, Kahler, 24 fret, dbl hmbckrs w/coil splitters. Very gd cond. $280. Doc Jones, 818-980-4685
•**Fender Strat Plus**, brnd new, seafoam green, rosewood neck, $550 obo. Enc Clapton Strat, red, gd cond, Active Electrncs, $700 obo. 213-667-0798
•**Fender Strat**, 1979, made in USA, mint, like new cond, not a scratch, chocolate color w/maple neck. All orig w/hrd shell Fender cs, $800. 818-988-8860
•**Gibson Les Paul**, circa 1970, P90 at neck, non orig hmbckng at bridge & on board pre amp. Huge sound w/ HSC, $465. 818-902-1084
•**Gibson SG**, brnd new, red, 1962 reissue, crown inlays, p/u's mounted thru' pickguard. Very cool, $550 or trade. Tom, 818-352-1168
•**Left hand Rickenbacker 4001** bs, EMG p/u's, B/A bridge, new frets. $450. Call John, 310-532-9443
•**Lefty Ibanez RG550**, black w/green DeMarzio p/u's & strap, maple fretbrd w/grt action. Mint cond, $480. Mike, 818-340-6947
•**Pedulla 4** string bs, xlnt cond, active Bartellini p/u's, B/A bs bridge, w/cs, $650. John, 310-568-9735
•**Stolen: 2 Chapman Sticks** #1, black, serial #1926. #2, maroon w/gold hrdwr, serial #1380. Reward, no questions asked Nick, 213-936-3386
•**String bs**, German, in xlnt cond, $1900. w/cover & p/u. 818-990-2328
•**Sungeum** 6 string acous guit, brnd new, jumbo body, big fat sound, $100. Rick, 818-841-6081
•**Warwick Dolphin Pro bs**, $900 714-591-6836
•**Wtd, Gibson**, Fender, Martin, Gibson guits Also Marshall amps. Any cond. Call Andy, 310-769-1378
•**Wtd, Roland G707** guit from mid-1980's. Teddy, 909-875-9521

6. KEYBOARDS

•**Akai Pro X7000** sampling keybrd. Velocity sensitive, 12 bit digital sampling, 2.8" disk drive, random key splitting, 40 sounds w/disk. Greg, 310-452-1003
•**Emu Emax & SE** rck sampler, huge library avail. $799. Stu, 714-957-1246
•**Kawai O80** Midi seqncr, 32 trks, disk drive, lots of memory. $350 obo 909-596-4046
•**Korg EPS1** electc piano, 76 touch sensitive keys, strings, etc Xlnt cond, $650 w/pedal & stand. 818-990-2328
•**Korg Poly 800**, $295 obo. 818-989-0846
•**Korg T2EX**, full library, 9 months new, still under warranty takes sample dumps Ultimate Support stnd, hrd cs, $1500 for all. 310-220 3150
•**Oberheim OBXA**, like new, $500 obo Monica 310-572-3854
•**Roland D20** synth, multi trk seqncr, multi timbral, including Roland PG10 progrmmr, xpanded mnls, cs like new cond, used at home only, $925 obo 818-780-4347
•**Yamaha TX81Z** Midi sound module. Mint cond. $200. Call Mark, 213-850-7284

7. HORNS

•**Yamaha trumpet** for sale. $200 Con tencr sax, $650, Buescher clannet, $350. 310-652-0716

8. PERCUSSION

•**50 pairs** of sticks, news still in boxes 5A & 2B. $100 obo. Rick, 213-664-7035
•**Drum Workshop 5000** Turbo remote Low Boy hi hat w/ hrdwr, new in box, $250 obo Jim, 805-527-7837
•**DW5000 dbl** bs pedal, very gd cond, $100 818-348-2362
•**Slingerland classic** chrome kit, 24" bs 2 14" toms, 16" floor toms, $495. 18" brilliant Zildjian crash cymbal, $95. 2 Ghost bs pedals, $25/ea. Bary, 213-655-8590
•**Tama The Cage**, 3 foam lined cs's on caster wheels. 1 owner, mint cond, all access w/xtra boom arms & clamps. $900 obo Andrew, after 5, lv msg, 714-892 8737
•**Tempest kit**, 1 of 2 sets built for Billy Cobham, 2 18x24", 15x15, 16x16, 18x18, 9x14. $800 obo or trade. 818-243-2512
•**Timballs** w/stand & cowbell, xlnt cond, $250 Yes, 818-584-6404
•**Yamaha 22"** maple bs drm w/fiber cs, $275 Simmons PortaKit Midi system, $300. Simmons SDS5 w/red pads, $350. 818-999-2945

9. GUITARISTS AVAILABLE

•**#1 AAA** guit sks 1 guit band. Pro att & gear. Infl Zep, Hendrix, Temple/Dog, Beatles 818-345-1966
•**#1 guit/sngwrtr/bckgrnd** voc sks band w/dark, hvy edge, groove, balls, ala Zep. Have pro image, gear, exp Ken, 818-785 5095
•**24 y/o** guit plyr has grt lks, maj equip & tons of music, lkg to J/F band ala VH mts U2 Any grt musicns left? Barak, 818-789-7150

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•**36** y/o rhythm/ld to J/F straight ahead classic 70's R&R, soul, cover/orig band. Hvy guit, srs or csl. 818-899-5237
•**70's image** vintage Strat, wah wah plyng, rhythm/ld guit sks raw sounding band &/or musicns w/soul. Infl are Crowes, Blind Melon, Allman Bros. Kevin, 213 874-6121
•**A swirling vortex** of sound & the alter of psyco feedback guit. Much grunge & atmosphere. Jane says buck trend, make art. Edward, 818-994-2596
•**Aggrsv, dark**, hook orientd guit sks hvy band w/strong sngs. 818-992-0929
•**Aspiring blues/R&B** guit skg to J/F orig band w/Arc Angels, SRV & Beck infl. John, 818-782-6504
•**British blues** style guit avail for complete pro band. Infl include Page, Beck, Clapton, Blackmore. No start up projs. pls. 213-653-7118
•**Burning rock** guit w/top equip, vocs, sngs, sks estab sit, pref w/demo in circulation & pending showcs s. Michael, 818-377-5189
•**Creatv guit** avail to J/F band. Xperimntl & verstl. Infl 9" Nails, Prince, S'Garden, Jane's. 818-382-2813
•**Creatv, soulfl** guit w/bluesy/rock style, album credits & lots of exp. avail for gigs, showcs s, sessions & paying sits. 310-428-0179
•**Damian Carruthers** avail for your proj. Jazz fusion, funk, R&R, classicl. Instinctive learner, xpressv. Let s talk about your proj. 213-469-8960
•**Eric Clapton** SRV, HEndrix, blues/rock guit plyr, classic gear, old Strat, '59 tweed amps, old Plexi Marshall. Tommy Hay. 818-752-2476
•**Exp pro** avail for blues, rock, reggae, cntry & jazz gigs. Dependbl plyr avail for paid sits only. 818 70 4729
•**Fem** L/R guit. HR/HM style, full bands only. lockout pref'd. I have equip, image, sngs, stage presnc, bckgrnd vocs & hrd wrkg att. Must have tape. 818-841-4761
•**Funky or bluesy** altrnitv guit lkg for band w vision. No followers. Something new. Infl Zep, Hendrix, L Colour, Paulo. 213-933-6022
•**Guit** & drmr lkg to J/F band. We have rehrsl spc w/PA. Srs only, pls. Bobby, 818-980-2904
•**Guit** avail for pro southern rock, roots rock or blues grp. 15 yrs exp. Vocs, slide, gd att. 805-581-4861
•**Guit avail** for sessions in demo wrk. Midi rck, hit sounds, w/maj credits. Matt Hennager, 805-948-1337
•**Guit avail** to J/F schizophrenic rock based band. Mark, 213-464-5699
•**Guit lkg** for newly forming rock band. Alice/Chains, GNR, Pearl Jam. Exp only. 818-764 6554
•**Guit plyr/bs** plyr team avail to J F band. Writng music styles like Firehouse, Scorps, VH, O'ryche, Warrant, John or Dave, 213-851-5521
•**Guit sks** musicns to write orig music. Don't have to be a grt plyr. 21 or older pref'd. 993-0564
•**Guit, many** yrs exp, on stage, recrdng, pro orientd, grt vocs. Miles Walanabe, 818-752 3559
•**Guit, verstl** & tasty, sks soul, funk, Latin style sit. Avail for live gigs, demos, covers & origs. Anything. Equipmnt & trnspo. Kenny, 213-665-3044
•**Guit/ld** voc, dbls on keys & bs, avail for wrkg T40, cover, classic rock or csls band. John or Mark, 213-653-8157

•**Guit/voc/sngwrtr**, 1954 Les Paul, all vintage gear, top pro att & exp. 6'3", 160 lbs. lng brown hr. Style, Keith Richards mts Cult. Drew, 714-563-0006
•**Ind a HR or HM band** I sing, I write, I ply, I have pro gear. Call Rusty, 818-785-0376
•**Jimmy Page**, Joe Perry style guit into blues & rock avail. Have equip, trnspo & inspiration. Call Gene, 818-982-3094
•**Killer guit** avail for 1 guit band. Pro gear, 24 lockout. Infl old Sabbath, Hendrix, KXLU. Call Jay, 213-467-9468
•**Ld guit** avail. Pro gear, lng hr image, gd att, sing & write. Infl Mr Big, Jovi, Boston, VH. Pros only. 213-874-5128
•**Ld guit** sks cmrcl HR band w/killer groove & image. Have lkg, equip, trnspo, bckgrnd vocs. Infl Lynch Mob, Poison & old Ratt. 818-967-4567
•**Ld guit/bckng voc** w/wntng abil sks R&R or HM band in the likes of Ozzy, Sabbath, Kiss, Crue, Dio, Brad. 310-672-4544
•**Ld guit/voc** w/a lot of tour, studio & club exp, w/gd equip & trnspo, lkg for wrkg sit. Jim, 805-495-0395
•**Ld/rhythm** guit into open minded collab, srs minded individuals only. Bio, tape & photo desired. Infl include Church, Floyd, Pearl Jam, Tim, 310-473-4803
•**Meldc guit** plyr lkg for studio projs, demos. Xlnt sound, pro gear. Infl Journey, Rush, Whitesnake. Grt att. Clayton 818-999-1893
•**Old dog** guit sks band &/or musicns to form one. Marshall equip, hr & trnspo. Our music or theirs. P.Stone 818-240-0274
•**Pro guit** avail for paid sits. Rob, 818-249 0736
•**Pro guit** w/xlnt image & equip sks pro sit either studio or live wrk. Grt vocs, grt image. 818-879 5339
•**Pro ld guit** formerly w/x members of Alice Cooper & Wasp, sks pro HR/HM band. Recrd deal & mgmt only. Srs pros. 213-465-6828
•**Pro ld guit**, formerly w/x-members of Alice Cooper & Wasp, sks pro HR/HM band. Must have mgmt &/or recrd deal. Srs pros only. 213-465-6828
•**Punk rock** melting pot of all styles. Guit avail to J F band w/no restrictions. Desire to be different. Srs only. Infl 9" Nails, Chris, 310-475-1065
•**Reggae/soca**, jazz, rock guit, 33, very xpressv, flowing improvs, eloquent chord vox'ngs. Album/tour credits. X-Ross, Michael, Sapdilla, Dominators, etc. Avail. Dale Hauskins, 310-695-4089
•**Roots & blues** guit/voc/sngwrtr. Elmore, T-Bone, King, Collins, Sun. Ld, slide, tunings. Vintage gear. 310-376-9141
•**Verstl** pro avail for paid sits. Appeamcs in Guitar World & Guitar Plyr mags. 818-705-4729

9. GUITARISTS WANTED

•**#1 absolutely** vicious lineup! Superstar quality, in your face, singing like birds rock brotherhood, invites axeman w/awesome vox, tunes, humor, lk! Tim, 213-464-5594
•**#1 absolutely** vicious lineup, super grp, superstar quality rock brotherhood. Inviting wild, fun, superstar, axe monster w/licks, vox, moves & lks that kills! Tim, 213-464-5594
•**1 ld guit** wtd. Keith Richards/Ron Wood image & infl a must. Either you ply & lk it or you don't. 310-659-8196
•**100% dedictd** guit wtd by singr to form sngwrtng team & band. Must have image & att ala 70's, Keith Richards. No guit heroes. 213-896-8100
•**2 angry** guit wtd by Plant type singr to form GNR style band. Pros only. No OC. N Hllywd based. 213-960-2010
•**2nd ld** wtd for uniq, sng orientd rock band w/strong emphasis on vocs. Must sing, be creatv, focused w/pro att. Greg, 818-830-0504
•**Absolute rhythm & ld** guit, AN URGENT MAN, dance/rock thing. 310-288-6604
•**Acous band** sks guit/singr. Must be able to sing vocal harmony ala American, CSN. Ed, 818-503-2419
•**Aggrsv, verstl**, progrsv funk band sks hi energy guit. Infl Fishbone, Camper Van Beethoven, Peppers. Your opinion counts. Pls call Brian, 818-345-4334
•**Altrnitv band** sks guit plyr. Have 2 CD's out. Skg guit plyr to fill in for 3 pc trio. 213-466-7458, 714-543-6115
•**Altrnitv guit** wtd to compl 5 pc. Infl Echo, REM, Chameleons, B52's, Church. Dave, 213-938-7924
•**AMB, harmony** orientd altrnitv pop band sks guit w/vocs. 20-30 pref'd. No metal. Infl Joe Jackson, Brian Wilson, 10cc. Adam, 310-445-8975
•**BAD ATTITUDE**, estab rock grp, sks new hot ld guit. Image & bckups a must. 818-783-7646
•**Band sks** intellgnt 2nd guit that pref's acid to heroin, skin to flannel & pain to sympathy. All tint, no excuses. Lv msg 818-761-7604
•**BARBOYZ, estab** meldc rock band sks pro minded ld plyr. Free rehrsl in Rosemead. Image, sngwrtr & team plyr. Steve, 213-225-5881
•**Bilingual voc** lkg for young Latin guit w/pro gear to form ultimate Spanish rock band. Bckup singing a plus. Must be gd sngwrtr. 818-992-7442
•**Committd ld** rock blues guit ndd now for recrdng & tourng. Big sngs & big dreams. Estab & srs. 310-855-8749
•**Detour, sonic** adventures, explorts styles, not nrfls. US & Euro airply. Travel soon. Striking undergrnd image & 5'9" only. Legit. 818-584-6404
•**Drmr & voc** sks HR guit w/image for HR/dance proj. Must be sngwrtr. soulfl lds. Ages 19-27. Aldo, 213-461-3351
•**Estab rock/R&B** band w/2 albums sks guit/singr for recrdng & tourng. Call Eric, 213-937-4929
•**Fem guit** wtd by male bst, 3 yrs exp. No plyrs jumping on altrnitv bandwagon. Infl Sonic Youth, Hole, Nympsh, Danny, 818-845-1907
•**Flamenco guit** for Latin R&B, pop, AC, crossover matrl w/recrd deal pending. Srs, bilingual pref'd, ages 22-32. Raphael, 818-887-2770
•**Folky funk** artist in nd of eclectic guit plyr, both acous & elec. Hvy on funk side. Pros only. Infl Prince. 213-962-3007
•**Full wrkg band** lkg for ld guit that can handle singing. We rehrs in Tujunga. 818-352-2365
•**Guit for** altrnitv, folk, rock, pop, male/fem. Infl Sundays mts late Replacemnts mts REM. Vintage sound pref'd. Age 19-24. Willie, 213-567-4405
•**Guit for** altrnitv, folk, rock, pop, male/fem. Infl Sundays, Johnny Marr, REM, Maggie Star. Tele, hollow body vintage sound pref'd. Age 19-24. Josh, 213-581-6997
•**Guit for** funk, soul band, rhythm parts, some lds & vocs. G.Brandon, 818-776-8576
•**Guit ndd** for acous shows w/voc & percussnst. Contmpry pop w/altrnitv twist. 310-840-5179
•**Guit ndd**. Have EP, 24 hr lockout, gigs, etc. Something between Alice/Chains & Beatles. Must be grt plyr. No George Lynchs but grt chops & vision. Pager 818-542-0542
•**Guit wtd** by funk, rock, kind of altrnitv band. No fat boys. No drug addicts. 100% dedictn. Eric, 818-957-1422; 818-790-9137; 818-790-2433
•**Guit wtd** by hvy band w/pending recrd deal. Raquel, 213-850-5996
•**Guit wtd** by Las Vegas HR band w/mgmt & demo deal. Sks lng hr, screaming groove monster. Send tape/pic to 7161 Pleasant View Ave, Las Vegas, NV 89117, 702-364-2268
•**Guit wtd** by ong, altrnitv rock band. No guit heros. Team plyr w/rhythm/ld capabilities. Infl w/Clash, Beatles, Smiths, Stones, Damned. Nick, 213-953-1539
•**Guit wtd** by the MUGWUMPS. Infl Johnny Thunders, Minutemen, Velvet Undergrnd, Perry Ubu. Willie, 310-854-7685
•**Guit wtd** by voc/keybdst to collab w/sngwrtng & help form band. Infl Journey, Night Ranger, D.Yankees, Bad Co. Pls call Frank or Rick, 818-765-6928
•**Guit wtd** for altrnitv band. No grunge, no hrd core, no psychdlc. Flavoring ala Pixies, Santiago. Steve, 213-467-6679
•**Guit wtd** for band. Solid, creatv, pro. Infl REM, Tom Waits, Van Morrison, Kate Bush. Commttd, reliable. Must have heart. Connie, 213-934-1467
•**Guit wtd** for pro HR/HM band. Must have xlnt image & equip. Band rehrsl in Lng Bch. Rob, 310-594 6176
•**Guit wtd** for pro minded orig proj w/labl intrst. Have studio, vocs a plus. Call for auditn. 714-544-3181
•**Guit wtd** for rock band into Rage/Machine, Hard Corps, Run DMC & Beasties. Must have versitility & crunch. Pls lv msg. 310-402-2261
•**Guit wtd** for sincere, orig proj w/dynamc fem voc. Dedictn a must. Diverse infl include Elton, Ratt & Little Feat. Noa, 310-476-8668
•**Guit wtd** for souther rock tribute band. Infl Skynyrd, Outlaws, Allmans, No Zack Wilds, pls. Dino 818 913-5351
•**Guit wtd** for uniq, meldc band dw/infl ranging from mid-70's thru today's altrnitv. We have 24 hr recrdng & rehrsl facility. Pls call Brian, 818-990-5557
•**Guit wtd** to complete dual ld, multi speed metal band. Pro minded, hi spirited, mature plyrs only. John, 714-631-3241
•**Guit/sngwrtr wtd** by voc/sngwrtr/keys. 30's into Jane's, Nin, Lush, Fnpp. Atmosphrc, hrd edged. In Whittier. Joe, 310-696-6451
•**Guit/voc** ndd as co-ld man for '93 maj labl release, tour & showcs. Dance/rock, Jesus Jones, Beatles, George Michael, Johnny, 213-969-8894
•**Hvy & aggrsv** yet soulfl & funky guit wtd by hvy edged HR band w/funk & blues infl & tem singr. 213-465-4910
•**Ld guit** wtd for pwr pop band. R Sambora, Elliot Easton style. Top prodcr/engineer, private rehrsl, 27-33. No wrtrs. No smoking or drugs. 818-557-0722
•**Ld guit** wtd for straight forward meldc R&R band w/tape, sngs, shows, contacts. You, sngs, equip, image, bckups. Crue, Kiss, Hanoi. Greg, 818-509-9644
•**Ld guit** wtd to share spotlight w/fem voc/guit. Reforming meldc HR band. Lkg for open minded, ego intact plyr. 714-842-0803
•**Ld guit**, classic rock/oldies band. Must be verstl & learn quickly. Abil to dbl on other instrmnts a plus. Steve, 213-262-2813; Carlton, 818-280-5269
•**Ld guit/sngwrtr** ala Ronson, Richards, R Wood. Collab with singr/lyricst for altrnitv band. Gigs, airply promised in Eastern Europe. Time to leave home! 818-782-6641
•**Ld guit/voc** w/a lot of matrl sks guit to form new band. Infl Hendrix, Peppers, U2, Alice/Chains, Gary. 310-452-7265
•**Low slung**, pole plyng, swampy, aggrsv, funky, real black/white ala Hendrix, SRV, Steve Stevens. No rules. Infl. Mothers Finest, Dan Reed, Ray, 310-396-5466
•**Nat'l touring band** sks guit who sings & plys drms for F/T position. T40 variety matrl. Srs inquiries only. No metal. 800-942-9304 x 20784
•**Pedal steel** &/or slide plyr ndd by contmpry cntry band wrkg on recrd deal proj. Call for more info. Nadine, 213-957-1174
•**Pro band** sks blues/rock guit plyr for tourng, recrdng. Must be ready for commitmnt. 310-855-8749
•**Pro guit** plyr wtd by pro HR/HM band. Must have xlnt image & equip. Band rehrsl in Lng Bch. Rob, 310-594-6176

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•**Pro guit** wtd for formative pop/rock band. Must be srs w/ a business like att & a extensv bckgmd. George, 213-845-9951
•**Rhythm guit** who can groove & do exotic sounds. Guit synth a plus. Richard, 213-258-7525
•**Rhythm guit** wtd. Analog/digital guit/synth equip. Make exotic sounds & groove too. Very creatv position for the right plyr. Jeff, 259-8191
•**Singr/wrltr** w/album sks guit to develop matrl & form band. Progrsv, rhythmc, bluesy rock. Jett, 213-650-5701
•**SKIN THE CAT** sks freaky, aggrsvly funky ld guit, bckups a big plus. Pro att & equip only. 714-951-0797
•**Superstar born** cmncl rock guit wtd. Must be young, have trnspo, sing bckups, image, 100% dedictn. Infl old Kiss, C.Trick, Poison. Johnn, 818-367-8769
•**Verstl guit** wtd for 6 pc progrsv rock band. Infl Dream Theater, Rush, ELP, Yes, Sabbath. 818-951-1442
•**Voc/guit/sngwrtr** sks guit/sngwrtr/bckng voc to form band. Infl Stone Roses, Chris Mars, Talking Heads, Echo, XTC, etc. Phil, 213-225-7710
•**We are** lkg for a guit plyr, dedictd, gd level for a modern rock band ala B.Idol, DePeche, James, 818-919-5967
•**White L.Kravitz** w/sngs sks ld guit. Lv msg. 818-771-7134
•**Wtd, guit** plyr for funk, R&B, soul band. 310-281-5597
•**Wtd, positive**, motivtd, steel string rhythm guit to ply w/ Larisa Lastow & be unshaven. Infl Indigo Girls, Tori Amos. Larisa, 310-436-8639

10. BASSISTS AVAILABLE

•**14 yrs** exp. Bst/voc sks updated version of Poco, CSN, Eagles, Redwing, w/band w/mgm, labl & direction. Joseph, 909-488-0709
•**18 yrs** exp bst w/ld & bckgmd vocs, 3 oct range. Lkg for paid sit, csls, T40, classic R&R. Brian, 818-715-0423
•**Able to** tour bst, seasoned plyr, blues/rock. Call Tommy, 818-752-2476
•**Adequate bst**, team plyr, very creatv, sks truly verstl band ala Queen, Faith, Angel, Dream Theater, C.Trick, yet totally orig! Mace, 818-716-0106
•**Aggrsv bst** avail to J/F intense, intricate, in your face shredding metal band. Into Pantera, Dream Theater, Mr Bungle. Pros only. Keith, 818-704-9232
•**Are you** lkg for a bs plyr in a hurry? Live pertrmnc, studio, rehrsl sits, my specialty. Very reasonable rates. Anthony, 818-994-8944
•**Bs** & drm team, altrntv rock, ska to Motown. Strong writng, vocs, 24 trk studio. Skg showcs's or estab projs. Jim, 818-716-0105
•**Bs plyr** & drmr, formerly w/Eric Martin, Richard Marx, avail for sessions &/or headline acts. Mark, 818-559-8739; Steve, 818-753-0757
•**Bs plyr** avail for demo recrdng, any style. Bob, 818-843-8225
•**Bs** plyr/sngwrtr avail to J/F band. Infl Pantera, Public Enemy, Suicidal. Srs only, equip & trnspo. Anthony, 310-841-5577
•**Bst avail** for pro band. Infl 9" Nails, Jane's. Chris, 310-475-1065
•**Bst avail** for T40, 15 yrs exp. Able to ply anything. Dependbl. Izzy, 310-860-9590
•**Bst avail** w/no ego to lay trks down in studio. Reasonable rates. 310-390-1374
•**Bst sks** pro sit, paying gig. Avail, reads xlntly, has chops, equip & very verstl. T40, R&B, pop, jazz. Spike, 310-285-7824
•**Bst sks** wrkg gigs, clubs, csls, recrdngs. Grt feel for blues, cntry, rockabilly. Always in pocket, pros only, xlnt equip. Steve, 818-761-1168
•**Bst, just** off tour w/RCA/BMG worldwide act, co-founder of L.A's Brunette, avail for pro act, tourng, videos & recrdng. Jay King, 818-503-5119
•**Bst, keybdst** & guit team sk members to J/F hvy progrsv rock grp. Infl Dream Theater, Rush, ELP, Sabbath. 818-951-1442
•**Bst, plys** all styles, pref's jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 619-294-8723
•**Electrnc** bst, 12 yrs exp, avail for pro wrkng sits only. No starting orig projs, pls. I'm a sideman avail today. Jeff, 310-422-5167
•Fem bst avail for estab male or fem band w/modern sound & pop punk feel in vein of Ramones, Pistols, Blondie. 213-960-7657
•**NY bst/sngwrtr**, infl Extreme, Roth, studio & live exp. Steve, 516-589-8014
•Pro bs plyr avail for studio or club gigs. Paying sits only. Pro gear, 4 & 5 strings. Guenther, 818-780-7010
•**Pro bst** avail for demos, recrdng projs, live gigs. Gd reader, jazz, pop, rock, R&B. Pros only. Graham, 310-542-5409
•**Real bs** plyr doesn't care about recrd co's, race, trends. Have a passion that nds to be unleased. If you're uninhibited, creatv & srs. Ray, 310-396-5466
•**Soulfl**, punchy bs line, meldc harmonics, music that grooves, altrntv rock, blues, jazz, folk, wrks tight w/bs drm. Pro exp. 818-344-8306
•**Super world beat**, poly industrial, acid jazz. Infl Heavies, Swans, Miles, N'Dour, Tom Waits, Cyrus. 818-788-9455
•**Verstl bst** lkg for pro sit to gig ala blues, fusion, rock, funk. Reliable, quick learner, USC music grad. Bill, 818-366-6990
•**World class** bst, state of the art equip, strong bckng vocs, rock image, sks signed band or paid sits. Creatv, killer groove, chops, team plyr. Tad, 310-391-0726

10. BASSISTS WANTED

•**I** bst wtd. Stones & Faces image & infl a must. Either you ply & lk it or you don't. 310-659-8196
•A top notch bs plyr ndd for orig rock act. Infl from Toad to Pearl Jam. Michael, 432-0255
•A1 meldc bst wtd for light/hvy blues infl rock band. Infl Zep, Floyd. Keybrds a maj plus. 310-285-4729
•**Acid folk** ensemble. Roxy, Cocteau, Floyd. sks slitherly bst for lng walks on musicl beaches. We have press, CD's, pending video. You have chops. 213-464-5431
•**Aggrsv, skilled** bst wtd by guit to form orig, intellgnt, pwrtl, HM band. No current LA or MTV trends. Call Jeff, 213-651-2992
•**All we** wnt is a bs plyr. All we wnt is a groovy bs plyr. Is that so hard to find? Into honky tonky metal blues. Call Rick, 818-573-4100
•**Altrntv bs** plyr wtd by rock band. Infl Echo, James, 310-289-4561
•**Altrntv bst** wtd to complete orig band. No ing hr att. Into Sugar, Lemonheads, Soul Asylum vibe. Billy, 818-760-1552
•**Altrntv thrash band** sks bst. Sounds similar to Pantera, Rollins Band, Slayer, but still orig. We have studio, you have trnspo. T.C., 818-249-0012
•**Are you** bad to the bone on bs? Vertigo children, psychdlic sex rock. Intrstd? Call Atomic, 818-769-9075
•**BAD ANGEL** sks bs plyr for tourng, recrdng. Must be ready for commitmnt. Larry, 310-692-0119
•**Band skg** bst. HR, altrntv band. Estab, labl intrst, lkg for bst & guit. Music mix between Pearl Jam, Zep, Jane's & funk/soul. Pros, pls. David, 310-271-8001
•**Band** w/7 yrs exp sks bs plyr. We wrote a verse & it has too much treble in it. Call if intrstd. 818-772-8422
•**Billingual voc** lkg for young Latin bst w/pro gear to form ultimate Spanish rock band. Bckup singing a plus. Lng hr image. Alex, 818-992-7442
•**Bs plyr** for replacemnt in orig band plyng local gigs. Age 25-35. Must be quick learner. Infl Floyd, Hendrix, Roxy Music. Pls lv msg. 310-275-4133
•**Bs plyr** for wrkg band. Lots of blues. 310-855-7959
•**Bs plyr** ndd by guit forming modern hvy band. Must be creatv & xperimntl. Ages 20-26. Infl 9" Nails, Prince, S'Garden, Jane's. 818-382-2813
•**Bs plyr** ndd for a groove, progrsv rock band for recrdng & live gigs. Ages 25-30. Some pay. 818-785-6751
•**Bs plyr** ndd for estab altrntv band. We have demos & sngs. Pls call Joe or Juan, 213-882-6044
•**Bs plyr** to complete pwr trio. Infl Hendrix & Kings X. We have labl intrst & connex. Ask for Keith, 310-374-6957
•**Bs plyr** wtd by band to tour & recrd. Fast, aggrsv style. Extrmly infl by tradit'l American music. Exp in altrntv music helpfl. Greg, 310-838-5166
•**Bs plyr** wtd by drmr & guit. Must have equip & exp. Infl by everything from jazz to hrd core. Jim, 818-782-7746
•**Bs plyr** wtd for estab rock act. Solid groove, gd image. Infl Aero, Zep, Crowes & blues. Greg, 310-673-5457
•**Bs plyr** wtd for hi energy all orig band w/att, connex & grt matrl. Steve, 310-828-1052
•**Bs plyr** wtd for orig & cover band. We're lkg for Asian bst. We'll have gigs infl by Stones, Police & all kinds. We're all Asian. Haru, 310-445-0860
•**Bs plyr** wtd for pop, punk band ala Jesus/Mary Chain, Love & Rockets, Bloody Valentine, etc. 818-222-4692
•**Bs plyr** wtd for Queen tribute band. 213-957-4843
•**Bs plyr** wtd for R&R band w/orig sngs. Srs, responsbl. Infl Replacemnts, Flaming Grooves, Stones, Ramones. 818-508-0782
•**Bs plyr** wtd for rock band. Infl Adams, Marx, Jovi. Top prodcr/engineer. Private studio. 28-33. No writrs, no smoking or drugs. 818-557-0722
•**Bs plyr** wtd for sincere, orig proj w/dynamc fem voc. Dedictn a must. Diverse infl include Elton, Raitt & Little Feat. Noa, 310-476-8668
•**Bs plyr** wtd for So Bay classic rock blues cover band. Some origs, have gigs. Call Hans, 310-214-9813
•**Bs plyr** wtd for southern rock tribute band. Infl Skynyrd, Outlaws, Hatchet, Allmans, Leon Wilkinson pref'd. Dino, 818-913-5351
•**Bs plyr** wtd to complete blues band. Srs only. Paid gigs. Infl H.Wolf, W.Dixon. SRV. 213-467-7777
•**Bs plyr wtd** to join band on indie labl. Altrntv rock. Some infl Velvet Undergrnd, Nick Cave, X, Dylan, Camper Van Beethoven, cntry blues, etc. 213-484-4984
•**Bs plyr** wtd w/soulfl groove. Infl Seal, Sly Stone, INXS, Motown, etc. Falin, 714-968-9846
•**Bs wtd**, male, by srs, orig rock band. We have free rehrsl spc in Pasadena. Infl Crowes, Stones, Petty, Beatles. David, 818-285-6580
•**Bst** &/or drmr wtd to join or help recrd demo for press kit. Peace Maker, 213-957-0633
•**Bst** for replacemnt in orig band. Must be quick learner. No writrs or drugs. Infl classic art & funk rock. Pls lv msg. 310-275-4133
•**Bst** ndd for band in process of writng xperimntl, altrntv music. Infl, all ends of musicl spectrum from 60's rock to 9" Nails. Victor, 387-3980; Damien, 852-0477
•**Bst** ndd for well estab speed metal/thrash band w/mgmt. No beginners. 310-281-6136
•**Bst** ndd for wrkg orig band. Our sngs nd a meldc plyr w/ vocs. Infl McCartney, Mike Mills & Graham Mabbe. Chris, 310-915-0691
•**Bst** ndd to complete studio trks followed by showcs. Smells like pop, tastes like Latin. 310-840-5179
•**Bst** ndd to form band. Infl Ramones, Replacements, Lemonheads, Teenage Fan Club. No big egos, drugs or alcohol problems. Sngwrtng a plus. Rachel, 213-979-2030
•**Bst** ndd to join guit & drmr. Styles of Alice/Chains, S'Garden, Stone Temple Pilots, Sonic Youth. Have 24 hr practice facilities. Dave, 310-559-4587
•**Bst** or bs plyr/drmr team ndd. Deep Purple to Jane's. Ready to commit, ready to pertrm. LA based. Steve, 714-840-2060
•**Bst** w/vocs ndd for estab HR proj w/maj labl intrst. Must be reliable. 818-888-2562
•**Bst wtd** by cool lkg, plyng rock band w/tunes & att to go all the way. Touch of VH, Aero, Crue. 213-851-1342
•**Bst wtd** by dance/pop band into Simple Minds, P.Furs, Pet Shop. Must have equipmnt. 213-655-6284
•**Bst wtd** by dark rock band. Infl Hanoi, Lords/New Church, Siouxsie, Cult. Image, commitmnt, dedictn a must. 213-461-1805
•**Bst wtd** by orig, acous, altrntv rock band. Must be solid, team plyr w/time, patience & dedictn. Infl Clash, Beatles, Smiths, Damned, TSOL. Nick, 213-953-1539
•**Bst wtd** for altrntv guit orientd hrd edged proj. Have sngs, 24 hr lockout rehrsl/recrdng studio in Whittier area. Novice OK. Blake, 310-946-4942
•**Bst wtd** for eclectic folk/pop band sks bst for upcmng showcs's & gigs. Srs labl intrst. Infl Michelle Shocked, Dylan, Tom Waits, REM, Steven. 213-651-4425
•**Bst wtd** for Hendrix tribute band. 818-779-0234
•**Bst wtd** for progrsv pwr metal band. Pros only. Mid 20's. Quality image, trnspo. So Bay area. Infl Maiden, Megadeth, Metal Church, Yngwie, Rob, 541-6051
•**Bst wtd** for reforming meldc HR band w/fem voc/guit. Strong & honest sngs ready to go. Pro att & open minded. 714-842-0803
•**Bst wtd** for rock band into Rage/Machine, Hard Corps, Run DMC & Beasties. Must have versitility. Pls lv msg. 310-865-6404
•**Bst wtd** for unplugged band. Cntry, rock, folk, blues, covers & origs. Fretless, acous & upright bs plyrs welcome. Brian, 818-249-4809
•**Bst wtd** for well estab speed metal/thrash band. No beginners. 310-281-6136
•**Bst wtd** to complete 2 guit band. Nirvana, Smithereens, Sisters of Mercy, Aero, Cooper. Currently gigging. Nick, 818-508-6820
•**Bst wtd** w/hvy style by meldc, altrntv band w/pwrtl, moody sound & grt sngs. Must be dedicid & have pro equip. Steve, 818-784-2169
•**Bst wtd** w/pro gear, att, short hr image. Infl Pistols, Toy Dolls, Addicts, Sham 69. Pros only. 818-848-5336
•**Bst wtd**. Infl Dokken, Whitesnake, old Crue, Skid, Ozzy, Tint, gd image, vocs & image req'd. Upcmng recrdng & shows. Optimistic pros only. 818-980-6669
•**Bst wtd**. Infl Ppolice, Alice/Chains, Zep, Spin Doctors, to complete all orig band. Studio downtown. Pro equip, 1000% dedictn, trnspo a must. Brian, 213-465-8220
•**Bst wtd**. Style of Eric Avery, S.Pumpkins. Equip & trnspo, pls. Call. 310-824-9567
•**Bst wtd**. Tint req'd. Infl Toad to Pearl Jam. John, 310-546-2432
•**Bst**, 26-31, wtd for semi complete band. My Bloody Valentine, Hypnotics, Stones, Ride & Lush. Jeff, 213-525-1613; Lance, 310-396-2576

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•**Bst, male**, gd image, for metal band w/indie deal pending & lem guit. Intl Skids, Lynch, Jaye, 213-876-4481
•**Bst/rhythm** section wtd for band, altrntv w/blues/rock edge. Concrete Blonde mts Stones. 310-285-3216
•**CD release** nat'l act. Mgmt, sks immed bst w/P-Bs, Ampeg, type sound. Intl Bruce, Jones, Entwhistle, Schacher. Darkness of Doors, improv of Cream. 213-876-4777
•**Dance/rock** orig making 1st album, 2 shows a month, rehrsl & studio. Intl INXS, U2. Pros only. Paul, 213-655-4346
•**Don't just** sit there waiting for it to happen because it won't. Call now. Bs plyr ndd for orig rock proj. John, 310-546-2432
•**Eclectic styles** from jazz to grunge. Nd srs & reliable plyrs only. Carta, 818-346-9716
•**Estab band** w/intellignt sngs nds bst, bckng vocs, in your 20's. Intl from REM & XTC to Husker Du & Soul Asylum. Mike, 714-968-7537
•**Fire breathing**, stage strutting, lady killing bst wtd. Not. If you're tired of dealing w/those idiots, call Mike, 310-432-0255
•**Former Chrysalis** recording artist sks solid, mekdc bst. Absolutely grt vocs, pro equip, att, lks. Intl Eric Johnson, Thomas Dolby. 310-289-1350; 818-363-3927
•**Former Chyrsalis** recrdng artist sks solid, mekdc bst to compl trio. Must have grt vocs, pro equip, att & lk. Intl Eric Johnson, Thomas Dolby. 310-289-1350; 818-363-3927
•**Forming new** funk/rock R&B band. Intl Nevilles, Twr of Pwr. No metal, HR or drugs. Srs w/own gear. Tom, 818-505-1059
•**Full progrsv** band lkg for hot bs plyr. Must have lots of tlnt & bckup vocs. 818-352-2365
•**Full wrkg** cover band lkg for who can sing. We rehrs in Tujunga. Classic rock, southern rock & cntry. 818-352-2365
•**Guit** & drmr wtd to J/F band. We have rehrsl spc w/PA. Srs only, pls. 818-980-2904
•**Hi caliber**, solid pocket plyr wtd for complex, cmrcl rock band w/big vocs, bigger sng, biggest sound. Image, no att's, no drugs. Jeff, 818-908-3313
•**HR groove** band w/mgmt & labl intrst sks bst for headlining shows & pro recrdng. Call Rocci, 213-848-7301
•**Killer guit** sks bst to form band. I have 24 hr lockout, full drm kit. Intl old Sabbath, Hendrix, KXLU. Call Jay, 213-467-9468
•**Ld guit/voc** w/a lot of matrl sks bst to form band. Intl Hendrix, Peppers, U2, Alice/Chains. Gary, 310-452-7265
•**Meldc upright** bst w/vocs wtd for prominent acous ensemble. 390-9947
•**Native Indigenous** bs plyr wtd. Aggrsv yet artistic. Pros only. Pls call 213-850-8973; 213-254-4736
•**Orig rock** sks bst. 818-845-8206
•**Pro quality** bst wtd for aggrsv metal band w/lockout studio. Intl Megadeth, Q'Ryche, Sabotage. Dedictd & responsbl only. Sngwrtr welcome. Bob, after 6, 818-246-6346
•**Pro R&R** band sks pro bst. Image importnt. Att importnt. Plyng importnt. 310-375-1910
•**Psychotic** HR/thrash band currently gigging nds bst. You, commitd w/trnspo. Us, demo & own studio. Call Mike, 818-765-2808
•**REACTOR skg** bs w/xlnt att. Sngwrtng, vocs, dedictn & image req'd. Greg, 818-980-6669
•**Signed band** sks bs plyr w/keybrd exp. Eric, 213-913-4288
•**Solid, imaginative** bs plyr ala John Deacon, Andy Rourke, wtd by guit & drmr forming new band. Intl Zep, Smiths, House of Love. John, 818-304-9446
•**Superstar born** cmrcl rock bst wtd. Must be young, have trnspo, sing bckups, image, 100% dedictn. Intl old Kiss, C.Trick, Poison. Johnny, 818-367-8769
•**The death** groove rules supreme. Jane's, Cure & Nymphs already knew that. Edward, 818-994-2596
•**Vegetarian guit** nds bst to start HR, R&R, bluesy, orig band. Main intl Zep, VH. Mario, 213-913-3639
•**WIKKED WENCH** sks bst w/vocs for orig HR act. Tommy, 818-992-0403
•**Wtd, bs** plyr, guit plyr & drmr for soul R&B club band.
•**Xlnt** bs plyr wtd for shows & studio wrk. Satriani type music. Gd chops a must. Brian, 818-887-0946

11. KEYBOARDISTS AVAILABLE

•**Keybdst** & bs team skg pro meldc rock band. Trnspo & pro equip & bckgrnd vocs. Chris, 714-754-6915
•**Keybdst avail** for pro sits, paying gigs. Plys keybrds, synths, can read. Has very gd arrangemnt technique & has equip. Pop, R&B, T40. Spike, 310-285-7824
•**Keybdst** sks recrdng studio. Will trademy skills for studio time. Call John, 818-309-4319
•**Keybdst, bst** & guit team sk members to J/F hvy progrsv rock grp. Intl Dream Theater, Rush, ELP, Sabbath. 818-951-1442
•**Keybdst/arrangr** sks recrdng studio w/IBM compatible seqncng. Will trade my skills for studio time. John, 818-309-4319
•**Keybdst/sngwrtr**, male, sks fem band or fem musicns for uniq HR. Will relocate from Springfield, MO area. Lance, 417-865-5917
•**Keybrd plyr** avail for your keybrds, drms, bs progrmmng. 310-208-3772
•**Keybrd progrmmr** avail for studio proj or wrkg bands. Full seqncng abil, also dbls on guit, bs & also ld vocs. Mark, 213-653-8157
•**Ld voc/singr/sngwrtr** w/PA intrstd in fronting blues band. Srs, paid gigs. Intl by Fogerty, Howlin' Wolf & Willie Dixon. Call Crosby, 213-848-8330
•**Piano accompanist** avail for singrs. Formerly w/Sarah Vaughan, Joe Williams, etc. 818-990-2328
•**Totally pro** session keybdst. Has wrkd w/several signed acts. Currently skg pro recrdng & showcsng acts only. No commitmnt sits. Any style. 818-773-0551
•**Xceptnl, textural** keybrd/compsr avail for all types of prodctn wrk. 64 trk Midi studio. Paying only. 213-876-4814

11. KEYBOARDISTS WANTED

•**ABC, Gene/Jezebel**, Duran style key plyr ndd by pop/dance band. Midi equip a big plus. 213-655-6284
•**Ambitious pro** keybdst wtd for meldc rock band. Gd bckup voc abil. Team plyrs only. Intl Heart, Giant, Yankees. 310-214-7276
•**Cntry rock** band nds gd honky tonk keybrd plyr for recrd deal proj. Singing a plus. Call Nadine for more info, 213-957-1174

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•**Keybdst for** funk, soul band. Must ply blues & gospel style keys well. G.Brandon, 818-776-8576
•**Keybdst for** Latin, R&B, pop, AC, crossover matrl w/ recrd deal pending. Srs, bilingual pref'd, ages 22-32. Raphael, 818-887-2770
•**Keybdst** w/seqncr capabilities for estab band w/demo deal. Seqncng styles of 9" Nails, keybrd style from Bauhaus to Zep. 213-356-7700
•**Keybdst wtd** for band. Solid, creatv, pro. Intl REM, Tom Waits, Van Morrison, Kate Bush. Committd, reliable. Must have heart. Connie, 213-934-1467
•**Keybdst wtd** for folk/funk proj. Lkg for down to earth pro ply willing to collab. Pro gear essential. Intl Prince, Sade, Tina Marie. 213-962-3007
•**Keybdst wtd** for orig HR band. Intl AC/DC, Bad Co. Must have exp. Be willing to travel. John, 818-382-7944
•**Keybdst wtd** for 60's soul/R&B band. Wrk weekends. Les, 818-224-2925
•**Keybdst wtd** for uniq, meldc band w/intl ranging from mid-70's thru today's altrntv. We have 24 hr recrdng & rehrsl facility. Pls call Brian, 818-990-5557
•**Keybdst**, 20-23, for meldc pop/rock grp w/mgmt, bckgrnd vocs a must. Intl Beatles, XTC. Srs only. No drugs or haircuts. 818-545-8675
•**Keybdst/bckup** voc wtd. Music in style of Tears. I have tapes, prodcrs, atty's. Pros only. Call Hill, 310-392-6007
•**Keybdst/voc/sngwrtr** w/many intl to J/F contmpry rock act. Have stage & studio exp, abil to solo & xlnt equip. John, 310-640-3264
•**Keybrd plyr** ndd immed for cmrcl radio friendly R&R band. Must have pro equip, image, dedictn & bckup vocs. No metal heads. 213-460-4249
•**Keys** w/bckup vocs ndd ASAP for very cmrcl, radio R&R band. Pros only. 213-460-4249
•**Pianist wtd** for wedding. Strong vocs & versatility a must. Beatles, jazz, ragtime, etc. Addn'l musicns OK. 818-717-8927
•**Poison stole** our keybdst. Headlining LA band, BILOXI, sks keybdst w/pro gear, gd att, bckng vocs helpfl. Band has mgmt, investor & headlining gigs. 213-589-ROCK
•**Pop R&B** band lkg for keybrd plyr & drmr. Call for more info. Willie, 310-676-4560
•**Pro keybdst wtd** for formative pop/rock band. Must be srs w/a business like att & a extensv bckgrnd. George, 213-845-9951

12. VOCALISTS AVAILABLE

•**100% dedictd** singr lkg for easy going guit to form sngwrtng team & band. Intl early 70's Stones & Aero. Pls, no guit heroes. 213-896-8100
•**100% dedictd** voc. Intl 60's to 90's. Wallflowers, Eagles, Santana, Kravitz. Lkg for dedictd musicns. 818-579-7030
•**A1 pro** frontmn w/grt sngs, vox & vision sks charismtc plyrs for true R&R spectacle. 310-868-5418
•**Attn, polished** singr/sngwrtr lkg for that one band to take to the top. Authentic strong labl ties. No joke. 818-547-1576
•**Attractv** fem singr/lyricst/poet nds new band. I am glamorous & decadent. Dig 70's soul & horn sections. Sing like Janis. Cameon, 213-874-6477
•**Attractv** fem voc lkg for wrk. Demos, recrdng, albums, etc. $75/sng, id & bckup, $65/just id. 213-756-8416
•**Attractv** voc lkg for plyrs. Into rock & soul. 310-288-9662
•**Cntry** fem singr skg cntry/blues band, Judds, Reba infl. Lv msg. 310-319-1207
•**Cntry singr/sngwrtr/rhythm** guit/keybdst in srch of team plyr to form srs cntry band. Call Thomas in WLA, 310-476-5458
•**Fearless** & ready. Fem voc/poet sks HR band. 310-915-9937
•**Fem black** voc. Mattie Lomax, 213-754-8129; 213-738-3202
•**Fem id** voc sks pro blues or HR band w/groove. Intl early Zep, Aretha, Crowes, Crue. Pros only. 310-458-6739
•**Fem R&B** blues/rock voc, sang w/Aero, Jeff Beck, others, maj studio & road exp. Lks, versitility, dancability. Paid gigs only. Kara, 213-665-0790
•**Fem voc** avail for sessions & demo wrk & showcs's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
•**Fem voc** skg guit to collab on sngs & form contmpry blues band. Intl include B.Raitt, Robert Cray, SRV. Call Debbie, 310-207-0566
•**Fem voc** sks wrkg C&W band. Styles of Judds, Trisha Yearwood & Reba McIntyre. 310-823-3114
•**Fem voc** sks wrkg or near wrkg jazz band. Lrg repetoire, many styles, srs replies only. Reina, 213-935-6170
•**Fem voc** w/tour album credits sks pop/rock band in nd of tone, range, pwr, technique & control. 310-840-5179
•**Frontmn/id** singr sks estab, sleazy HR/HM band. Intl Crue, Kiss. Into glam metal. 818-988-4723
•**Incredbly tlntd** fem voc lkg to sing id or bckups for band. 213-874-9388
•**Ld singr**, male, avail w/upcmng sng on Epic release. Avail for studio &/or band. HR/HM, pop. 213-852-4939
•**Male pop** singr avail for demos, jingles & session wrk. Exp, tlntd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
•**Male pop** voc, 28, smooth, soulfl pipes, CD credits, intl George Michael. Boy George. Sks prodcr & other opportunities. Kelly, 714-661-2264
•**Male singr** into Eurythmcs, Pet Shop, Euro pop, lkg for keybrd plyr/progrmmr. Sean, 213-850-7505
•**Nat'l quality** singr/sngwrtr w/labl & movie credits avail. Dbls on guit & keybrds. Pro sits only. Scott, 206-578-9860
•**Non pro** unimage conscious voc/lyricst avail for ready to go hvy groove band. Hvy, not metal, groove not funk. No bandwagoners, pls. 213-878-0982
•**Novice voc** wnts to form grp. Mid baritone range. Intl Tyler, Rogers. Gd vox, hrd wrkg. Rock, blues & acous. Keith, 310-815-1041
•**Pro black** fem voc enhancer. Wake up that dull vocal bckgrnd. R&B, jazz, blues, pop, hip hop, scat & this & that. Sks studio & demos only. Page K.C., 213-704-1426
•**Pro fem** blues/rock voc nds musicns/sngwrtrs for upcmng demo deal. 805-675-4298
•**Pro male** voc w/soul & spirit. Bobby, 213-721-7391
•**Pro singr/sngwrtr** not lkg for lng hr, HM Sunset clone band. I wnt new, orig, altrntv sounds. Srs call. Tom, 310-576-5458
•**Pro singr/sngwrtr** w/3 1/2 oct range sks orig, complete band. Lkg for Extreme mts Kansas mts Toy Matinee. 818-786-7539
•**Seasoned pro** frontmn avail. 3 1/2 oct range. 5 yrs road exp. Album credits, killer image, team plyr. Lkg for hi level, pro sit. 310-421-8990
•**Singr sks** guit, bs & drms to jam for fun. Covers & origs. Possible paid gigs. Chris, 818-567-0109
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•**Singr/sngwrtr** w/3 1/2 oct range sks completed band. Kansas mts Extreme mts Toy Matinee. Intrstd parties, call. 818-786-7539
•**Singr/wrtr** skg musicns. Suzanne Vega mts Tina Turner & Tom Petty. Bs, drms, guit. 213-487-8002
•**Singr/wrtr** w/album, progrsv, rhythmc, bluesy rock. 213-650-5701
•**Slamming, grooving**, in your face, funk, boogie blues, metal. Maj hr a must. Singr w/recrdng studio & PA, grt lk. 818-753-9695
•**Srs male** singr/sngwrtr, lkg, sks band ala Gene/Jezebel, Idol, INXS, Duran. Pros only, pls. 213-876-5376
•**Tlntd singr/sngwrtr** lkg to form adult contmpry pop grp. Styles of Loggins, new Chicago, Toto & Michael W. Smith. Gd music & harmonies. 20-30. Bill, 310-214-7270
•**Top notch** rock voc avail for studio or estab live band. 3 1/2 oct range, grt image. 818-879-5330
•**Top well** known music prodcr wtd for collab on 24 y/o black fem singr/lyricst. First promo pkg. No sex, just business. Tamiko, 213-845-9936
•**Voc avail** for demo recrdng. Hi baritone range, any style. Bob, 818-843-8225
•**Voc avail** for recrdng proj. Range, baritone. Style, pop, rock, MOR, jazz, R&B ala L.Richie, M.Bolton, P.Collins, G.Michael. 213-734-6322
•**Voc avail** for Smiths type band. Synthesizers OK. My vox & phrasing, your lyrics. Intl are Roy Orbison, David Bowie. 310-390-1374
•**Voc avail** for studio wrk, bckgrnd or lead. 213-241-1593
•**Voc avail** for T40 cover band. Have wide repetoire. 714-631-8825
•**Voc avail** to collab w/guit w/Steve Stevens image & sound. No bands. 714-965-6731
•**Voc** for angry 2 guit bluesy, ballsy band. GNR, Zep, Aero. No OC. Pros. 213-960-2010
•**Voc, 23**, sks to J/F monster, hvy, funk/punk, psychdlc, exploratory proj. Jane's, Chains, Primus, Fugazi, Pixies, etc. Clinton, 818-752-1510
•**Voc/guit** w/lots of matrl nds bs & drms. Intl King Crimson, George Russell, Hendrix. Srs & reliable only! Carla, 818-346-9716
•**Voc/guit/sngwrtr** sks guit/sngwrtr/bckng voc to form band. Intl Stone Roses, Chris Mars, Talking Heads, Echo, XTC, etc. Phil, 213-225-7710
•**Voc/keys/sngwrtr**, 30's, lkg for altrntv to avant garde rproj. Joe, 310-698-6451
•**Voc/sngwrtr** sks guit/sngwrtr/voc to create solid melodies, harmonies. Eagles, Journey, REM. 25-30. Lk & gear essential. Hlywd area. John St James, 213-463-4505
•**Voc/sngwrtr** sks to J/F srs R&R pop band. References, Beatles, Queen. Alan, 310-397-0795
•**X-Voc** for Hustler skg an estab wrkg cmrcl rock band.

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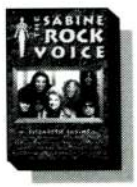

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12. VOCALISTS WANTED

•**#1 upcmng** band sks meldc id voc, rhythm guit/keys a plus. Former members of Eric Martin, Broken Ties. Demo to Starkey, PO Box 4585, Santa Rosa CA 95402
•**18-25** y/o singrs who can dance, dancers who can sing, to form hip hop, rock proj w/strong sngs & image. 213-850-8595
•**2 fem** bckup singrs avail for R&R band. 818-842-3448; 310-915-6466
•**2 fem** voc skg fem voc to form En Vogue type grp. Infl Lisa Stansfield. Send demo, tape & pic to SJH, PO Box 44293, Panorama City CA 91412
•**4 pc** mind warped groove gig sks voc w/his stuff together. Studio w/PA avail. Infl Alice/Chains, Love Bone. 213-461-9149
•**A soulfl** fem id voc ndd for 60's & 70's Motown-ish band. Local & occasional tourng. Soprano pref'd. Jim, 805-527-7837
•**A#1 voc** wtd for cmrcl HR band w/maj intmst. Must have grt pwr, pitch, range & positive att. Have prodcr, in studio currently. Lozzy, 310-791-0241
•**A1 pwrfl** meldc male voc wtd for light/hvy blues infl rock band. Infl Zep, Floyd. 310-285-4729
•**AAA** meldc/screaming male id voc/lyricst ala Coverdale, Sweet & Thomas. Tall, thin w/image. No drugs, alcohol or smokers. 24 trk recrdng proj. 310-474-1286
•**Aggrsv, skilled** voc wtd by gult to form orig, intellgnt, pwrfl, HM band. No current LA or MTV trends. Call Jeff, 213-651-2992
•**All orig** world beat jazz/dance band skg for soulfl singr. Gigs lined up, pro att req'd. Nickie, 310-392-4172
•**Anyone** w/info for id singr Randy Williams, pls call Mike McBay, 213-738-8704
•**AUGUST, estab** progrsv HM band w/labl intrst sks pro male voc ala Tate, Dio, Dream Theater. Must have wide range, pwr, dedictn. Andy, 818-727-0532
•**Bluesy rock** voc wtd to collab & form band. Harmonica a plus. 818-982-3094
•**Christian R&B** band lkg for fem voc for id & bckup wrk in Christian R&B band. 310-828-7077
•**Classicl**, HM band, NERO, nds frontmn. Dio, Tony Martin, Halford. Pls call 315-422-0714
•**Cntry voc** ndd for demo recrdng to be sent to Nashville. Exp singrs only. No drugs or alcohol. Frank, 818-783-4430
•**Complete glam** gypsy band w/hvy gang sound nds black haired voc w/ultra fx image. 213-876-7448
•**CRYSTAL FURY** sks beginner fem singr to team up for sngwrtng & compl demo for BMG labl intrst. 213-962-4968
•**Estab HR** band sks pro id voc. Glendale area. Sks mid-range voc, pro lk & att. Mike, 818-445-0522; Bob, 818-445-2129
•**Estab rock** band nds R.Plant, D.Coverdale for huge future. 818-753-0618
•**Euro/American** monster HR band. Very different music w/huge cmrcl potential. Skg charismtc, Cream mts TNT type singr. Motivtd, enthusiastic pros only. 818-752-9496
•**Euro/American** monster HR band. Very different music w/huge cmrcl potential. Skg charismtc, Queen mts TNT singr. Motivtd, enthusiastic pros only. 818-752-9496
•**Fem bckup** singrs ndd by pop dance band w/image for studio & live wrk. 213-655-6284
•**Fem diva** ndd for hi energy house/techno grp. Strong vocs only. Pros only. 818-501-4985
•**Fem harmony** bckup singr who plys rhythm guit or mandolin or ? ndd for cntry rock band wrkg on recrd deal proj. Nadine, 213-957-1174
•**Fem singr** for bckups & some lds in orig band. Must be exp. Many infl. Call for more info. 310-275-4133
•**Fem voc** ndd for area's #1 T40 band. $300-500/week. Must be xtremly attractv. Percussn or 2nd instrmnt a plus. Srs pros only. 818-342-7055
•**Fem voc** wtd, Hynde, Harry, Jagger, Bators. Must sing & lk like a grl but act like a guy. 213-882-6478
•**Frontmn** wtd, 23-30. Must sing w/lot of conviction. Vein of Floyd, U2, Cult, Idol. Call machine, hear sng samples. 818-786-4287
•**Grp sks** fem or male boys, 12-15, to sing R&B, rap & hip hop. Sugar, 818-761-5382; Tyrone, 818-780-6950
•**Hi energy** aggrsv grind core metal funk band sks socially conscious frontmn. Can't describe, must hear tape. No rap. Pros only. Roni, 818-981-8252
•**Hvy hook** metal band from mid-west lkg for voc. Band has radio rotation, in over 100 recrd stores. Has indie release out. Must relocate. 317-535-9343
•**Ld singr** wtd by progrsv, altrntv rock band in style of Morrison, Bono, Hutchins. No egos, pls. Under 27. 310-274-7825
•**Ld singr**/sngwrtr w/strong distinctive style, extrmly creatv & soulfl. INtl should be Guess Who, Beatles, Floyd. Ryan, 714-831-9417
•**Ld voc** wtd by estab rock band. In vein of VH, Aero. Pros only. 310-541-2664
•Mai labl act has auditnd over 500 & all we got was a bunch of wimps. Come on LA, where are the legends? Call to hear clips. 213-243-0507
•**Male & fem** singrs ndd by keybdst/arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aarion, 213-462-3491
•**Male** HR singr wtd for band. Band's music writng styles like Firehouse, Scorps, VH, Q'ryche, Warrant. John or Dave, 213-851-5521
•**Male** id singr wtd ala Jagger, Stewart, Robinson, Mellencamp. For complete gigging band. Dedictd team plyr a must. 818-981-4624
•**Male** id voc. Jovi, Adams, Marx styles. Grt matrl & connex. Top prodcr/engineer. Private studio. 28-33. No writrs, no smoking or drugs. 818-557-0722
•**Male** or fem voc who dbls on any instrmnt ndd for F/T, nat'l tourng band. T40 variety matrl. Srs inquiries only. No head bangers. 800-942-9304 x 20784
•**Male** voc wtd for metal band. Infl Maiden, Metallica, Sabbath. Must be charismtc & energtc. Have own trnspo. Allen, 818-508-4947; Chris, 818-999-0682
•**Male** voc wtd, young w/uniq sound & style for 2 guit, hrd driving rock band in vein of Skid, Saigon Kick. Under 25, pls. Bobby, 818-780-9454
•**Male** voc wtd. Progrsv HR trio. No financl bckng. No mgmt. We just wnt a gd singr. No thrashers, no Seattle wannabes. Jim, 818-558-5127
•**Male voc**/frontmn wtd for all orig, hi energy, HR band. Image, pro equip, trnspo a must. Only srs nd inquire. Darren Magdalino, 310-804-4745
•**Melody orientd**, uniquely altrntv rock outfit sks creatv voc/sgnwrtr. Demo. Call or mail demo to 116 Tustin #170, Anaheim CA 92807. Mark Davies, 714-632-8124
•**NERO nds** frontmn. Eric Adams, Tony Martin, Halford. No spoiled brats. 315-422-0714
•**NORTORIUS is** auditng male voc w/range, pwr & image. Must have stable lifestyle & reliable trnspo. Infl new & old HR. Sngs & contacts James, 714-707-5245
•Passion, soul & anger in a swirling vortex of sound. Jane's, Cure & Nymphs are points of reference. Edward, 818-994-2596
•**PENNY LANE**, New Jersey/NY based glam band lkg for frontmn. 714-951-8308
•**POOL HALL** RICHARD sks id singr for currently gigging band ala Stones, Faces, Mellencamp. Sngwrtng abil, gd stage presnc & dedictn a must. 213-462-7465
•**Pro id** voc wtd for new HR band. Recrdng, video & tourng. Hllywd area. 310-659-6076
•**Pro male** voc/frontmn for top headlining metal act. Lng hr, xtensv live/studio exp, grt melody/lyric writng abil. No screechers. 310-373-9254
•**Progrsv** trio, PIECES OF EIGHT, sks tlntd, uniq id singr. Must have xlnt range & stage presnc. Infl Queen & Dream Theater. Matt Mitchell, 818-789-9424
•**Punk rock** melting pot of all styles. Guitsks to form band w/no restrictions. Desire to be different. Srs only. Infl 9" Nails. Chris, 310-475-1065
•**Pwrfl, star** quality, fem front person wtd by estab, srs, all fem HR/HM band w/labl intrst. Hagar, Hetfield, Tate, Dio. Aggrsv pros only. No bozos. 714-998-4856
•**R&B, jazz** grp sks vocs who are well seasoned in soul music. R&B, hip hop, jazz. Must be willing to sing to existing matrl. 818-886-6967
•**Rock band, JECKYL & HYDE**, interviewing male voc. Minimum requiremnts are strong, wide voc range, lyricl abil, seasoned stage presnc. Doc Jones, after 4, 818-980-4685
•**Sebastian's vocs**, Roth's charisma, Tate's ego wtd by estab band w/sngs, image & team plyrs obsessed w/ success. Massive studio/stage exp. 213-913-4225
•**Sing thrilling** melodies! Creatv, modern day sngwrtrs sk brilliant, uniq male stage vox for xtraordinary new band. 310-640-9693
•**Singr ndd** to front orig, diverse R&R band. Dan, 310-402-8762
•**Singr**, not a yeller, ala Coverdale, Ren & Stimpy. Willing to wrk. We have more hooks than a tackle box. Lrg connex. Mark, 310-320-1271

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•**Slinky, sexy**, black or white, male frontmn. Soul & aggrsn, for hvy, dancey, funky. Infl Kik Tracee, Dan Reed, Mother's Finest, T-Ride. Ray, 310-396-5466
•**Sngwrtr** lkg to write for dynamc fem entertainmr. Will consider novice w/right drive & ambition. Gary, 818-377-5013
•**Sngwrtr sks** voc, soulfl style ala Paul Rogers, Mark Cohn, Michael Bolton. Have studio, collab sit welcome, pay negotiable. Bob, 818-506-1043
•**Sngwrtr** w/16 trk studio lkg for male or fem singr for demo proj. R&B, dance & pop matrl. Eugene, 818-551-9850
•**Sort** of glam HR band into old VH, sks singr. Blonde or burgundy dyed mop. Image. 818-508-6203
•**Soulfl male** voc for creatv R&B, funk infl rock band. Originality, creativity, intelignt lyrics. Ages 20-26. Extreme, L.Colour, Dan Reed. Very srs. Jim, 818-248-4383

•**TOSS THAT DOLL** sks deranged individual who can sing. Must have soul & balls. Srs only. Don't waste our time. Paul or Pete, 213-464-5849
•**Unlq voc** ndd for pwrfl, altrntv proj. Dave, 213-650-0384
•**Unlq, creatv voc** ndd for modern hvy band. 18-26. Infl Ministry, Prince, S'Garden, Cure. 818-382-2813
•**Vegetarian guit** nds singr to start HR, R&R, bluesy, orig band. Main infl Zep, VH. Mario, 213-913-3639
•**Voc** for Latin, R&B, pop, AC, crossover matrl w/recrd deal pending. Srs, bilingual pref'd, ages 22-32. Raphael, 818-887-2770
•**Voc sought** by LA metal proj w/labl intrst. Image is secondary. Tlnt & drive is of the essence. Infl Mustain, Hetfield & Anselmo. 310-925-4916
•**Voc** wtd by meldc pwr trio. Too many infl to list. HR. 213-460-6988

•**Voc** wtd for estab band. Infl ourselves, others & Zep. Habits, flakes, fakes not ndd. Call before 10 pm. 213-387-2595
•**Voc** wtd for meldc HR band. Starting proj, lkg for Perry, Tate, Coverdale vox. 818-999-1893
•**Voc** wtd for southern rock tribute band. Infl Skynyrd, Outlaws, Hatchet, Allmans, Ronnie Van Zandt style. Dino, 818-913-5351
•**Voc** wtd to complete all orig 90's rock/prorsv recrdng proj, CD & video in prodctn. Infl Yes, Zep, U2. Srs, pro inquiry only. Don, 714-628-4993
•**Voc wtd**. Formed band sks pwrfl singr into hvy sound ie Alice/Chains, S'Garden. Nd ASAP. Jamie, 213-259-9362
•**Voc wtd**. Infl O'Ryche, Maiden, for dualguit band. Recrdng demos for Japanese recrd labl. 714-989-7810; Steve, 818-883-1961
•**Voc**, male, gd image, for metal band w/indie deal pending & fem guit. Infl Skid, Lynch. Jaye, 213-876-4481
•**Voc/lyricst** for HR 8 trk home recrdng proj w/multi fx & iso booth. Srs pro writrs nd collab. 818-780-7825
•**Voc/lyricst** for recrdng wtd. Wide variety of infl & exp. Blues, rock, pop, other. Must have verstl yet distinct style. 213-957-0975
•**Wtd, hot** fem rock voc for Rodel recrdng artist, SIAM. Must have originality, image & responsibility. Modeling exp as frontperson a plus. 909-829-4040
•**Wtd, ld** singr/frontmn/musicn for LA rock band. Pls call 818-766-1169
•**Wtd, screaming ld** voc/lyricst ala Coverdale, Sweet. Tall, thin w/image. No drugs, alcohol or smokers. For recrdng proj w/prodcr. 310-474-1286
•**Wtd, voc** for hvy proj still in the wrks. Real hvy sound, lots of versatility. Must be srsly intrstd. No P/T singrs, F/T musicns only. 310-945-3272
•Wtd, voc w/strong lyricl capabilities to compl HR band. Infl Sabbath, Maiden, Metallica. No flakes, no drugs. Mike, 818-508-1606; Alan, 818-508-4947

13. DRUMMERS AVAILABLE

•**1st class** drmr w/xlnt ld vox to J/F adult contmpry pop grp. Styles of new Chicago, Toto, Loggins or Collins. Must write & have positive pro att. Bill, 310-214-7270
•All pro drmr w/chops, image & gear sks Hllywd HR band. Much stage & studio exp. Call Richie, 213-852-0933
•**All pro** drmr w/stage & recrdng exp avail. Infl by Mitchell, Moon, Pearl. Lkg for signed, headlining or band w/labl intrst. 818-752-7308
•**Awesome drmr** avail for gigs or recrdng. All types of rock. Pro equip, pro image. Richard, 818-998-1864
•**Contmpry drmr**, over 20 yrs pro exp, tourned the nation & Europe w/top artists, skg wrkg band into R&B, funk, contmpry jazz & T40. Norman, 213-225-6643
•**Contmpry drmr**, perfrmnd in many concerts around nation & Europe, pocketed w/over 20 yrs exp, creatv genius exp, lkg for wrkg band. Norman, 818-564-1374
•**Drm & bs team**, altrntv rock, pop to ska. Strong writng, vocs, 24 trk studio. Skg showcs's or estab projs. Craig, 818-716-0105
•**Drmr & bs plyr**, formerly w/Eric Martin & Richard Marx, avail for sessions &/or headline acts. Mark, 818-559-8739; Steve, 818-753-0757
•**Drmr** avail for wrkg sit. Exp in hip hop, rap, R&B, funk & rock & pop. Electrnc & acous percussn. Rick, 213-664-7035
•**Drmr avell**. Hrd hitng pro drmr w/chops, equip, lks, stage & studio exp. Skg Hllywd HR/HM rock band. Richie, 213-852-0933
•**Drmr lkg** for band w/recrd deal or mgmt. Aldridge, Travis, etc. I have grt image, dbl bs kit, everything. 818-508-0142
•**Drmr lkg** for cover band into copies. Pro, have trnspo, can sing. Lkg for full band. 818-352-2365
•**Drmr skg** band. All styles perfrmd, but love Clifford Bird & Train the most. Steve, lv msg, 213-227-1783
•**Drmr skg** guit & bst w/vocs to form or join new sound. All styles w/hvy edge. Intensity & a bit of a twist. Srs musicns only. No wannabes. Chris, 818-704-9232
•**Drmr sks** band of fellow musicl refugees into aggrsvly funky new sounds. L.Colour mts S'Garden mts kitchen sink. Srs pros only. Jake, 714-951-0797
•**Drmr sks** Christian rock band ala Angelica, Guardian. Have image, trnspo, meter, sngwrtng skills, pro equip & bckng vocs. Srs ministry only. 818-348-2362
•**Drmr sks** unlq, aggrsv, pop/dance band. Madona mts GNR. 310-372-7118
•**Drmr sks** wrkg band. Exp. David, 310-391-5903
•**Drmr** w/15 yrs exp, has xlnt equip & trnspo, sks already formed orig band into Tears/Fears, Peter Gabriel. Pros only. No HM, pls. Mike, 818-894-2814

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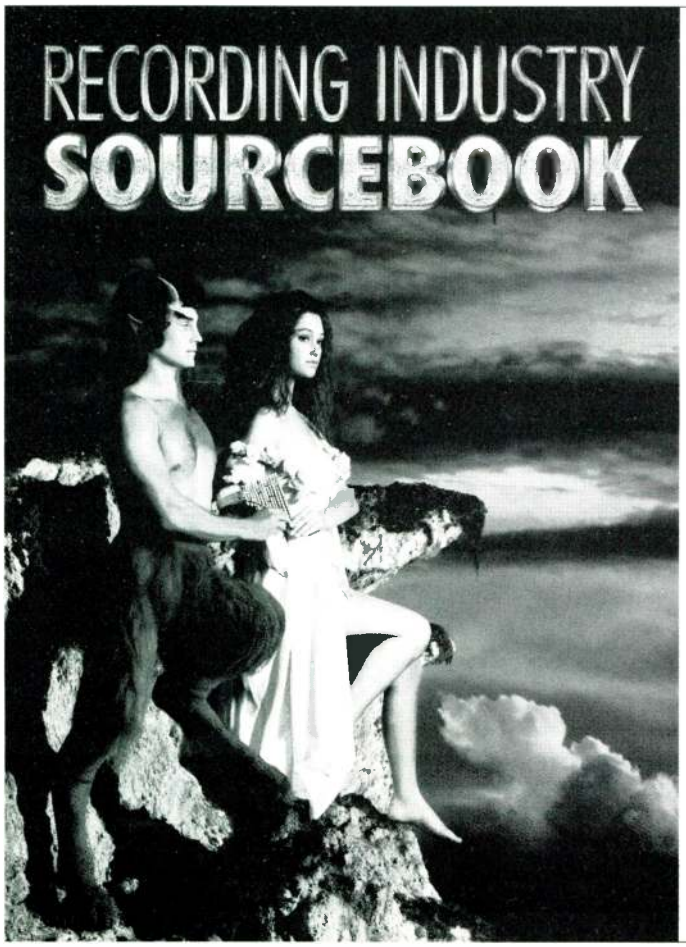

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•**Drmr** w/stage & studio exp in all styles, strong groove & chops, top of line equip, pro sit only. 818-999-2945
•**Drmr** will do your demo for free. All styles. Xlnt time & feel. Louis, 805-296-5653
•**Drmr,** X-LA Guns & Wasp, much tourng & recrdng exp. Bonham, Mitch Mitchell style. Lkg for band that has edge w/recrd deal or mgmt. Steve, 818-901-6957
•**Fem drmr** & bs team avail for hrd wrkg estab male or fem modern sounding band. 70's disco to early 80's pop punk. 213-960-7657
•**Groove oriented,** funky, rock, hip hop, R&B drmr lkg for signed band or paid sits. Jonathan, 310-477-4314
•**Jazz drmr** sks gigs or jam sessions. Young & fiery plyr. Jeff, 818-986-8233
•**Jazz** drmr, avail for jazz, jazz, jazz. Fusion jazz, contmpry jazz or jazz jazz. John, 818-700-9758
•**Jazz drmr,** new to area, lkg for jam sessions & contacts. Berklee student, xlnt plyr. Jeff, 818-986-8233
•**Pro drmr** avail for recrdng & tourng. Paid sits only. Maj credits. Complete acous & Midi gear. Tom, 818-563-1240
•**Pro drmr** sks F/T, P/T rock, rap, R&B band. East/west coast club exp. Dependbl, hrd hitng, fun w/xlnt chops, equip & tmspo. Jeff Brown, 310-374-0478
•**Pro drmr** sks plyng sit. Jazz, Latin, T40, csls. Have tmspo. Young & hungry. Jeff, 818-986-8233
•**Pro drmr,** xtensv exp, all styles, acous/elec, equip'd. Sks studio &/or demo wrk. 310-596-5185
•**Pro drmr/percussnst** avail for club wrk, studio wrk or road wrk. Exp in all styles. Call John, 818-762-5211
•**Rock drmr** now avail for temporary or F/T wrk in recrdng, tourng or showcsng bands. Must have mgmt. Call for promo video. 818-782-9557
•**T40,** R&B, rock, reggae, hip hop drmr lkg for band w/ steady pay sit. In Las Vegas, willing to travel/relocate. Todd, 702-382-8283
•**Top pro** drmr w/loads of exp, maj labl & live shows, etc. Lkg for complete band. HR, blues or funk. 213-463-9722
•**Versti** drmr avail for your demo. Live drms, Midi, seqncng & triggering. Tom, 818-563-1240
•**Versti** drmr, voc, avail for live or studio wrk. Gretsch endorser. Infl Bonham, Bruford, Bozzio. Paul, 818-902-0998
•**X-Berklee** pro drmr w/vocs avail for recrdng pro demos, live gigs, tours. Grt reader, click trk, rock, jazz, T40. Doug, 310-394-8732

13. DRUMMERS WANTED

•**#1 absolutely** vicious lineup! Superstar quality, in your face rock brotherhood, invites dbl kick drm meister w/ awesome vocx, humor, lks! Tim, 213-464-5594
•**22-27** y/o drmr ndd. HR image. Inl Guns, Aero, etc. Recrdng in March. Tour in spring & summer. 818-888-5544
•**4 pc** gig w/24 hr rehrsl studio sks tall, skinny, hrd hitng drmr. Infl Love Bone, Alice/Chains. 213-654-6928
•**A guit & bst sk multi versti skin** hitr ala Simon Phillips, Alex VH. Open minded pros only, you know who you are. Joe, 818-702-0944
•**AAA stick** twirling monster groove drmr/voc ala Lee & Bonham. Tall, thin w/image. No drugs, alcohol or smokers. 24 trk recrdng proj. 310-474-1286
•**Aggrsv, skilled** drmr wtd by guit to form orig, intelignt, pwrfl, HM band. No current LA or MTV trends. Call Jeff, 213-651-2992
•**Altrntv band** sks drmr for live LA/Orange Co shows. Fun, orig tunes. Lush, Neds, Morrisey, J.R., 714-545-2011
•**Altrntv bubble** gum, metal, funk, pop band forming. Infl XTC, Springfield, Costello, Pixies, Motorhead. New origs. Srs only. Glen, 818-508-5282
•**Altrntv drmr wtd** for band. Must be hrd hitng, dynamc groove plyr. Pixies, U2, Doors, Curve, Chris, 213-938-8682
•**Altrntv drmr wtd to complete orig band.** No ing hr att. Into Sugar, Lemonheads, Soul Asylum vibe. Billy, 818-760-1552
•**AMB, harmony** oriented altrntv pop band sks drmr w/vocs. 20-30 pref'd. Infl Joe Jackson, Brian Wilson, 10cc, Adam, 310-445-8975
•**Angry drmr** ndd for intense, pro hrd core band w/ complete pkg. Infl Ministry, Sabbath & punk. Jimmy, 818-509-17922
•**Bonham, Pace.** Ward style. Open music! sounding drms for moody, altrntv, metal band. S'Garden, Doors. Kevin, 818-503-7429
•**Bozzio? Colaiuta?** Monster drmr ndd for visionary, pre modern rock proj w/labl intrst & showcs gigs. Must be srs & a fast learner. 818-717-8927
•**CD release** nat'l act. Mgmt, sks immed drmr w/dynamc technique, tone. Infl Mitchell, Baker, Densmore, Darkness of Doors, improv of Cream. 213-876-4777
•**Christian drmr** wtd, ages 18-28, w/energy to write music, ply out & get signed. No preaching. Blues, rock & your infl. Call Levi, 714-572-1371
•**Christian drmr** wtd. Must have tlnt & desire to make a difference. Aggrsv, altrntv styles. Tracy, 805-259-5587
•**Creatv groove dance drmr wtd.** Infl Seal, Sly Stone, INXS, Motown, etc. Falin, 714-968-9846
•**Drmr for** reforming meldc HR band w/fem voc/guit. Strong & honest sngs ready to go. Lkg for pro att & open minded. 714-842-0803
•**Drmr** ndd for altrntv, acous/elec rock band. Souther flavor. Upcmng recrdng & showcsng. 818-761-4722
•**Drmr** ndd for pro T40/rock grp. Rehrsls req'd. Rehrsl in Eagle Rock area. Al, 818-834-1972
•**Drmr** ndd immed by altrntv pop band. Style similar to Plimsouls, Smithereens, Pretenders. Straight ahead, no frills style pref'd. Gd att a must. 310-434-3022
•**Drmr ndd** to form band. Infl **Ramones, Replacemnts,** Lemonheads, Teenage Fan Club. No drugs or frustrated metal heads, just gd punk bashing. Rachel, 213-979-2030
•**Drmr** or drmr/bs plyr team ndd. Achtung Baby mts Nothing Shocking. Readdy to commt, ready to perfrm. LA based. Steve, 714-840-2060
•**Drmr** wtd by cool lkg, plyng rock band w/tunes & att to go all the way. Touch of VH, Aero, Crue. 213-851-1342
•**Drmr** wtd by estab hvy rock/altrntv rock band w/intense fem frontmn. Infl Zep, Jane's, Guns, Hendrix. 213-856-6177
•**Drmr wtd** by keybdst, bst & guit for hvy progrsv rock band. Infl Dream Theater, Rush, ELP, Sabbath. 818-951-1442
•**Drmr** wtd by vintage R&R proj ala Bad Co, Humble Pie, Mountain. Straight but hvy type drmng. Call Richard, 213-663-5966
•**Drmr wtd** for 4 pc orig HR band w/xlnt groove, sngs & musicnship. Style of VH, Extreme, Zep. Steve, 213-874-9950
•**Drmr wtd** for band w/connex. Creativity, feel & chops a plus. Team plyrs only. Matt, 818-972-7949
•**Drmr wtd** for HM band w/equip, tmspo, image & artistic att a must. Call for info. 213-464-1532
•**Drmr wtd** for hvy altrntv band w/pending recrd deal. Racquel, 213-850-5996
•**Drmr wtd** for hvy, grinding sound. Meldc vocs, mean guit, rhythm section to make it move. No females or dough boys. Scott, Jeff, 23-934-7760
•**Drmr wtd** for lrg, progrsv outfit. Must have lrg clean kit. Infl Dream Theater, ELP, Rush, Yes. 818-951-1442
•**Drmr wtd** for R&R band w/orig sngs. Srs, responsbl. Infl Replacemnts, Flaming Grooves, Stones, Ramones. 818-508-0782
•**Drmr wtd** for rock band into Rage/Machine, Hard Corps, Run DMC & Beasties. Must have versitility. Pls lv msg. 310-402-2261
•**Drmr wtd** for well estab dark altrntv band. Imaginative, dedicted & exp. Infl Sisters, Mission, U2, Cure. Rehrsls near LA. Mark, 714-775-6351
•**Drmr wtd** w/dynamc quartet. Free flowing, creatv improv w/solid groove ala Sonic Youth, Sabbath. Mark, 213-721-6075, Tom, 310-396-4636
•**Drmr wtd** w/pro gear, att, short hr image. Infl Pistols, Toy Dolls, Addicts, Sham 69. Pros only. 818-848-5336
•**Drmr wtd** Punk rock. 213-739-8599
•**Drmr,** 20-23, for meldc pop/rock grp w/mgmt, bckgrnd vocs a must. Infl Beatles, XTC. Srs only. No drugs or haircuts. 818-545-8675
•**Drmr,** Infl Phil Rudd, Rick Allen, for Orange Co area estab HR band w/tourng & recrdng exp. No dopers. Greg, days, 310-764-9376; eves before 10, 714-545-8142
•**Drmr, Mitchell,** Perkins, Bonham & voc, Plant, Cornell, Farrell, ndd to complete very pro lineup. Must be very gd & willing to xperimnt. 310-945-2375
•**Drmrs wtd** for band w/maj labl intrst & upcmng showcs's. Must be solid, pwrfl, hrd hitr w/style similar to Lee, Aldridge, Banali, etc. 213-851-7980
•**Eclectic folk/pop band sks drmr** for upcmng showcs's & gigs. Srs labl intrst. Infl Michelle Shocked, Dylan, Tom Waits, REM, Steven. 213-651-4425
•**Eclectic styles** from jazz to grunge. Nd srs & reliable plyrs only. Carla, 818-346-9716
•**Enter w/gd** energy, humility, musicl versatility & proficiency. Infl Dead, Allmans, multi ethnic jazz improv. Labl & tour dates in progress now. Michael, 818 896-1281

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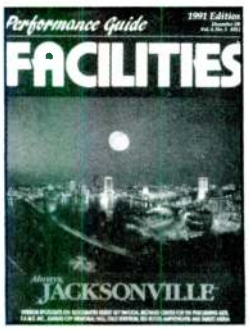

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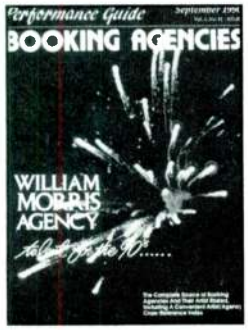

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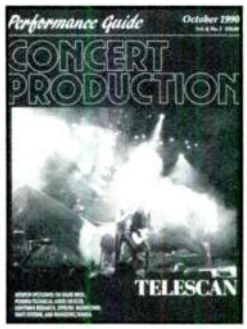

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•**Explosive** nr energy band nds pwrfl, hrd hitng drmr w/dbl kick. Infl Tool, No FX & Excel. Call Dunark, 818-884-6879
•**Fem drmr** sought by humble, folk flavored band. Infl include Innocence Mission & 10,000 Maniacs. Carl, 310-453-2190
•**Fem drmr** wtd by verstl pro all girl band doing origs & covers. 310-372-2323
•**From dark** & forboding to flat out aggrsn, passion to pain, simple to abstract, it's all here. Bring your good meter & bad childhood. 213-661-2041
•**Funky fem** drmr. Must be into slamming, hip hop, funkadelic style grooves & able to wrk w/samplers & seqncrs for upcmng shows to promote new single. 310-652-0716
•**Gigging** HR band w/lockout, demo, mgr, prodcr, sks drmr w/xtnf feel & timing. Must have pro gear, dedictn, image, trnspo. Paul, 310-836-1479
•**Grown up** R&R band sks straight ahead drmr in mold of Watts & Aronoff for estab orig proj. Call Ron, 818-708-8181
•**Grt rock** drmr wtd for plyng shows & studio wrk. Rock fusion type music, Satriani style. Nd grt chops. Brian, 818-887-0946
•**Gult plyr** & voc lkg for drmr & bs plyr. Infl Bad Brains, Suicidal Tendencies, Infectious Grooves. 818-442-7853
•**Hi energy** aggrsv grind core metal funk band sks dbl bs monster w/chops & feel. Can't describe, must hear tape. No rap. Pros only. Roni, 818-981-8252
•**Hi energy**, sng orientd rock band w/fem singr nds drmr w/ finesse & chops. Lv msg for Susan Spain, 213-969-4670
•**HR band** w/maj labl intrst nds drmr for showcsng & permanent sit. Exp plyrs only. Call R.C., 213-874-0674
•**HR band** w/mgmt sks hrd hitng, in your face pro drmr. Blues infl, punk edge. Shows pending. Must be willing to travel. 213-655-6516
•**HR drmr** wtd to J/F band. Music styles writng like Firehouse, Scorps, VH, Q'ryche, Warrant. John or Dave, 213-851-5521
•**Hrd hitng** aggrsv drmr wtd to start a new proj. We wnt to create xplosv, in your face music. Infl Tool, Rollins, Rage/Macine. Greg, 818-769-8852
•**Hvy groove** wtd by altmtv rock band w/moody atmosphrc sound & grt sngs. Must have solid meter, in the pocket. Steve, 818-784-2169
•**IN TRANCE**, estab altrntv band, skg drmr. Midi equip pref'd. Verstl & creatv for 90's sound. 213-651-3430; 213-953-1798
•**Killer guit** sks drmr to form band. I have 24 hr lockout, full drm kit. Infl old Sabbath, Hendrix, KXLU. Call Jay, 213-467-9468
•**Ld guit/voc** w/a lot of matrl sks drmr to form new band. Infl Hendrix, Peppers, U2, Alice/Chains. Gary, 310-452-7265
•**Nat'l touring** band sks drmr who can ply guit & sing for F/T position. T40 variety matrl. Srs inquiries only. No metal. 800-942-9304 x 20784
•**Open minded**, energtc drmr w/dynamcs & groove wtd by hvy edged HR band w/funk & blues infl & fem singr. 213-465-4910
•**Open minded**, energtc drmr w/dynamcs & groove wtd by hvy edged HR band w/funk & blues infl & fem singr. 213-851-4316
•**Open minded**, energtc drmr who appreciates his/her tlnt & loves to ply wtd by blues based HR band. Tim, 818-367-4353
•**Pop/rock** band w/grt sngs sks exp pro hrd hitng drmr w/ finesse & solid meter. No amateurs. 818-989-0840
•**Pro drmr** ndd for new HR band, recrdng, video & tourng. Hllywd area. 310-659-6076
•**Pro drmr** wtd for formative pop/rock band. Must be srs w/ a business like att & a extensv bckgrnd. George, 213-845-9951
•**Pro drmr** wtd for HR band w/connex & labl intrst. Solid meter, flashy, lng hr. Infl Jovi, Skid, Aero & VH. 818-784-2869
•**Pro drmr** wtd for totally uniq pro orig act w/old Extreme kind of groove. Must have gd bckup vocs, meter, dbl bs. Rip, 213-851-7347
•**Pwrfl drmr** wtd to complete pwrfl, raw rock 4 pc. All orig, hvy sound, srs only. 818-781-4824
•**Rhythmatist** ndd for showcs. Latin/pop in vein of Miami Sound Machine w/altrntv twist. 310-840-5179
•**Smoking Hllywd** based 4 pc sks skinny, lng hr drmr. Lks & chops demanded. No wives, no drugs. Infl GNR, Alice/Chains. 213-654-6928
•**Solid**, hrd hitng drmr ndd for signed trio w/album out. Infl Jesus Lizard, Beatles, Bloody Valentine, Zep. 818-995-8559
•**Sort** of glam HR band into old VH, sks drmr. Blonde or burgundy dyed mop. 818-508-6203
•**Tasty**, grooove orientd drmr sks grt plyrs w/grt sngs. Pop, funk, R&B, rock. No HM. Grt meter, lk & att. Jason, 818-995-1614
•**THE HOOKERS** sk Joey Kramer, Steve Jordan. R&R infl, dedictn, image a must. 818-771-8284
•**The GOOD FOR NOTHINGS** sk easy going, straight ahead drmr for 4 chord, 4 pc band. Infl Replacemnts, Neil Young, Velvet Undergrnd, Dylan. Neal, 213-962-9415
•**TOO MANY JOES** sks dedictd, tasteft drmr. Lots of shows, recrdng, practice. Infl Sundays, Toad, REM. Lng Bch. 310-434-8288
•**Tradit'l native** drmr & artistts yet aggrsv plyr wtd. 213-850-8973; 213-254-4736
•**Vegetarian guit** nds drmr to start HR, R&R, bluesy, orig band. Main infl Zep, VH. Mario, 213-913-3639
•**Vibrant drmr** ndd for multi dimentional, provocative HR act relocating to NY from LA. Painfully srs inquiries only. Have labl intrst. Eric, 818-955-6545
•**VILLIN sks** HR drmr, pro att's, solid meter, flash & lng hr. We have connex. Infl Jovi, Skid, Aero. 818-787-9112
•**Voc/rhythm guit** sks drmr infl by Ulrich, Bisquits, Soren, etc. for aggrsv, multi infl band. I care how you sound, not how you lk. James, 310-832-6135
•**Wtd, drmr** for for funk, R&B, soul band. 310-281-5597
•**Wtd, HR** drmr w/aggrsv bul creatv style. Dedictd only. No flakes. Infl YNT, Scorps, Marc, 818-342-8526
•**Wtd, soulfl**, imaginatv drmr w/lots of chops for aggrsv band w/fem vocs. Jane's, GNR, etc. George, 213-650-3094
•**Wtd, stick** twirling drmr/voc ala Lee, Bonham. Tall, thin & image. For 24 trk recrdng proj w/prodcr. No drugs, alcohol or smokers. 310-474-1286
•**Wtd, well** educated, hrd hitng rock drmr for very tight, estab, metal edged trio. VH, 9" Nails. Pro musicns. Must auditn cold. Sainte, 310-854-0291
•**X-CAUTION** guit sks verstl politcly aware drmr to form hvy band. Infl Cyclone Temple, 24 7 Spyz, L.Colour, Kings X, Pantera. Pro att a must. Ron, 310-671-3429

14. VOCALISTS AVAILABLE

•Sax plyr avail. Plys all saxes or flute. Ply any style. Can read, write music & does horn arrangemnts. Avail for studio wrk, TV & jingles Chuckie, 310-604-0442
•Sax plyr, soulfl blues, funk, R&R & R&B plyr avail for sessions or live wrk. Gd reader, gd stage presnc. Kevin, 213-660-6111
•The Angel City Horns are avail for all pro sits. 818-882-8354

14. HORNS WANTED

•**Male/fem** sax or sax/guit. Must sing ld. 35+, pros only. T40, 50's to 90's. F/T wrkg sit. Jay, 818-994-5002
•**Saxophonist ndd** for Van Der Graaf Jr. Show March 12. Electmcs, flute & knowldge of VAn Der Graaaf Generator helpfl. Contact Alan, 213-660-2276

15. SPECIALTIES

•1 of a kind Euro/American HR band w/uniq cmrcl rock sound sks investor. For info/demo, call Toggo, 818-752-9496
•8 trk studio sks partner, Santa Monica location, gd wrk environmnt. Share spc, possibly equip. Jay, 310-396-5553
•A1 rock voc, formerly wrkd w/3 multi platinum bands, has new grp, RUKKUS. Skg financl bckng, mgmt & indie labl. RUKKUS, 818-889-2109
•**Agent/mgmt** wtd by fem cntry rock pertrmr for overseas sits. Currently charting & receiving steady rotation in Western Europe. Pro & exp. Linn, 702-438-8798
•**Agent/mgr** wtd for wrkg blues band. Wnting to advance to next level. Be part of history. Jay, 818-781-1661
•**Anyone knowing** how to contact guit Jimmy Crespo, pls call Melini, collect, 904-462-3404
•**Attn, awesome** cmrcl HR grp currently recrdng in platinum facility. Sks maj mgmt for immed future. Plans include album, video, tour. Call for info. 619-295-5372
•**AUGUST sks** mgmt, progrsv HR, Infl Rush, Q'Ryche. Pls call Andy, 818-727-0532
•**Black fem/singr/lyricst** skg compsr to collab with. 213-850-1481
•**Blind man** would like some music lover to donate electmc keybrd like Yamaha. Rick, 213-938-5347
•**Blues/rock** band sks fresh engineer for big sound. We have recrdng facility. Call for details. Larry, 310-855-8749
•**Christian** mgr wtd for newly formed, young Christian band w/pro exp & pro sound. Call Levi, 714-572-1371
•**College grad** w/music industry exp sks position at recrd lab/or mgmt co. Reliable, aggrsv, eager & team plyr. Mark, 213-935-3405
•**Cross dresser**, guit, keybrd, drmr, wtd for xperimntl direction band. No dugs, no alcohol, no sex. Call Amoore, 310-318-6010
•**DJ avail.** Richard, 818-998-1864
•**DJ** wtd for rock band into Hard Corps, Run DMC & Beasties. Pls tv msg. 310-865-6404
•**Electrc violinist**, 20 yrs exp, skg semi pro or pro band or studio proj. I improv & read in R&R, new age, fusion or jazz styles. Eddie, 310-559-8524
•**Glam voc** ala PB Floyd sks fem for bckng vocs, any age, any area. 714-965-6731
•**Guit** & sngwrtr sk musicns for possible jam session. Do you fee frustrated? Pls call Paul, 818-358-6863
•**Hvy groove** rock band w/maj connex sks financl bckng for recrdng. Pls contact Guenther, 818-780-7010
•**Jazz singr/pianist** sks partner to open cafe, Euro style, live entertainmnt. Los, 213-461-3081
•**Johnny Dirt** & the Ugly Americans sk mgmt. Call for details. Mike, 818-355-0543
•**Keybrds, drms**, bs progrmmr, Atari, M1, R8M, avail for your sng & recrdng. 310-208-3772
•**Lkg** for band to share lockout studio w/other band. Full PA $395/month 818-769-7334
•**Monster violinist**, cntry rock, swing, blues, etc. avail for gigs, recrdng sessions, etc. Dave, 818-763-1675
•**New R&B clubs** nds unsigned R&B bands. Call for auditn. 310-289-4784
•**Perfrmrs wtd.** Rock, folk &/or jazz bands. Artists & poets wtd for eclectic gig at Hllywd area coffee bar/cabaret. 213-464-4649
•**Road crew/techs** ndd immed for BOMBSHELL. Must be reliable & dependbl. Steady & easy wrk. Pref exp, but will train. 818-503-5189
•**Roadie req'd** to trnsport gear to gigs. Must be reliable & have van or truck 213-461-7317
•**Roadie/crew** for LIVE NUDE GIRLS. 818-563-6760
•**Sound engineer** wtd for HR band. Position includes rehrsl & live pertrmncs. Equipmnt not necssry but is a plus. We have own studio. James, 714-707-5245

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•**ASCAP sngwrtr** a/nat'l credits sks band & sing that nd hit sngs Midi studio. Rock, pop, blues & R&B. David, 818-769-4605
•**ASCAP** w/album credits sks tlntd musicn w/same for collab. Studio pref'd. Charlene, 213-876-7176
•**BMI native** American Indian sngwrtr writng in all styles, wishes to collab or wrk w/top prodcr 213-850-8973
•**Funk, soul** lyricst wtd to wrk w/voc for slamming funk band. G.Brandon, 818-776-8576
•**Glamorous, decadent** fem singr/lyricst/poet lkg for sngwrtr/prodcr w/studio to collab. Have maj connex. Into 70's soul. You dig? Cameon, 213-874-6477
•**Hrd core** hip hop artist avail to collab w/prodcrs. Nd chance to shop for demo. John, 600-8014
•**Keybdst/sngwrtr** sought by pubishd singr/sngwrtr/artist for collab & upcmng recrd release. Infl Prince, INXS, Bowie & Elton John. Call Mark, 213-850-7284
•**Lkg for** perfrmr/sngwrtr to have inspirational msgs that address changing conditions in the world for the better for projs I am wrkg on. 213-960-4353
•**NY sngwrtr/bst** avail for collab. Steve, 516-589-8014
•**Sngwrtr has** single orlenld, master quality recrded sngs avail for pro acts or sngrs. R&B, dance, pop & rock crossover. John, 213-653-8157
•**Sngwrtr lkg** for sngwrtr/voc to collab on R&B, pop &/or rap tunes. Srs only. Melody, 213-389-8014
•**Sngwrtr lkg** to write for dynamc fem entertainmr. Will consider novice w/right drive & ambition. Gary, 818-377-5013
•**Sngwrtr sks** gurl or bst to collab on orig sngs, maybe start band around sngs we write. Contact Chris, 818-567-0109
•**Sngwrtr** w/16 trk studio lkg for male or fem singr for demo proj. R&B, dance & pop matrl. Eugene, 818-551-9850
•**Sngwrtr** w/cntry, pop & rhythm & blues demos sks entertainmnt atty to shop sngs. Pls write Paul, PO Box 314, San Gabriel CA 91778-0314
•**Sngwrtr/keybdst** lkg for collab to write the hits. Rock, pop style. Many copyrights. Think big & you will be. Srs only. John, 310-640-3264
•**Spanish singrs/lyricsts** wtd to collab w/ASCAP wntr. 818-509-3409
310-281-5597
•**Creatv violinist** wtd to join band w/MTV Unplugged style format Vocs a big plus Rich, 310 391-3369
•**Dope prodcr** ndd for dope R&B grp Must be funky mixed w/hip hop flavor Lv msg for Meek, 213-291-6825
•**Engineer/prodcr** wtd for in house sessions Will trade for paid engineer wrk 213-468-9000
•**Hi energy** classic rock band, MYSTERY RHYTHM, sks booker for clubs, csls, etc Call for promo pkg 818-764-2977
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