

10TH ANNUAL CALIFORNIA BAND DIRECTORY

Vol. XVIII, No. 7 03/28/94 to 04/10/94 (outside Calif. \$3.00, Canada \$3.50) \$2.50

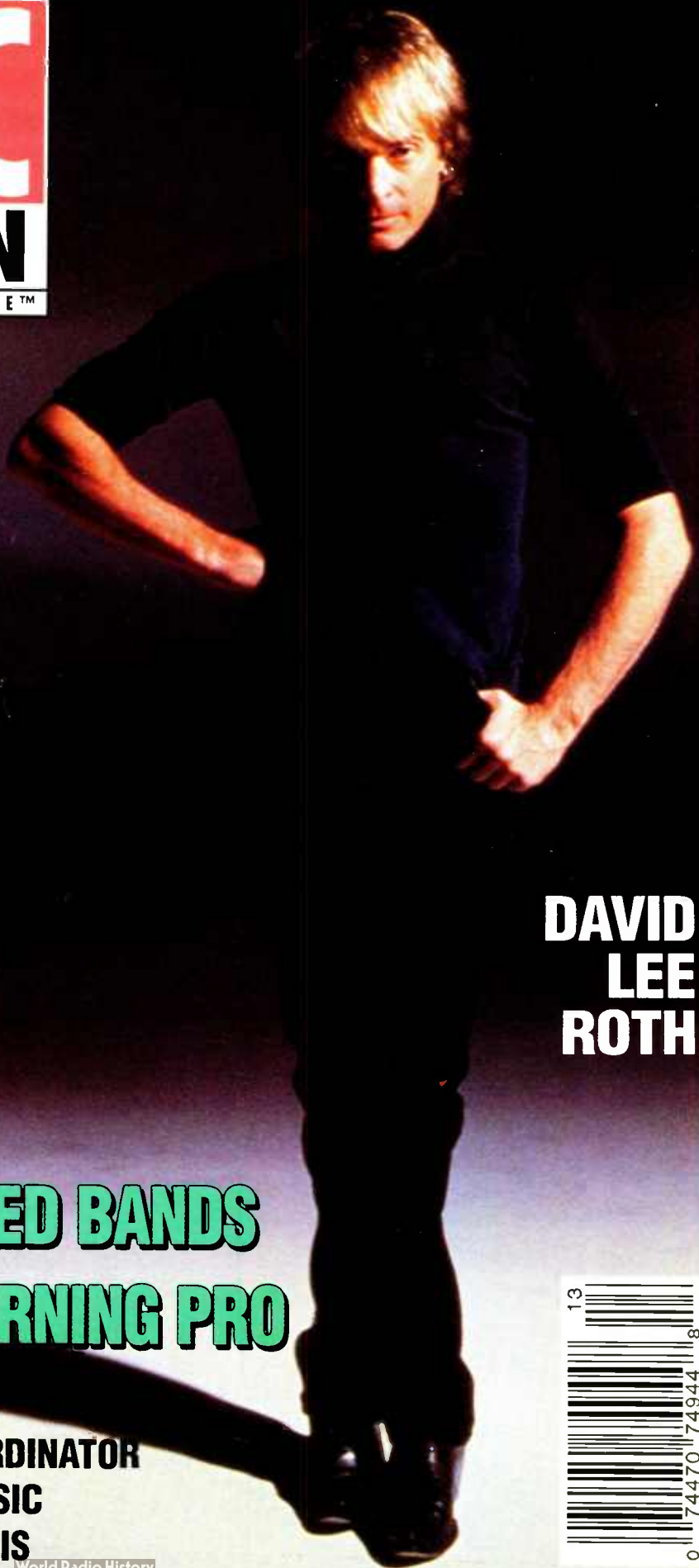
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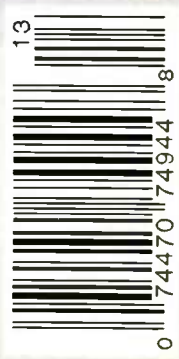


DAVID
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8 RECENTLY SIGNED BANDS TALK ABOUT TURNING PRO

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Vol. XVIII, No. 7 Mar. 28—Apr. 10, 1994

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:
Modern News 818-551-5000

COUNSEL: Mitchell, Silberberg & Knupp

Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50, \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1994 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 213-462-5772
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FEATURES

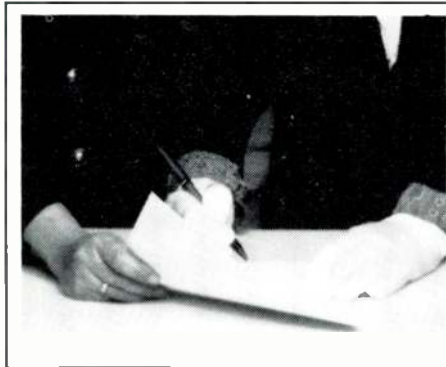


CHRIS GORMAN

22 DAVID LEE ROTH

Having just released his latest album, *Your Filthy Little Mouth*, Diamond Dave is back on the road doing a mini-tour of the U.S. to prepare for his forthcoming world tour. Never at a loss for words, Dave brings us up to date on his career.

By Sean Doles



36 TURNING PRO

What happens to a musician's mind set when he/she crosses the line and goes from unsigned to signed; from amateur to pro? *MC* spoke with eight newly signed artists who explained what turning pro means to them.

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FEEDBACK

Demo Thanks

Harlan Hill
Riverside, CA

"My demo was critiqued in Issue #5 and I was just calling to say thank you. I've received a lot of phone calls and I'm very encouraged because I decided to start singing, or actually recording, at age 31. I kind of put it off. I'm glad I decided to get back in the business. I feel my songs are a little stronger than the critique, but this is really the first time I've had somebody in the industry listen, so I'm willing to accept some criticism. I appreciate the magazine because it opened up a lot of doors for me; it educated me. I wish I had been doing this years ago. Anyway, I just wanted to say thank you for the critique and maybe you'll see me on the charts one day."

Rush To Judgment

Dear MC:

Although his intentions may have been good, Sean Doles may have done more harm than good to Rush in his review of their Forum show.

I am a huge Rush fan, and I

watched this show with awe. I'm not sure Sean Doles was even there!

First of all, I hope the mis-spelling of "Time Stand Still" was a typo. I have to tell you, Sean, Rush doesn't have a song titled "State Of Grace." And finally, Rush didn't play "Big Money" that night. I could send you a copy of their set!

I was glad to see a great review of an amazing band, but this did not seem to come from someone with knowledge of Rush material. Where was the mention of "Cygnus XI Book 2," a song they rarely perform. Not to mention the fact that they not only didn't play the song "Distant Early Warning," there were no songs from *Grace Under Pressure* performed that evening.

These kinds of mistakes need serious attention. I'd really like to know if Sean Doles was at the same show as me!

Jeffrey Peterson
Burbank, CA

More Rush

Jamie
Hollywood, CA

"I'm a very concerned Rush fan. There is a review of the Great Western Forum show by Sean Doles, but I don't know if this person was actually at the show, got reports on the show, or what. Anyhow, I'm very close to the band and I know their set list inside and out. I went to both shows, one of which was at the Forum, the other at the Duck Pond in Anaheim, and on neither night did they play some of the songs mentioned in the review. First of all, they don't even have a song called "State Of Grace," second of all, they didn't play "Big Money," "Distant Early Warning" or "Free Will" that night or the other night. I just wanted to clear that up and let you know that whatever show he was at, it was not the show here in Los Angeles."

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looking for feature writers
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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 info in writing to: *Calendar*, c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

❑ *Music Connection* Publisher/Executive Editor J. Michael Dolan, who has conducted hundreds of motivational seminars on achieving success in the music industry, announces his newest, one-day seminar, "How To Get Fast, Extraordinary Results In Your Music Career," on Thursday, April 21, 6:30-9:30 p.m. Presented through the Learning Annex, this workshop will cover such topics as sharpening your competitive edge, separating industry hype from actual facts, breaking all the rules and making quantum leaps in your career, strengthening your ability to produce exceptional career results fast, and much more. Contact 310-478-6677 for additional information or to reserve your seat now.

❑ UCLA Extension has a new course geared for rap musicians who want to know how to use their talent to break into the music industry. "The Rap And Street Music Phenomenon: Artist Management, A&R, Marketing And Promotion" is a six-week course beginning Tuesday, April 5, 7:00-10:00 p.m. at UCLA, 121 Dodd Hall. Evan "E-Man" Forster, general manager and label director for Tuff Break Records, is the instructor for this class, which will feature rap musicians, record company executives and artist managers as guest speakers. Topics include the life of a rap star, what it takes to make it in this highly competitive business, the record company, who's who in the corporate world of music, the club market, the vibe, the cult followers, the money, the drugs, breaking records from street level, and much more. The fee is \$295, and there are a limited number of scholarships available. Contact UCLA Extension at 310-825-9064 for class or scholarship information, or to enroll.

❑ The Vocal Power Performance Workshop spring session begins Monday, April 11. This workshop will emphasize personal style, dynamic staging, mic technique, confidence and professionalism. Instructors Elisabeth Howard and Howard Austin have limited enrollment to eight students per class to ensure individual attention, so call 800-829-SONG to reserve your spot.

❑ The Songwriters Guild Foundation is sponsoring a special seminar, "Everything You Should Know About Music Publishing (But Were Afraid To Ask)," on Saturday, April 9, 10:00 a.m. to 1:00 p.m. The class, which will be held at the Guild's Hollywood office located at 6430 Sunset Blvd., #1002, will have special industry guests such as Lynne Robin Green, President of Winston & Hoffman House Publishers, and Dale Tedesco; President of Dale Tedesco Music. SGA members can attend for free, others pay \$15 in advance. Call 213-462-1108 for additional information or to reserve your seat.

❑ In addition to the regular classes and workshops for vocalists, the Lis Lewis Workshop continues to publish *Angel City Voice*, a newsletter specifically for singers. It features articles relating to every aspect of the life of the professional

singer, and is a free service. Contact Lis Lewis at 818-980-5556 for additional information.

❑ Big Valley Music has scheduled Sunday, April 10, 10:00 a.m. to 2:00 p.m., for the next big Music Swap Meet. This free event is an open market for any and all musicians interested in buying, selling or trading their musical equipment, or for those who just want to browse. Those wishing to sell equipment are urged to arrive at least one hour in advance in order to find a place to set up. Contact Carole Ozanian at Big Valley Music for additional information at 818-772-1668.

❑ California Lawyers For The Arts is a non-profit organization providing legal assistance and education for artists of all disciplines and which has two workshops coming up in April. The first is "Small Business Start-Up Issues" scheduled for Tuesday, April 5, 7:00 p.m., where an entertainment attorney will outline the legal and business considerations of choosing a business structure, employees versus independent contractors, filing DBA, and more. The cost for this workshop is \$5 for CLA members and \$15 for non-members. Next is "Film & Video Law Seminar" on Saturday, April 16, 9:30 a.m. to 3:30 p.m. at the Westside Pavilion Community Room. The fee is \$35 for CLA members and \$45 for non-members. Contact the CLA at 310-395-8893 for information on either class.

❑ The 34th Topanga Banjo, Fiddle Contest, Dance and Folk Arts Festival will take place on Sunday, May 1, 9:00 a.m.-6:00 p.m., at the Paramount Ranch in Agoura. The contestants in banjo, fiddle, mandolin, guitar, band, and traditional singing will vie for more than \$5,000 in cash, gift certificates and merchandise. The dance area will feature demonstrations, instruction and participation. The folk art booths will include weaving, ceramics, wood carving, leather craft and jewelry. Tickets are available only at the gate the day of the event. Call 818-377-5076 for information.

❑ Singers Symposium '94, a two day event full of classes, workshops and panels which focus on the music business as it relates to singers, has been scheduled for Friday and Saturday, April 8 and 9. Admission is \$150, and the fee will include a cocktail reception, awards presentation and live performances from some of LA's best vocal talent. Contact Angelo Roman, Roman Entertainment, 213-969-1799.

❑ "Stage Movement For Singers" is a new workshop offered by the Church of Scientology Celebrity Centre International, on Sunday, April 24, 5:00-9:00 p.m. Choreographer Zonnie Bauer is the instructor for this class, and will show students how to handle such problems as being stiff on stage, what to do with your hands, etc. The workshop will be held at Church of Scientology Celebrity Centre International, 5930 Franklin Ave., in Hollywood, and the admission is \$20. Call 213-960-3100 for additional info.

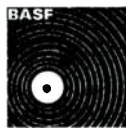
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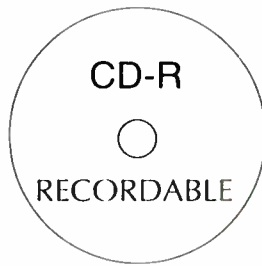


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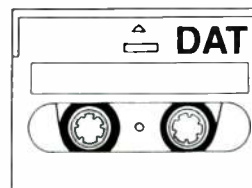
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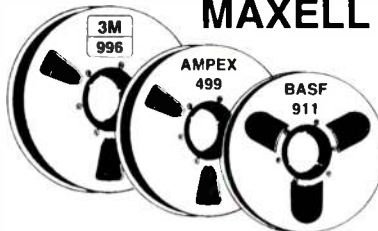


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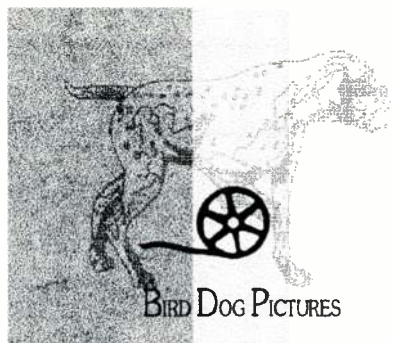
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CLOSE-UP



By Karen Orsi

Bird Dog Pictures specializes in making innovative music videos shot on film. A young company full of enterprising youthful chutzpah, Bird Dog is run by Matthew Leutwyler, Adam Eastwood, Christine Bednar and Michael Leutwyler. The company was originally founded in March of 1993 as a vehicle to facilitate the financing and production of the feature film, *The Plain Truth*—co-written and co-produced by Matthew Leutwyler. Now, the feature is in post-production and Matthew Leutwyler, the company's director and editor, is looking to direct unusual and innovative music videos. Bird Dog takes pride in the fact that their budget-priced productions are shot on film, not video—something that adds a great deal of class and beauty to any production.

For a young company, Bird Dog has invested in some very impressive equipment that can be used to create just about any kind of special effect imaginable. Leutwyler utilizes the company's non-linear, on-line editing system, their Aaton 16mm camera package, digital effects equipment that can handle Rotoscoping, Blue Screen, 3-D Animation, character generation, a compositing/alpha channel and the newly added \$180,000 on-line Beta SP suite with an Indigo work station from Silicon Graphics. This special effects package uses Parallax Mator 5.0/Advance software, the system which created all those Jurassic Park effects, which means to you, the client, that the sky is the limit now for your music video visions. "Whatever you can think of," Leutwyler says, "can be done on this system. And it looks real—it does not look like an effect."

Matthew Leutwyler studied film at the San Francisco Art Institute, where he wrote, produced and directed the \$13,000 feature film, *An Uncommon Devotion* which was screened at several film festivals and televised on commercial television. Upon its completion, Leutwyler supported himself shooting music videos while working on the script for *The Plain Truth*. The film was shot on a \$40,000 budget put together by private investors, Leutwyler, and the collaboration that was to become a partnership for Bird Dog Pictures. In the interest of getting as much money as possible to appear on the screen instead of disappearing elsewhere, *Truth* became a living testament to creative use of funds. Twenty-four locations were used, both interior

and exterior, including a Little League baseball game, restaurants, comedy clubs and a brief shot in Mexico. Sixty extras were included, as were several wardrobe changes. Leutwyler figures that every time he gets behind the camera, he learns volumes more about filmmaking than he every thought possible. Because every production is different, the experience provides him with an altogether new understanding about how to make films. "It's kind of a hands-on thing," Leutwyler says. "School can't really give you that kind of experience." Although he learned a great deal from film school, Leutwyler feels you learn volumes more from simply doing.

With regard to making music videos, Leutwyler explains, "I usually tell our clients not to think in terms of how much money they have, but what kind of video they would make if they had a million dollar budget. We can later scale it back and tell them what they can and can't do. Oftentimes they might think that something costs too much money so they push it off to the side when they're telling us about their idea. With the computer and the compositing capabilities there are so many things you can do that you might think cost a fortune but don't." Bird Dog Pictures is in current negotiations with several labels regarding video projects. One big factor about BDP that labels like is the fact that they beat the pants off of most bids for making music videos. "Currently we are more interested in making the best possible product than making a lot of money," Leutwyler says. They don't charge by the hour, either. "You end up making minimum wage," he explains, "but it's so much better than having these people walk away with something with our name on it that's of marginal quality." Leutwyler also has the added benefit of being able to physically run circles around most of the other production companies in competition for this type of work—he's 27 years old. He definitely has put in his share of extra long work days—but he is still able to function on some kind of coherent level afterward and actually gets excited about working on the next project. This is the kind of enthusiasm that can get jaded after doing ten nonstop years of infomercials or doing what you hate.

For more information, call Bird Dog Pictures at 310-549-0763. **MC**

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Sony Acquires Relativity

By Keith Bearen

Sony Music is now the sole owner of successful indie Relativity and leading indie distribution network RED

New York—Sony Music has announced that it has acquired Relativity Records Founder Barry Kobrin's 50 percent interest in the indie label, home to guitar gods Joe Satriani and Steve Vai, and Relativity Entertainment Division (RED), the largest indie distribution company in the U.S.

Previously, Sony held a 50 percent interest in RED, which is now owned solely by the Japanese giant.

Commenting on the acquisition, Sony Music Entertainment Presi-

dent/COO Thomas Mottola remarked: "Barry Kobrin founded and built Relativity Entertainment Distribution and the Relativity label into a powerhouse independent label and the most respected and successful independent distribution network in the music business today. We look forward to building on both companies' achievements."

Kobrin exits the company, but, according to the press release, hopes to continue to be a force in the music industry. **MC**

Academy of Country Music Award Nominees Announced

By Billy Block

Country music's top artists to be honored in three-hour NBC awards telecast

UNIVERSAL CITY—The Academy of Country Music announced the nominees for the 29th Annual Academy of Country Music Awards during a press conference, held on March 8th at Universal Studios.

The awards show, set for May 3rd (8 p.m.-11 p.m. on NBC), will honor country music's top entertainers. Show co-hosts Reba McEntire and Alan Jackson lead the pack with seven nominations each. Clint Black is up for five

awards, while Garth Brooks, Vince Gill and Linda Davis are tied with four nominations each. Boy Howdy is nominated as Top New Vocal Group, and Dwight Yoakam is nominated for Single of the Year and Album of the Year.

On hand for the announcement were Academy executive director Bill Boyd, producer/director Gene Weed and Academy President Ken Kragen, along with country legend Buck Owens. **MC**

Yamaha's Unsigned Talent Contest Enters Eighth Year

By Keith Bearen

Unsigned bands from across the country are encouraged to enter, with the winner receiving a chance to compete in international competition

LOS ANGELES—The Eighth Annual Yamaha Music Showcase, SOUNDCHECK, has issued its yearly clarion call to unsigned musicians across the country.

SOUNDCHECK invites any musician to enter who writes original music, performs in a band consisting of two or more members and is not currently signed to a nationally distributed record label. All genres of music are welcome, and all entries must be received by May 31, 1994.

Twenty semi-finalists will be selected by A&R representatives from the submitted tapes and will then take part in a live audition in their respective hometowns, with the five regional winners to receive a Yamaha MT 120 Multitrack Cassette Recorder and TDK audio cassette tape. The five finalists will

then be flown to Los Angeles, where they will perform at the national finals in Hollywood during August. Each of the five finalists will also receive \$3,000 in development money.

The Grand Prize winner will receive career advice from assorted music industry professionals and an all-expense paid trip to Japan, where the band will represent the United States at the Third Annual MusicQuest international pop and rock competition in October.

Previous participants have scored record and publishing deals with Warner Bros. Records, Epic Records, Chrysalis Music, Sony Music, Interscope Records and Warner/Chappell Music.

To receive an entry form to SOUNDCHECK, call 1-800-451-7625. **MC**

CEMA Instigates New Promo Delivery System

By Sue Gold

This major distributor will maximize important in-store promo play with new system

LOS ANGELES—CEMA Distribution has kicked off a new program that will ship in-store play promotional copies to all direct ship accounts on or prior to the street date for new albums. The program went into effect with the new releases by Richard Marx, Enigma and Black Sabbath.

Previously, in-store play copies were handled by field staff through personal delivery or separate shipments, which often delayed in-store play copies getting to various outlets. All of CEMA's labels, which include Capitol, EMI, Virgin, I.R.S. and Chrysalis, will be able to choose which albums they want featured in the program.

"We feel that in-store play is one more important element in the over-

all marketing of a record, and we think our new system will result in improved awareness for our artists," said Joe McFadden, Senior Vice President of Marketing and Sales for CEMA.

The new system has already garnered praise from several retailers, including Dick Odette, Vice President of Purchasing for Musicland, who said, "CEMA has devised the first timely and systematized method for getting their music into the hands of the people who will immediately impact its sales and improve our in-store marketing efforts."

The in-store delivery system will not apply to wholesale customers who will continue to be serviced as they have been in the past. **MC**

LUCK BE A MUSICIAN TONIGHT



Chris Isaak, B.B. King, Nevada Governor Bob Miller and Eddie Van Halen are pictured at the official groundbreaking ceremonies for the Hard Rock Hotel & Casino, an eleven-story, 345-room resort that is scheduled to open in Las Vegas in December of this year. The world's first rock & roll hotel and casino will feature guitar-shaped roulette tables, chandeliers made of gold saxophones and gaming chips imprinted with the Hard Rock logo.



By Michael Amicone



Larry Vallon

Larry Vallon has been promoted to the post of Vice President, **MCA Entertainment Services**. Based at the company's Universal City headquarters (818-777-4000), Vallon will continue to handle the booking of the Universal Amphitheatre and will work to expand MCA Concerts into new markets.

In related news, **Jay Marciano** has been appointed President, **MCA Concerts**. Marciano will oversee the Universal Amphitheatre and the company's other venues, as well as shepherding future market expansions.

And in more MCA news, **Alex Melnyk** has been named to the newly created post of Vice President, Interactive Media, **MCA Music Entertainment Group**. Melnyk, who will perform her duties out of the company's Universal City offices, will work closely with company owned labels and artists to develop and market interactive programming, as well as supervising MCA's multimedia lab and interfacing with UNI Distribution.



Andy Murray

Yamaha has promoted **Andy Murray** to the post of National Sales Manager of the AGS Division (Audio, Guitar and Synthesizer). In his new post, Murray will supervise eighteen District Managers and three Inside Sales Representatives. He will perform his duties out of the company's Buena Park headquarters (714-522-9011).

MTV Networks has announced the return of **John Sykes**, who has been named President of VH-1. Part of the original MTV management group (he left in 1986), Sykes, who was recently Executive Vice President of Talent Acquisition and Marketing for EMI Music Publishing Worldwide, will assume creative and management responsibility for the baby boomer music video channel, replacing Ed Bennett, who resigned to pursue other interests.

AKG Acoustics, Inc. has named **Shel Gunther** to the post of Product Manager for wireless microphone systems.

Gunther will perform his duties out of the company's San Leandro headquarters (510-351-3500).

PLA Media, the public relations/marketing company owned by Garth Brooks manager Pam Lewis, has expanded its operations. **Amy Kasten** has been named President, **Cary Baker** becomes the company's Vice President and **Brenda Golden** has been brought abroad to help create and manage the new Sponsorship/Endorsement Division. In addition to boasting Brooks on its roster, PLA handles country legend Charley Pride, country rock legend Carl Perkins, the Paladins and reissue label the Right Stuff. Kasten, Baker and Golden can be reached through the company's Los Angeles offices (310-358-8688).



Diane Valensky

Diane Valensky has been promoted to the post of Director of Regional Video Promotion for **Geffen/DGC Records**. Valensky, who joined the company in 1991, will work out of the label's West Hollywood offices (310-285-7937).

Jive Records has announced several appointments: **Kimmy Mason** has been promoted to the post of Manager, Artist Relations; **Lynda Simmons** has been promoted to Director, Creative Services; and **Grace Harry** has been named Publicity Coordinator. All of the above can be reached through the label's New York offices (212-727-0016).

Elektra Entertainment has announced three new appointments: **Lisa Frank** has been named Vice President, Artist Relations/Marketing; **Bob Garland** has been named Vice President, Promotion; and **Sonia Ives** becomes the label's Vice President, Video Production. Frank and Ives will work out of the label's Beverly Hills offices (212-275-4000) and Garland is based in Denver (303-670-9534).



Marc Bension

Ticketmaster Corporation has announced the appointment of **Marc Bension** to the post of Executive Vice President and Chief Operating Officer. Bension will be headquartered at Ticketmaster's Los Angeles corporate offices (213-462-5772).



MFSL Resurrects Vinyl for New Audiophile LP Series

By Michael Amicone

Leading gold CD reissue company takes a step back to vinyl and a step forward in technology

SEBASTOPOL.—With the music industry ready to slam the lid shut on vinyl's resting place, Mobile Fidelity Sound Lab, a veteran Sebastopol, CA-based classic album reissue company once known for their audiophile vinyl and now one of the premier makers of gold CDs, has resurrected the sweet sound of vinyl for a new audiophile LP series, ANADISQ 200.

The first four titles in the series, which utilizes MFSL's new GAIN system, a state-of-the-art mastering technique that brings the art of cutting records squarely into the Nineties, are Muddy Waters' *Folk Singer*, ELP's *Tarkus*, Pink Floyd's *Atom Heart Mother* and Manhattan Transfer's *Extensions*.

"We wanted them to represent a cross section of music," explains President Herbert A. Belkin about the selection process. "And they're fairly old titles, because we wanted to demonstrate what the new analog GAIN system can do. And each one is a speaker buster."

Each title is a numbered, limited edition (10,000), pressed on high-quality, 200 gram vinyl, half-speed mastered for optimum sound quality and available at audio component stores and select indie record shops.

Explaining why MFSL, famous for its Original Master Recordings and UHQ super LP series of the

Seventies and Eighties, is back in the vinyl business, Belkin states that the new series, which carries a suggested list price of \$25.00, is not so much a return as a continuation. "In 1990, we were notified by Victor Company of Japan [JVC] that they were going to cease production of vinyl and tear down the plant and build a new CD plant. They had been the sole provider of product to us from the very beginning of our company in 1977; they made our pressings. So we were basically thrust out of the vinyl business.

"We finally decided that the best way to do this thing would be to do it ourselves," says Belkin. "So we began early last year researching that, and we've slowly been working on developing our own manufacturing ability."

In order to produce a new breed of super records, MFSL re-thought and overhauled the entire mastering process. "What we couldn't do is replicate the vinyl compound," explains Belkin. "So in order to compensate, we came up with a new vinyl compound made domestically in the United States, something which we hope will be an equal to the original OMR series."

Future titles include *Tales Of Mystery And Imagination* (Alan Parsons Project) and *Blues At Carnegie Hall* (MJQ). For more info, call 1-800-423-5759. **MC**

SACRAMENTO EXPO



The recent two-day-long Skip's Music & Sound Expo '94, which has been voted the best consumer music show in the country, attracted over 6,000 people (a portion of which is pictured above perusing one of the four main exhibit halls). Held at the Red Lion Hotel in Sacramento, the event featured manufacturer exhibits, artist seminars and, for the first time, a Weekend Warrior concert.

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Tascam Recording Clinic - Mondays at 4 PM

DA-88 Digital plus analog multi-track recording training. Questions answered by factory reps.

DigiDesign Seminar - Every Tuesday Afternoon

Learn how to turn your home computer into a recording studio with Session 8 at 1pm, explained by company rep Jerry Antonelli. Your computer becomes a sequencer and music composer with Pro Tools at 3:00 pm.

Alesis Workshop - Every Wednesday at 3 PM

Hands on ADAT 8 track digital recording workshop conducted by Alesis' own Alex Nelson. Learn the ins and outs of digital recording plus Quadrasynth, QuadraVerb 2, and Monitor One speakers.

Opcode Seminar - Wednesdays at 1 PM to 3 PM

John Marvraides from Opcode covers everything you need to know about Studio Vision the composing and notation system that integrates sequencing and digital audio.

Cubase Workshop - Wednesdays in March at 3 PM to 6 PM

Cubase factory rep Craig Lewis explains the simple and elegant Cubase music sequencing software in detail. Cubase is available for Mac, Windows and Atari. All your questions will be answered.

Passport Workshop - Every Thursday 1 PM to 3 PM

In depth seminar on the entire Passport line of music software including Oncore, Musictime, Trax and the multimedia program Producer Pro.

Mackie Seminar - Every Thursday 2 PM to 3 PM

Mackie 8-bus mixers are making a big splash! Find out why. Mixing basics and routing are discussed along with the many features of the complete Mackie mixer line.

Ensoniq Clinic - Every Friday 1 PM to 4 PM

Cosmo Watts of Ensoniq demonstrates and answers all your questions about the ASR10 hard disc recording system plus the other fine products in the Ensoniq line.

Korg MIDI Clinic - In Spanish - Wednesday, March 23rd 7 PM

Korg factory rep Jose Valenzuela explains, in Spanish, the Musical Instrument Digital Interface, MIDI! Roberto Guadarrama of Los Bukis will demonstrate the Korg X-3 keyboard.

Yamaha Clavinova Demonstration - Saturday, April 2nd 11 AM

Keyboardist Craig Knudsen demonstrates the Yamaha Clavinova line. Digital keyboards with the full sound and feel of a grand piano at a fraction of the price. Register to Win a FREE trip to Hawaii!

Roland GR-1 Guitar Synthesizer Seminar - Tuesday, April 5th

Learn to create your own sounds from Scott Summers, Roland factory rep and how to sequence with your guitar.

Roland Electronic Drums Clinic - Thursday, May 12th

The Roland electronic drum kit line fully explained by Craig Yanik of Roland.

StudioVision 2.0 Rollout - Thursday, May 19th

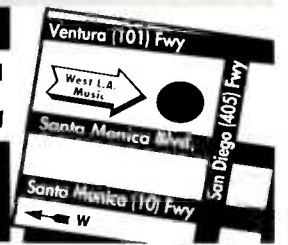
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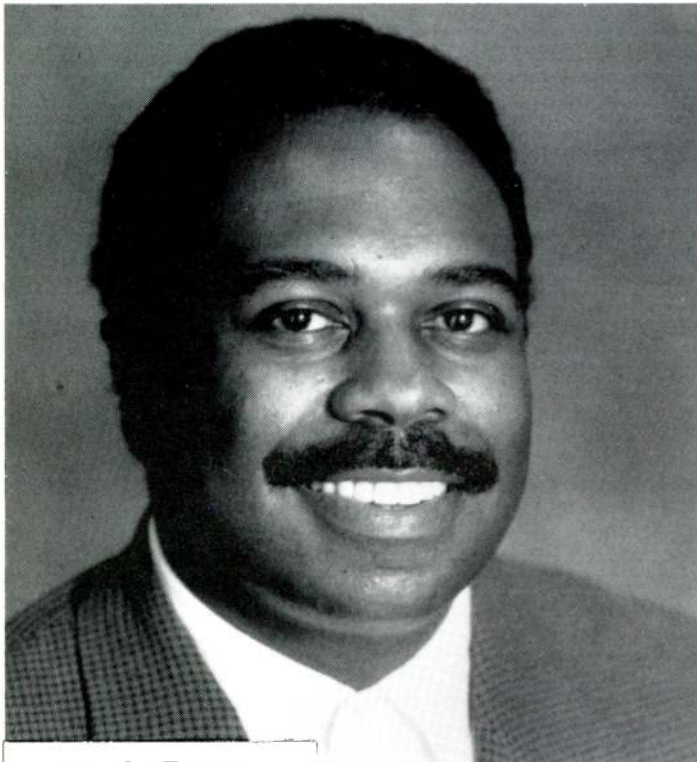
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Kevin Evans

Company: Street Life/Scotti Bros.
Title: VP/ A&R Urban
Duties: Talent acquisition
Years with company: Nine months

Dialogue

Background: "Before joining Scotti Bros. I was the Senior Director of A&R/ Black Music over at A&M Records, where I was responsible for Vestra and Barry White's most recent albums. I also signed Vertical Hold, Rodney Mansfield and the Bad Boys Of The Industry. Prior to that, I worked at Light Records/RCA and toured as Peabo Bryson's road manager."

Why A&R?: "Actually, it started while I was interning at RCA. I knew back then that A&R was the direction I wanted to eventually pursue. I felt that I was a creative person at that particular time. I was playing drums in a band and enjoyed going into the studio to record. I definitely wanted to be 'hands-on'; I wanted to be involved with the creative process. I wanted to help build careers for artists. My A&R career probably started at Light Records when I was National Director of the Gospel Music Division. I worked with some of the major gospel acts that are out right now. Then I moved into the Secular marketplace when I started working with A&M. The first R&B Secular album that I worked on was a group called Vertical Hold that I signed to the label."

Choices: "I feel that the various kinds of music now within the urban umbrella—R&B, soul, rap, hip-hop, gangsta rap—give artists more of an

opportunity for success. It's also a very healthy thing for the industry. It gives artists an opportunity to excel in their particular kind of music. It allows them to progress. I think it would be difficult to take a Dr. Dre or a Snoop Doggy Dogg and put them into a category of straight-ahead R&B and expect them to compete with the Temptations or Silk or Boyz II Men, let's say. Because radio, these days, is very particular in what they play. So, because their music isn't as commercial, Dre and Snoop wouldn't have gotten a fair chance on radio competing in the R&B genre. Therefore, all of these sub-divisions of urban music are good, both for the listener, who gets more of a variety and for the artists who are allowed to be creative."

Responsibility: "I believe in freedom of speech, but I also have to live with my own conscience. Being in a position where I get to discover talent and expose their songs to the masses, I'm going to play my role in making sure that I expose more of the mainstream message—songs that are accessible to the largest part of the record-buying audience. I don't want to be part of exposing songs dealing with the degradation of women or the killing of cops or the killing of anybody. I'm not going to allow that kind of music and those lyrics to come through this system, here. As an executive in this business, I feel that we all support one another and stick up for the future of our children. Eventually, we will put a stop to gangsta violence. I have a three-year-old son and I don't want him growing up in this kind of a community. So I not only have to be a responsible parent, but a responsible music business executive, as well. I was fortunate—I grew up in a

time when there were lots of different vocal groups and bands. And it was all about the music. And that's what I want to establish here, at Scotti Bros. It's gonna be about the music and the artistry."

Focus: "I'm looking for real talent; True talent and singers. The overall performer—a person who not only writes his own material, but one who can produce it and then get up on stage and perform it. I want to bring true artistry back to the industry."

Finding Talent: "I find new talent all over the world. There are plenty of clubs and jazz bars and supper clubs and showcases going on throughout the country. Not just here, in Los Angeles, but across the country. A good A&R person has to seek out and find these places. If you're going to have the title of A&R next to your name, you better know what the letters stand for. And it's not just sitting behind your desk listening to tapes that were submitted to you. The job is about getting out and finding the talent. Then, you have to build that talent into a career. This is not a one month's job. It takes months, sometimes years, to bring an artist's talents to the forefront. Twenty years from now, I want my artists to be around."

Unsolicited Tapes: "I do accept unsolicited tapes. Send your packages to Kevin Evans c/o Scotti Bros. Records, 2114 Pico Blvd., Santa Monica, CA 90405. Generally, about once a week, I sit down and listen to some of the material that's been submitted. Granted, I am backlogged, but we do get to them. My assistant will send response letters back to those who submitted tapes. We do hear lots of good songs, but so far, nobody was signed off a demo tape."

Talent Ingredients: "If I were look-

ing at a vocalist, I'd want him to be able to really sing. He'd have to have something unique; an ability that was special and not just the flavor of the month. Something that will set this person apart from everyone else. I'd want him to be able to perform and carry the sincerity of the song with him on stage. I'd want him to be able to move the audience—move them from sitting in their seats to right on stage with him. To make the audience feel as if the songs were written especially for them."

Ups & Downs: "The up side of A&R is being able to sign a band, nurture that band like it's your baby and finally hear the finished product on the radio and hear people singing the songs. To hear people praising the artist about how good they are means that you really did your job as an A&R person. The down side is not being able to sign everything that you feel is competitive. You have to walk away and live with it and wish the artist the best of luck."

Upcoming: "Next month, Nikki Kixx will debut on the label. We'll be releasing her single first. She's a female rapper/singer. A lot of people in the hip-hop community really respect her. We also have product coming from a female vocalist named Tina Moore who has an incredible range. She's also a great songwriter and performer and her record will be coming out in May."

Winners: "I also believe in the concept of playing for a winning team. And I think that with the elements we've brought together here, at Scotti Bros., it's not just the responsibility of the A&R person in bringing in the talent, but the team effort from everyone at that label to maximize the artist's potential. And it's important for labels as a whole, to establish communications between their various departments. That's why we're

HAGAR UNBOXED



Sammy Hagar is all smiles after a studio visit from A&R maven John Kalodner to discuss the release of Hagar's latest CD, *Unboxed*, a best-of collection featuring tracks from the artist's four Geffen albums and two new songs, "High Hopes" and "Buying My Way Into Heaven." Pictured above, comparing beards, are (L-R) Hagar and Kalodner.



Guns N' Roses mainman Axl Rose took time out from his controversial career to answer lots of fan questions on Global Satellite Network's phone-in radio show, *Rockline*. When asked what myth the band would like to change, Rose said, "I would like to change the myth that we want to control the media and control people. I don't want to control the media, I just want things to be accurate." A humble enough request. GNR is currently represented on the charts with their latest CD, *The Spaghetti Incident?*

seeing so much success from a lot of smaller labels now. They are able to communicate easier. So, as an industry, I feel we have to stop going for mass signings and start focusing on breaking individual careers. We have to stop playing with people's lives and start going back to the way it was where we can expose an artist at a time—where the quality counts—not the quantity."

Advice: "To begin with, don't take 'no' as your final answer. Continue to pursue your dreams and to work at your craft. And continue to keep the hunger alive."

Grapevine

In a couple of weeks, **One Way Records** will be reissuing two classic hard rock albums from the early Seventies. The albums, *Dust* and *Hard Attack*, by New York-based trio **Dust**, appear in CD format for the very first time ever. The band, comprised of **Kenny Aaronson** (Joan Jett), **Mark Bell** (Ramones) and A&R producer **Richie Wise**, reached super group status in many parts of the country (New York, Cleveland, Detroit, St. Louis, etc.) even though their product was released on Kama Sutra Records—a label known for bubblegum and light pop. Their second album, sporting an original Frank Frazetta cover, caused considerable controversy due to some of the tunes—"Learning To Die" and "Suicide." Their debut features the clas-

sic "From A Dry Camel" which runs almost ten minutes long. In terms of sheer heaviness, these two CDs still stand up.

The following listing was inadvertently omitted from last issue's Directory of Record Producers: **Worlds End**, 183 N. Martel Avenue, Suite 270, Los Angeles, CA 90036. Telephone 213-965-1540, FAX 213-965-

1547. Representing **Tim Palmer, Danny Kortchmar, Joe Hardy, Tom Werman, Don Gehman, Richard Perry, Mark Opitz, Keith Cohen, Bill Bottrell, Nick Launay, Michael Brauer, Beau Hill, Richard Gottehrer, Paul Northfield, John Porter, Carl Sturken & Evan Rogers, Carmen Rizzo, Susan Rogers, David Frank, Don Smith, Femi Jiya, Ian Broudie, Sam Taylor, Daniel Rey, Brad Wood, Mark Dearnley, Mike Mangini & Shane Faber, Jack Endino, Jim Valance, Nick Bolas, Mike Pela, Kevin Smith, Tim O'Heir, Jonathan Burnside, Rich Mouser and Dave Johnson.**

CMC International Records, the label that debuted last year with the release of the new album from **Accept**, will be stepping up its release schedule this year. Slated for release are albums from **Yngwie Malmsteen, Blackthorne** (featuring former members of **Wasp, Rainbow, New England and Alcatrazz**), **Depressive Age, Thunderhead and Erotic Jesus**. In Europe, CMC recently concluded a label distribution and marketing deal with Music For Nations for all CMC catalog which will include product from **Love/Hate** and **Dee Snider's group Widowmaker** and **Yngwie**.

Believing that the show's the thing, opera rockers **Mozart** filled the Palace last month with a theme performance called "Requiem For A Heavyweight," whereby the entire venue was filled with punching bags. Additionally, there was a real boxing ring and top rated announcer **Michael "are you ready to rumble" Buffer** who acted as MC.

Multi-platinum recording artists **NKOTB**, who have sold over 60-million records and tapes worldwide, will be promoting their latest album *Face The Music*, with a series of club gigs. This marks the first time since 1992 (when the group was known as

New Kids on the Block and they played stadiums only), that the band will hit the road. Locally, the act will play the **Ventura Theatre** on April 21st and the **Palace** on the 22nd.

Concerts Associates will present the **Second Annual Troubadours Of Music & Crafts** at UCLA on June 4th and 5th. Scheduled to appear thus far are **Judy Collins, Melanie, the Chieftons and Richie Havens**. For more information, call 310-208-7586.

Swag, a new, bi-monthly music mail-order magazine catalog that features self-released albums from unsigned bands in CD format, is now accepting product for their debut issue. For more information, call 310-330-8891.


Former **Black Bambi** drummer **Dave Casey** has officially joined **Grind**. Catch the new lineup at **FM Station** on April 9th.

Gary Weisberg, formerly of **Homerun Management**, has left that company to form **Weisberg & Associates** with studio owner **Les Oreck**. You can reach their L.A. offices by calling 818-592-6260.

On The Move

Peter Lubin has been named Vice President, A&R, for **RCA Records**. Lubin, during his tenure with **Elektra** and **PolyGram**, was responsible for signing the **Pixies, Frank Black, Huey Lewis, the Breeders, Robert Cray, Michelle Shocked, Peter Gabriel** and the **Moody Blues**, among others.

Deals

Music veteran **Lenny Petze** and songwriter **Al Tapper** have jointly announced the formation of **Aureus Records**, a new label focusing on artists and songwriters. All artist demos may be sent to **Aureus Records**, 35 East 76th Street, Suite #1801, New York, NY 10021. 

FLAVOR OF THE MONTH



Australian super group Chocolate Starfish (who currently have no less than three Top Forty hits in their native land) spent an evening rocking the **Roxy** with a benefit performance to aid **California's Children's Services**. **Guitar ace Steve Vai** joined the band backstage for this photo opportunity. Pictured above are (L-R surrounding Vai) **Starfish** members **Norman Falvo, Adam Thompson, Zoran Romich, Darren Danielson** and **John Nixon**.



Zomba's New Venture

Zomba Music Publishing and the Brad Simon Organization have combined forces to develop a full-service publishing venture in the area of children's music. Zomba/BSO Kids will sign composers and artists, provide music supervision services for children's-oriented television, film, video and interactive productions, provide publishing administration for production companies and acquire catalogs.

In a joint statement, David Rezner, Senior VP/GM of Zomba Music, and Brad Simon, President of BSO, said, "There is a growing need for music that appeals specifically to families for use in recordings, film, television, commercials, audio books and interactive media. We are well-positioned to take advantage of these burgeoning opportunities for our writers."

BMG And Sparrow Dissolve Venture

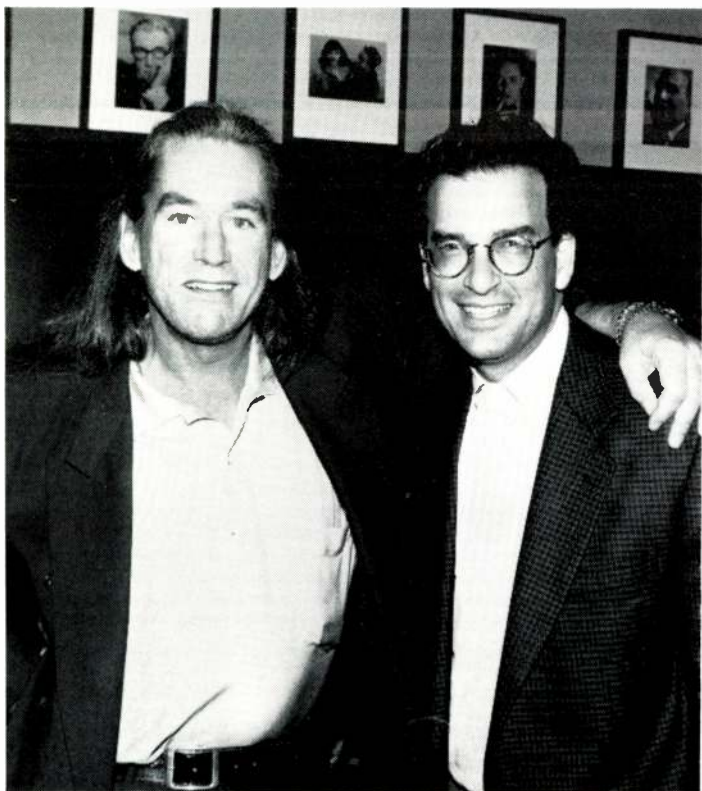
BMG Music Publishing and the Sparrow Corporation announced the termination of their music publishing joint venture after nearly three years, by way of Sparrow's re-purchase of BMG's interests in the Sparrow catalogs. The joint venture, which was centered in Nashville, was involved primarily in the Christian Music genre.

LOS LOBOS AT THE MOVIES



L.A. rockers Los Lobos recently took the film industry by storm as they performed before a packed house at the Sundance Film Festival in Park City, Utah. The event, which was co-sponsored by BMI, Mercury Records, Sony Pictures Classics and HBO Showcase, celebrated the latest film from award-winning director Allison Anders. Pictured following the show are (L-R): Mary McMartin, Director, Soundtracks, Mercury Records; Linda Livingston, Director, Film/TV Relations, BMI; Los Lobos members Steve Berlin, Cesar Rosas and Victor Bissetti; Doreen Ringer Ross, Assistant VP, Film/TV Relations, BMI; Tom Bernard, co-President, Sony Pictures Classics; Director Allison Anders; Los Lobos members Louie Perez, David Hidalgo and Conrad Lozano; actor Cheech Marin. Shown in front kneeling are Mercury recording artists Robert Gutierrez and Bobby Martinez of Lighter Shade Of Brown.

LIVE WITH LEEDS



Singer-songwriter Bill Champlin (left), best-known as a member of Chicago, is pictured with Leeds Entertainment head honcho Leeds Levy (right) after finalizing the sale of Champlin's song catalog. Levy says, "Aggressive marketing plans for Bill's catalog include a special CD sampler, as well as targeted song pitching."

ASCAP News

At last month's ASCAP Membership Meeting in L.A., more than 500 West Coast writers and publishers were in attendance to hear various measures proposed. Among the matters discussed was reform of the Board of Directors, including the adoption of age limits for Board election candidates and the number of seats reserved for symphonic and concert members (currently six). A new vote could reduced these to two seats on the existing 24-seat board. These controversial measures, which seem to indicate a desire for a more diverse Board, will be voted on later this year.

ASCAP's operations report noted that ASCAP's first distribution of 1994, totaling \$55 million, was a record-high for ASCAP and a ten percent increase over last year's first distribution.

ASCAP holds annual regional membership meetings in Los Angeles, New York and Nashville, which provide the opportunity for members to hear reports on the progress of ASCAP activities and to voice their comments and concerns. ASCAP is the only performing rights organization in the United States to provide such a forum for its members. You can contact ASCAP's L.A. office by calling 213-883-1000.

BMG Update

BMG Music Publishing named David Loiterton to the newly created position of Director, BMG Mu-

sic Publishing, South East Asia. Based in Hong Kong, Loiterton will be responsible for the coordination and expansion of BMG Music Publishing's presence in South East Asia; expanding the company's current companies in Hong Kong, Singapore, Malaysia and Taiwan, as well as working on such emerging markets as Indonesia and the Philippines, and developing music publishing in the areas of Thailand and South Korea.

Nicholas Firth, President of BMG Music Publishing Worldwide, commented on the move by saying, "The naming of a regional director is timely due to the development of the record and music business in South East Asia, the fastest growing economic region in the world, which we expect to explode in terms of music publishing revenues both with respect to international—and perhaps even more importantly—domestic product. We will also focus on the vast market of China, which will eventually prove to be one of the world's major music markets."

Loiterton joins BMG from his position as Managing Director, NMA Music Group Ltd, the Hong Kong-based music publishing company who has been the Asian representative for such artists as the Police, Sting, Squeeze, Peter Murphy, DJ Jazzy Jeff, House Of Pain and Queen Latifah.

In further news, Derrick Thompson has been appointed to the newly created position of Creative Manager, Urban Music, BMG Songs.



After coming to terms to start Zomba/BSO Kids, a full-service publishing venture dedicated to children's music, Brad Simon, President, Brad Simon Organization and David Renzer, Senior VP/GM, Zomba Music Publishing posed for the camera with their children "inking" the deal. Pictured ready to sign are Michael Simon and Sabrina Renzer.

Thompson, who was formerly with EMI, will play a crucial role in expanding BMG Songs' urban writer roster, overseeing the development of new R&B and hip-hop talent, and will be responsible for marketing this talent to A&R personnel at all record labels.

BMI News

BMI has promoted Thomas Curry to the position of Vice President, Controller and Treasurer. Curry oversees the maintenance of the company's financial records, interacting with BMI's General Licensing and Telecommunications Departments to collect license fees from BMI music users.

In making the announcement, BMI

BMG EXPANSION



David Loiterton, who was recently named Director, BMG Music Publishing, South East Asia, is quoted as saying, "This new position represents a great opportunity to help extend the success of the company into a growing market like Asia. BMG will be leading the way in finally helping the Asian publishing market reach its full potential."

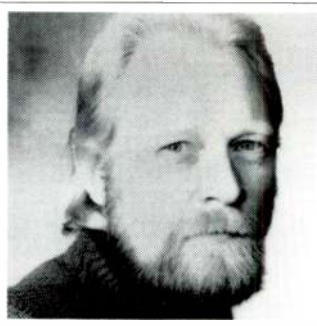
President and CEO Frances W. Preston said, "BMI prides itself on the accuracy and efficiency of our collections and distributions operations, and Tom's commitment to insuring the integrity of these functions is invaluable. As the number of affiliates and the strength of the BMI repertoire have grown, Tom has always provided the leadership and initiative that allows BMI and its songwriters, composers and music publishers to prosper. BMI's Los Angeles office can be reached by calling 310-659-9109.

Acquisitions, Renewals & Signings

Leeds Entertainment has acquired the songs of Bill Champlin from legendary pop rock band Chicago. The catalog includes Champlin-penned material that has earned two Grammy Awards ("Turn Your Love Around," recorded by George Benson, and "After The Love Is Gone," recorded by Earth, Wind & Fire), and other hits like "Friends In Love," recorded as a duet by Dionne Warwick and Johnny Mathis.

EMI Music Publishing Canada has re-signed David Tyson to an exclusive worldwide publishing deal. Tyson, who has had his songs covered by such artists as Joe Cocker, Hall & Oates, Meatloaf and the Pointer Sisters, is currently writing with ex-Glass Tiger lead singer Alan Frew for his solo project and is currently producing a record for Australian artist Tina Arena in Los Angeles.

EMI Music Publishing has also just inked a worldwide publishing deal with Brand New Heavies vocalist N'Dea Davenport, who wrote two songs on Guru's *Jazzmatazz* album.



JOHN BETTIS

During his 25-year career, John Bettis has supplied lyrics for songs that have sold more than 180 million records.

From pop and R&B, all the way to country, Bettis has had a lyrical hand in hits that have been recorded by everyone, including Michael Jackson, Madonna, Diana Ross, Whitney Houston, Karen Carpenter, Ringo Starr, Dolly Parton, George Strait and Celine Dion, among others.

Since his beginnings back in 1967, when he was the co-founder of the quintessential A&M group the Carpenters, Bettis struggled to find his proper role in the world of music. "In those days, I don't think I'd call what we were doing 'professional'. Basically we were just hanging out and writing songs. However, Richard [Carpenter] did help define the role of lyricist for me, because up until that point, I was a folkie and a rock/folkie, following in the footsteps of the Paul Simons and the Bob Dylans, who wrote both the music and the lyrics, so I just assumed that you had to do both."

"But after meeting Richard, who was just a brilliant composer and fantastic player," continues the 47-year-old wordsmith, "I started to wonder about myself, and Richard was the one who made clear to me that there was such a thing as a 'lyricist.'"

Despite penning the lyrics to such classic Carpenters hits such as "Top Of The World," "Yesterday Once More," "Goodbye To Love" and "Only Yesterday," Bettis admits that it took nearly a decade to fully accept his lyricist role. In fact, it wasn't until he moved to Nashville in the late Seventies that the candid lyricist began to realize the truth.

"I didn't think that I had a true feel for the Nashville sound, musically, because there's a lot of nuances in country music. So I really backed off from the music side of things and concentrated on the lyrics, and after a year or two of that, I not only started to have success with it [including three Number One country hits], but I really started to enjoy it. It took me a lot of years to accept that, and it was definitely a gradual acceptance, but now I'm proud to say that I'm a lyricist."

Probably the best known lyricist of the modern era is Bernie Taupin, who has fed words to Elton John for the past twenty-five years. However, Taupin's phenomenal lyrical success is rare, as Bettis points out. "In my opinion, a lyricist has to have musical training to be worth anything because being an editor is part of being a collaborator, and you have to be able to communicate with the person who is writing the music. That person has to be able to trust you and feel comfortable, and there's nothing more important than that. I go into every collaboration knowing that long-term relationships are just as important as the particular song you're working on."

Jumping into a concrete example, Bettis points to his frequent collaborator, Steve Dorff, who he has collaborated with on numerous television and film projects, for which he has received one Emmy Award (along with three other nominations), as well as an Academy Award nomination.

"I've written every which way imaginable over the years, but when Steve and I write songs for film, it usually starts with a lyric because the director or the producer will usually have a definite idea of what the film is about, and you have to capture the essence of a given scene, which is why a song like 'Crazy For You' [recorded by Madonna] worked so well."

"It's easier to capture that essence if I come up with at least a chorus first, and give it to Steve," adds Bettis. "Now the chorus never stays the same as the song develops, we just use it merely as a jumping off point and it will help Steve move in a particular direction, and he'll add or subtract lyrics at will, and we'll get together and make it work."

Taking the next logical step, Bettis and Dorff ventured into the world of musical theater as of late. Currently casting for a national tour of their much heralded musical *Lunch*, Bettis jokingly says, "It's very, very different from anything I've ever done before. This musical is two hours long. Now when was the last time you heard a two-hour song?"

Despite undertaking this new art form—two other musicals are currently in development—Bettis continues to write songs daily, a passion that he says will never go away. "Life doesn't cut me a lot of slack right now. I mean, I'm writing in the middle of the afternoon today [with producer and frequent collaborator Walter Afanasieff] because this project won't let me wait for inspiration. To be honest, I've disciplined myself to not wait for inspiration or expect inspiration to do the work for me. The process actually inspires me now, although I have to admit that the first twenty minutes always hurts, no matter what time of day it is."

John Bettis can be reached through Warner/Chappell Music (310-441-8600).



VALLEY CENTER STUDIOS: Hard rockers Mesheen, recording and putting the finishing touches on material for a new album through BMG Australia, with Paul Sabu producing and engineering the sessions...Ska Daddys, recording and mixing for an indie release, with Dave Jenkins producing and engineering...In Studio 1, the ever-busy Paul Sabu, recording songs for the soundtrack to the upcoming Barbarian Brothers motion picture *Twin Sisters*, to be released by Cannon Films through Warner Bros.; Sabu scored and co-wrote the material with Peter and David Paul...Little Dickins, completing overdubs for their next opus, with Matt Hirte and Jeff Shirley producing and Shirley also supplying the sonic expertise.

NRG RECORDING SERVICES: In Studio 1, sonic mad professor Thomas Dolby, working on a new album, as well as an interactive video and virtual reality project, with Daniel Clements supplying the sonic expertise, assisted by John Ewing...The Beverly Hills cast of the Broadway musical *Ruthless*, recording a cast album in Studio II, with producer Bruce Kimmel shepherding the sessions and Vini Cirilli manning the console, assisted by Wade Norton.

FOSTER SESSION



Engineer Dave Reitzas, multiple Grammy winner David Foster and assistant engineer Ronnie Rivera (standing) are pictured at Brooklyn Recording Studio, where vocals were recorded for a TV special featuring Peabo Bryson, Color Me Badd and Celine Dion.

ON THE SET



RCA act ZZ Top is pictured on the set of the video for the second single, "Breakaway," drawn from their RCA debut, *Antenna*. The video, which cost one million dollars to make, was directed by Marty Callner and shot underground in caves. Pictured (L-R): Director of Photography Gabriel Beristain, Dusty Hill of ZZ Top, VP of Creative and Video Production Ria Lewerke, Billy Gibbons of ZZ Top, director Marty Callner (of Cream Cheese Films) and Frank Beard of ZZ Top.

SKIP SAYLOR RECORDING: PolyGram artist Marie Claire D'Ubaldo, mixing tracks with engineer Brian Malouf and overdubbing with engineer Bev Jones; Davitt Sigerson produced and Pat MacDougall and Chris Puram were the assistant engineers...Atlantic alternative act Bad Religion, remixing their self-produced singles, "Kerosene" and "American Jesus," with Andy Wallace manning the console, assisted by Eric Flickinger...Boss Productions act Black Girl, remixing the track "Krazy" with producers Tricky Sep, with Kevin Davis supplying the sonic magic, assisted by Julie Whalley...Lifestyle Records artist Lydia Harris, recording tracks for a new opus, with producers Battlecat and Howard Johnson shepherding the sessions and engineer Eric Flinker and assistant Julie Whalley manning the boards...Producer/rapper D.J. Quik and Profile act 2nd II None, recording tracks for an upcoming release, with Chris Puram engineering the sessions, assisted by Tansha Walker.

DIGITAL SHACK: DJ Pooh was in this L.A. studio producing tracks for Giant/Reprise trio Jade. The sessions were also engineered by DJ Pooh, who was assisted by Rick Freeman.

ROCKS'COOL RECORDS: This

Van Nuys recording facility recently played host to Epic act Monkey Meet, recording tracks with engineer Jimmy Church...Willie Basse, producing tracks for Rita Max (formerly Maxi Muff), again with Jimmy Church manning the console...Willie Basse and Jimmy Church, scheduled to produce tracks for a solo CD by Mitch Perry.

RAMONES VS. GODZILLA: Noted punkmeisters the Ramones recently

tapped noted goremeister Tom Rainone (*Return Of The Living Dead III, Bride Of Re-Animator, Honey, I Blew Up The Kid and Godzilla Vs. Jesus*) to helm the video for their version of the Who's "Substitute," the first single from their album of cover classics, *Acid Eaters*. The video features cameo appearances by Karen Black, Rudy Ray Moore, Lemmy of Motörhead and Lux Interior of the Cramps. **MC**

REAL SESSION



Local act the Real McCoys and veteran producer/engineer Andy Johns pose for the camera at Music Box Recording Studios. Shown during a recent session are (L-R) drummer Sid Riggs, vocalist Vicky James Wright, guitarist J.J. Bolt and producer Andy Johns. Assistant engineers during the sessions were Mike Wolf and Jason Alt.

YAMAHA DIGITAL MIXING FORUM

YAMAHA DMP9 ADDS DIGITAL MIXING POWER TO YOUR KEYBOARD RIG

Yamaha recently introduced the DMP9 Digital Mixing Processor for keyboardists and electronic musicians. The DMP9 comes in eight- and 16-channel configurations (DMP9-8, DMP9-16) and offers mixing of stereo or mono sources, on-board effects and "snapshot" memory of all mixer settings.

The DMP9 is perfect for use as a professional studio or stage mixer. It includes parametric EQ, four auxiliary sends and pan and level control on every input channel. Input channel levels can be conveniently set using rotary controls with LED indicators. LCD display offers graphic representation of fader levels. For stage applications, dual stereo output busses allow assignment of mixer channels to a monitoring system, main house console and recorder.

Two built-in digital multi-effects

processors generate a wide range of effects, including reverberation and delay, utilizing the latest Yamaha DSP technology.

DMP9 offers excellent sonic quality, with 16-bit A/D and 18-bit D/A conversion. Also included are two digital inputs and two digital outputs for 20- and 24-bit interfacing to digital recorders and samplers.

Users can access 50 "scene" memories for storing frequently used settings of levels, EQ, panning and effects. Instantly, specific

fader settings can be recalled using keyboard controls or a MIDI footswitch. Channel parameters can be conveniently linked for stereo sources, and all DMP9 functions can be controlled and automated via MIDI sequencer to form a powerful, programmable digital mixing system.

For more information, write Yamaha Corporation of America, Pro Audio Department, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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STEVE HURLEY

This DJ/remixer (Michael Jackson) has moved into production with Chantay Savage's current R&B hit

By Jonathan Widran

The traditional pathways to success in the industry have undergone major changes in recent years as technology has taken over, with the typical ascendancy toward the upper echelons of production no longer the only way to go.

And no one has taken a more unconventional path than Steve "Silk" Hurley, who used his DJ skills as a springboard to a multi-faceted career as a mixer, producer and songwriter.

Hurley's early creative experiments behind the turntables at numerous Chicago clubs resulted in local radio work, a surprise hit dance single ("Music Is The Key") and his own band, J.M. Silk. How these humble beginnings led to remixing success with Michael Jackson ("Jam," "Remember The Time"), Prince ("Gett Off") and Paula Abdul ("Vibeology") and, more recently, behind-the-boards projects with R&B divas Ce Ce Peniston and Chantay Savage, is a combination of dues paying sprinkled with great surprises.

"My background is different from most," Hurley muses, "more a matter of developing a keen ear for unique sounds than inherent musical talent. I did take piano lessons, which later helped me on keyboards, but I learned so much more from my early remixing projects. By listening, I was able to eventually put tracks together. A lot of good dance producers, it seems, come from the same DJ/re-mixer experience I did."

Though such reasoning ensures that much of his re-mixing and producing work is an interconnecting process, he notes that re-mixing is more involved due to the numerous formats for which mixes are created.

Just as many CD dance singles offer a variety of takes on the same tune, so Hurley must keep dance clubs, underground clubs and pop, dance, R&B radio playlists in mind every time a record company calls. "My main objective is to spice things up," he insists, "whatever playlist I'm aiming for, or however I have to edit. When I listen to a song, I start hearing it differently from the start. As a DJ, I had fun isolating an a capella vocal and writing new tracks, new riffs to put behind it, and in the studio, I create similar backing tracks."

Most record companies, aware of multi-format play, request a wide variety of takes on a specific song. "I always do one mix which is like the original, then do others for myself where I come up with new material and rhythms. Fortunately, the ones I play around with most end up being the biggest hits. Whether the record company is specific or not about their needs, I always turn in each one and let them pick and choose."

Hurley's co-executive production of Chantay Savage's RCA debut, *Here We Go*, and her current hit R&B single, "Betcha'll Never Find," a song he produced and co-wrote, has been a breakthrough in Hurley's burgeoning career as a producer, marking the first project in a recently inked deal with RCA stateside and Sony U.K. Discussing his production techniques and how they relate to his other areas of expertise, Hurley says it's his "street-influenced DJ experience" which gives him the edge he can offer his artists.

"When I first started producing my own group in Chicago, I would try to make everything too perfect," he recalls. "Once I started applying my more freewheeling DJ techniques, however, my work got better." Explaining his approach, he adds, "First I concentrate on either writing or finding a great song. I do a very sparse demo first, then try to figure out how to get the most emotion out of the artist singing it."

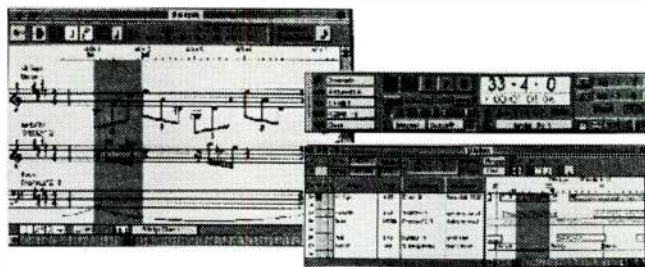
"I leave the vocalist space so as not to limit them, and if I need to make a change, I draw on my mixing experience," he continues. "Once I have a great vocal down, I get a lot of ideas and work toward best complementing that with the right production. If their emotion is there, I can get right into it."

Unlike producers whose backgrounds are more technical than musical, Hurley insists that his strengths are "a good song combined with street elements, focusing more on artistic novelities than sampling. With all the hassles you face trying to get clearances, often it's just easier not to do it."

Now that Hurley is a recognized commodity, he sees no limitations in pursuing his goal to one day join the producing big leagues of LaFace and Jam & Lewis.

"My career is, at this point, a good balance of re-mixes and new productions, and each helps me do the other better," he concludes. "I've concentrated so long on learning my craft, developing my style, and I am happy to get the recognition. I want to continue to be even more creative, go by my heart and keep paying dues to get to that next level."

Steve Hurley can be reached through the Lee Solters Company (213-651-9300).



Opcode Vision 2.0

Vision 2.0 is the updated software sequencer system for recording, editing and playback of MIDI-based music. 2.0 is the result of the many requests of current users of Opcode's Vision and includes many updates that make the whole system more intuitive and easier for musicians to use. A big new feature is the Standard Music Notation editing and printing that allows you to edit, view and print one or all tracks at once for complete scores of your music. You may, at anytime, add titles, annotations or authoring text to the finish score.

The new Track Overview modes provide a small color-coded symbol for each track so you can view each of the tracks as either metrically equal blocks or as an Opcode "Phrase". A Phrase becomes like a musical region (this reminds me of editing digital audio waveforms) that can be edited or moved and does not have to conform to precise boundaries such as bar lines.

Another new important and very musical feature is called Groove Quantiza-

tion. Groove Quantization allows a previously recorded track to act as a grid to match one player's (yourself) rhythmic feel with another player's feel. Vision 2.0 allows you to set the strength, sensitivity and shift for music that still retains rhythm, feel and dynamic content. Version 2.0 comes with grooves from the MPC-60, Linn 9000 and 50 grooves from WC Music Research.

Some other new features are: new color window design with 3-D graphics, MIDI Machine Control or MMC, unlimited sequences per file, comment fields for tracks and sequences and Send MIDI Time Code Option. Some new commands are: insert and delete any number of tracks, combine tracks, separate multi-MIDI channel track, make and un-make subsequence, copy programs, close window and zoom back to previous level.

Opcode's Vision 2.0 sells for \$495 retail but upgrades for current Vision users cost \$99.95. For more information, contact Opcode Systems, Inc., at 3950 Fabian Way, Suite 100, Palo Alto, CA 94303. Call 415-856-3333 or FAX 415-856-3332.



S Series Schecter Guitar

Based on the popular Schecter Traditional guitar, the new S Series guitar features an ash body with an American Rock maple neck. There is a standard tremolo and three single coil pickups. You get a hand-rubbed oil and wax finish with a choice of natural or hand-tinted colors.

Schecter considers this guitar to be a "back-to-basics" design and has priced it at \$1,295 which is a low price to pay for factoring into this level of instrument from Schecter Research. For more information, you can contact Schecter at 6920 Santa Monica Blvd., L.A., CA 90038. You can call them at 213-851-5230 or FAX at 213-851-9409.



Tannoy's PBM Mark II Series Speakers

The PBM Mark II Series represents the next step for Tannoy in the perfection of their award-winning PBM studio/reference monitor speaker. The principle difference between the original PBM and the Series II is the use of injection-molding of the speaker cone rather than vacuum-molded. This change along with the impregnation of the cone with mica further enhances cone durability and speaker resolution. Other improvements include a better cross-over and the suspension of the speaker elements with a single roll of nitril rubber.

The audible result of these changes are an extra half-octave of low-frequency response and better articulation of the mid-range and high frequencies. Like the original PBM's, the Series II have a soft-dome tweeter, rear port, removable grill and five-way gold-plated binding posts.

The new Series II PBM 5.5 sells for \$350/pair, the PBM 6.5 II sells for \$450/pair and the PBM 8 II goes for \$795/pair. For more information, contact Tannoy/T.G.I. North America, 300 Gage Ave., Kitchener, Ontario, Canada N2M 2C8. You can call at 519-745-1158 or FAX 519-745-2364.



Howard Stern

Howard Stern came to Los Angeles recently to visit Global Satellite Network for a special edition of their nationally syndicated radio call-in program *Rockline*. Stern talked with America about one of his favorite subjects—censorship. "Any time the government starts telling us what we can listen to, we are in bad shape," Stern said. The not-quite-modest commentator then added, "You know, people blame my radio show for all the bad things that are going on in the country."

It hardly seems possible that *Soul Train* is twenty years old. To celebrate the event, the folks at Rhino have released the *Soul Train Hall Of Fame 20th Anniversary*. Included in the three-CD box set are performances by Diana Ross, Tina Turner, James Brown, Bobby Brown, Rick James and Naughty By Nature. Tying the whole thing together is a wonderful 28-page booklet with liner notes and previously unpublished photographs. The idea for the venerable dance program came to creator Don Cornelius in 1969 while working as the sports anchorman for *A Black's View Of The News*, a daily half-hour program on Chicago station WCIU. He then filmed the pilot episode for \$400. Pick up this

memento of *Soul Train's* very exciting history.

Disney is dropping Michael Jackson's 3-D spectacular, *Captain EO*, at its Florida park. Officials at Walt Disney World's Epcot Center said the decision had nothing to do with allegations that the entertainer sexually molested a teenager and that the show will continue in Anaheim and Tokyo. "We have to keep offering something new," said David Herbst, a Disney spokesman.

Happy anniversary to Walt Disney Records' *Storyteller* series, currently celebrating 27 years of read-along fun. Parents everywhere know well the popular character-based series. Each contains a fifteen-minute audiocassette, each including a song from the Disney feature on which it is based and beautifully illustrated 24-

page book. Here at Show Biz, we find these indispensable as it lets the little ones in our life learn to read by repeatedly following along as the tape tells the story. Latest titles from the company are *Aladdin: Iago Returns* and the rerelease of *Fox And The Hound*. Look for the *Storyteller* packages wherever they sell children's merchandise.

"I didn't know I was Irish until I came to America," says U2's Bono in a special interview filmed for *Irish Music And America...A Musical Migration*. "It was amazing to go to Graceland, the birthplace of rock & roll...and find that the Irish had already been there in their songs and in their tunes." Bono

brings to this neat Disney Channel special a new original song, "A Wild Irish Rose," written especially for the program. Among those joining Bono in interview segments and performance are the Clancey Bros., Mary Black, Elvis Costello, the Everly Brothers, Hothouse Flowers

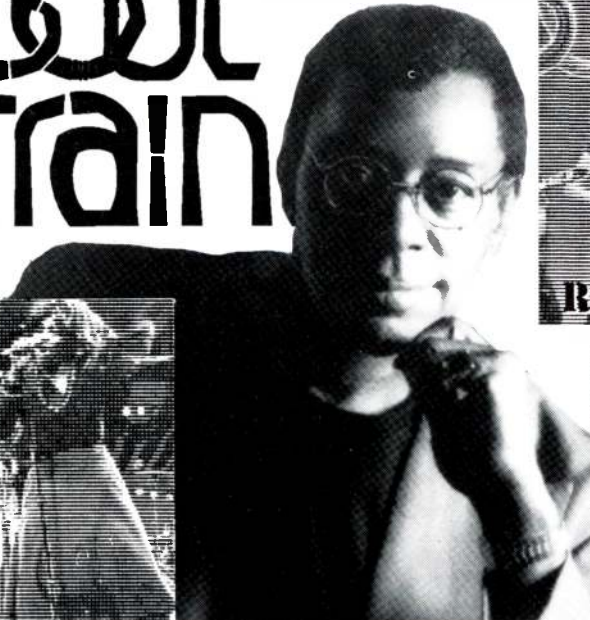
and Emmylou Harris, who also narrates. The program, which had its debut St. Patrick's Day, airs at various times throughout the month. Check your guide for times.

On March 26 and 27 *Countdown America* pays tribute to Elton John



Includes the song "A Whole New World"

SOUL TRAIN



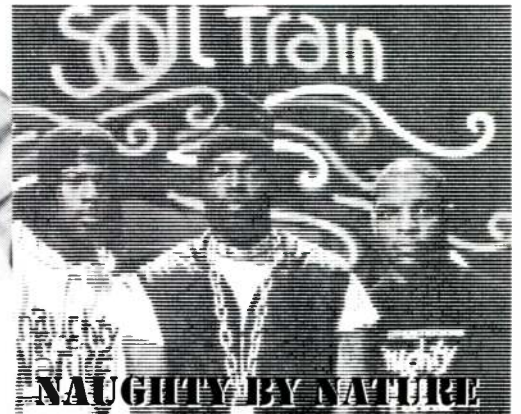
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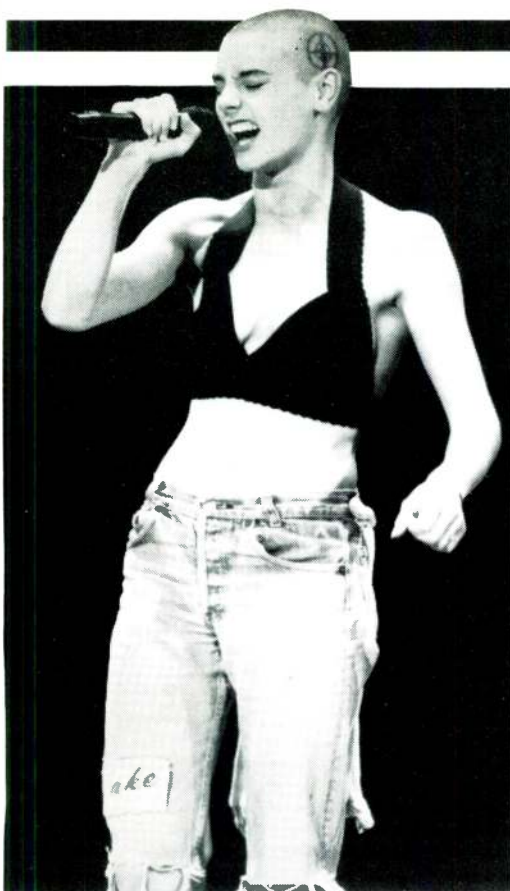
RICK JAMES



TINA TURNER



NAUGHTY BY NATURE



Sinéad O'Connor

focusing on tracks from his new album *Duets*. During the show, John looks back on his career and tells how he's managed to stay on top. *Countdown America* airs at 6 a.m. over **Magic 94.3 FM**. It repeats Sundays at 9 a.m.

How good it is to hear **Sinéad O'Connor** again. Her song from *In The Name Of The Father*, "You Made Me The Thief Of Your Heart," seems to have thrown the volatile Irish songstress right back on the radio. This is good but is it what O'Connor wants? The last we heard, she had retreated to a nunnery in the face of all that bad publicity fallout stemming from her *Saturday Night Live* debacle. Time will tell if she will find fulfillment following this new taste of success. The soundtrack also features an arresting track by O'Connor's fellow Irishman, U2's Bono.

It is official. **Glenn Close**, not Patti LuPone, will be traveling to Broadway to assume the lead role of faded movie queen Norma Desmond in **Andrew Lloyd Webber's *Sunset Boulevard***. The date for Close's last performance at the **Shubert Theatre** in Century City—June 26—remains unchanged. According to a spokesperson in Lloyd Webber's management company, the change was made because investors in the \$12 million Broadway production had lost confidence in LuPone after repeated news reports that Close is the stronger performer.

Robert Guillaume, the first black man to take the lead in

Phantom Of The Opera, is in training to take over the title role in **Cyrano—The Musical** at Broadway's **Neil Simon Theatre**. Guillaume may be best known for his starring role in television's **Benson**. The Broadway role is currently played by **Bill Van Dijk**.

Defrocked Miss America **Vanessa Williams** is set to replace **Chita Rivera** on Broadway this summer as she joins the cast of the musical *Kiss Of The Spider Woman*. Williams was voted Miss America in 1984 but was stripped of her crown because she had stripped for **Penthouse** magazine.

Varese Sarabande has the soundtrack to *Angie*, the new **Hollywood Pictures** release starring **Geena Davis**. You will want this CD especially for a copy of **Kate Bush's** neat new single, "Rubberband Girl." You oldies fans will thrill to **Freda**



Rappin' Granny lays it down to the homies

Payne's "Band Of Gold" and—our favorite—the **Staple Singers' "I'll Take You There."** *Angie* is the comedic tale of an unwed mother who shuns the advice and criticism from family and friends to find her own way in the world. Playing everywhere.

You don't mess with the **Rappin' Granny**. The feisty 61-year-old rapper, named Pasadena's Grandmother of the Year in 1988, is challenging gangsta rappers to put aside the raps of violence and disrespect she heard in her grandkid's room. "It blew my mind when I heard what they were rapping about," she says, "calling women all sorts of degrading names. These types of rappers are not only disrespecting their girlfriends, they are also disrespecting their mothers and grandmothers." Rappin' Granny has already taken her good fight to CNN News, *Inside Edition* and the *Today Show* where she challenges youngsters to join her in getting up a good crowd hype without using "bad language." You can reach Rappin' Granny at 213-857-7095.

Cabaret fans should check out the **Cinegrill**, March 31, when **Green McIntosh Benton** returns. The program stars **Babbie Green, Laurie McIntosh** and **Kirsten Benton** performing Green's enchanting songs. The lady has just received the 1994 Back Stage Bistro Award for outstanding songwriting. Contact the Cinegrill at 213-466-7000.

Musician and actor around town **Shane Fraser** wrote in to tell us he has just completed filming his first leading role in the feature film *Angel IV/Assault With A Deadly Weapon*. In the film, the English expatriate, a regular at clubs on the strip, also performs his own original acoustic rock. We've heard the guy and think he's actually quite good. Contact Fraser at 213-666-7404.

Mel Gibson, James Garner and **Jodie Foster** have gone into a recording studio in Nashville to cut a version of "Amazing Grace" destined for the soundtrack to the movie version of *Maverick* expected in theaters this May. Helping out the fledgling vocalists was an all-star cast including **Reba McEntire, Vince Gill, Clint Black, Amy Grant, Tammy Wynette, Tracy Lawrence** and **Waylon Jennings**.

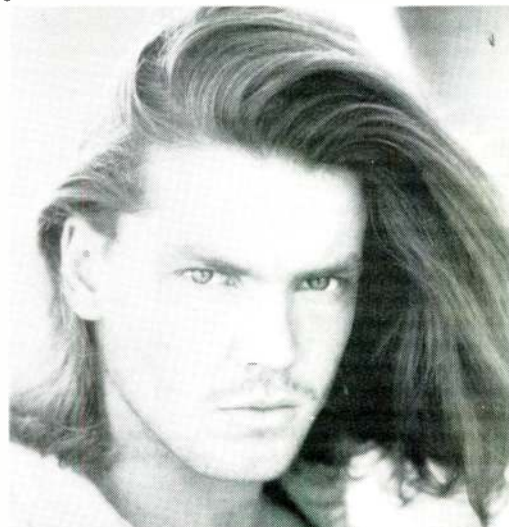
Arlo Guthrie has a recurring role on *The Byrds Of Paradise*, **Steven Bochco's** new series airing Wednesdays at 8 p.m. on **ABC**. Folk music's favorite son plays a 45-year-old former pot grower.

Perch, the band formerly from Philadelphia featuring **Glen of MTV's The Real World**, is holding an open call for drummers and bass players. Before the former members left, one to finish college and the other to care for a newborn, they played **Poorfest III** and were used as extras in *Reality Bites*. For details or to audition, contact Oyster Management, 7725 #2 Hollywood Blvd., Los Angeles, CA 90046 or call 213-876-8251.

CORRECTION: In the last issue we told you about *The Mo Show* which got cancelled just days before we went to print. Also, we forgot to credit **Thump Records** as the label responsible for *Lowrider Soundtrack Volume VI*. Our apologies to all. **MC**



Aida Turturro and Geena Davis star in *Angie*



Shane Fraser



NEW MUSIC SHOWCASE: The Fifteenth Annual New Music Seminar, which will be held on July 19-23 at the Sheraton New York Hotel and Towers, is on the prowl again for new artists. Those wishing to be part of the New Music Nights Festival should send a music sample (CD or quality demo tape), a bio and any pertinent press clippings, along with complete contact information, to: New Music Nights Festival A&R Committee c/o The New Music Seminar, 632 Broadway, New York, NY 10012. Those chosen (last year, 500 artists were selected from the 4,000-plus entries) get the opportunity to showcase their musical wares at one of 30 participating venues in the New Music Nights Festival. Entry deadline is April 15th.

BLOCKBUSTER OPPORTUNITY: The Glen Helen Blockbuster Pavilion is looking for up-and-coming local acts to perform at the Amphitheatre's "Second Stage," located in the main plaza area. Worthy artists will have the chance to perform one set (you must provide your own sound system) prior to the main concert. "We found the 'Second Stage' gave local artists an opportunity for exposure and also provided extra value for our patrons," explains Pavilion Marketing Director Angie Diehl Jacobs, regarding the program which was introduced last season. Interested bands should send demo tapes, a photo and a bio to Angie Diehl Jacobs, Director of Marketing, Glen Helen Blockbuster Pavilion, 2575 Devore Road, Devore, CA 92407.

EVERY PHOTO TELLS A STORY: Veteran *Music Connection* photographer (and one of our best) Heather Harris will display her formidable four-decade collection of rock photographs during a retrospective exhibition at Masquers Cafe (8334 W. 3rd Street; 213-653-4848). Included in the exhibition are classic shots of Jim Morrison, Iggy Pop, Perry Farrell and Bob Marley. A reception will be held on April 9th (5:00-7:00 p.m.), with the exhibition running throughout the month of April.



BECK-OLA: Enigmatic DGC recording artist Beck, who has seemingly bolted out of nowhere to take the music industry by storm with his skewed sense of Dylanesque wordplay and acoustic-flavored psychedelic rap trips, recently held an autograph signing session at one of the City of Angels' finest indie record stores, Aron's. Pictured (L-R): UNI Distribution's Chris Kowalczyk, Jesse Klempner and Stephanie Payne of Aron's Records, UNI's Russell "Crash" Aiello, Aron's Tony Ruck and (sitting) Beck.



THE WILD BUNCH: Maureen McCormick, best-known for her role as Marcia Brady in the classic TV series *The Brady Bunch*, is embarking on a career as a country singer. McCormick, who is busy recording her first album for new L.A.-based indie Phantom Records (818-222-0549), a label coincidentally owned by brother Mike, grew up on a horse ranch. "I've always had an affinity for country music," explains the Brady alumna. "At its best, country music is down-home and honest." Phantom prez Mike McCormick comments, "Everyone at the label is very excited about the project. As Marcia Brady, Maureen was the All-American girl. It's only fitting she would focus on country, the quintessence of American music." Pictured (L-R): Producer Barry Coffing, guitar ace Albert Lee, McCormick and Phantom President Mike McCormick. —Billy Block



SCORPIONS UNPLUGGED: Veteran German rock survivors the Scorpions continue to demonstrate the appeal of old school hard rock. During their recent stop in the Southland, they not only performed to enthusiastic crowds at both the Great Western Forum and Irvine Meadows Amphitheatre, but they also delighted several hundred lucky fans with a special "unplugged" performance/autograph signing session at Tower Records on Sunset that was broadcast live by KLOS.



TALK TALK: Aaron Meza, West Coast Director of the Songwriters Guild of America, addresses the crowd during his recent seminar, "Ten Points Your Publishing Contract Should Have," held at Sherman Oaks store Guitar-Guitar. This was the first in a series of free seminars relating to songwriting that Guitar-Guitar will offer. For more info, call 818-789-1706.



ROYAL SHOW: The Olivia Duke Band is pictured during their recent performance at the Troubadour in West Hollywood. The band was one of the unsigned acts that performed at Roger Burnley's talent showcase, "L.A.'s Finest."



BOARD AID: Co-hosts the Beastie Boys and fifteen-year-old AIDS activist Joey DiPaolo pose for the camera during Board Aid, a day-long snowboarding event held on March 8th in Big Bear, which benefited music industry AIDS organization LIFEbeat. Participating in the event, which raised \$50,000 and was designed to increase awareness of AIDS in teens (the event was sponsored by *Warp*, an alternative lifestyle magazine for teens), were Dean Dinning and Todd Nichols of Toad The Wet Sprocket, Shirley Manson of Angelfish, Scott Ian of Anthrax, Robin Wilson of Gin Blossoms and Whitfield Crane of Ugly Kid Joe. Pictured performing at the kickoff concert, held on Sunday, March 6th, is Capricorn alternative act 311.



YES, SHE IS: Island artist Melissa Etheridge recently taped a public service announcement on behalf of LIFEbeat. Shown flanking Etheridge are LIFEbeat Executive Director Tim Rosta and Drew Carolan, Director of LIFEbeat's public service announcements.

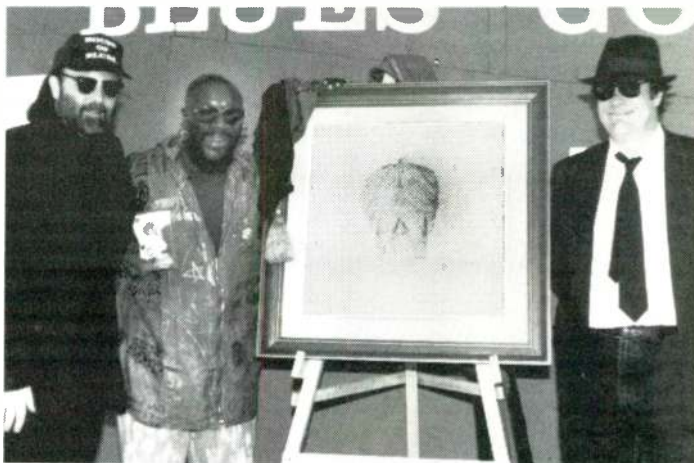


MIRRDR IMAGE: Lakewood alternative act Mirror Garden is shown putting ink to paper on a multi-album deal with newly launched indie Icarus Records, distributed by RED (in association with RKD Entertainment Promotions). They are currently completing their debut, *Welcome To The Land Of Mirrors*. Pictured (L-R): bassist Billy Ray, A&R VP Lucy Keiko, guitarist Jeff Collins, MG mascot "Ratman" a.k.a. singer/guitarist Eddie Freeman, keyboardist Marie Chardonay and drummer Mark White.



this blues giant's best studio efforts and a remarkable sounding CD (though MSFL's audiophile vinyl counterpart, part of the company's resurrected collector's vinyl series (see News, pg. 10), is still its sonic superior). Upcoming from MFSL: John Lennon and Yoko Ono's *Double Fantasy*.

GAINING THE GOLD: As part of their new gold-plated CD reissue series with GAIN, a new mastering system that overhauls the entire analog-to-digital signal processing chain, Mobile Fidelity Sound Lab has released a sonically crisp edition of Todd Rundgren's widely hailed masterpiece, *Something/Anything?*. Originally released in 1972, the two-disc tour de force sports some of Todd's tastiest melodies and best commercially minded material, including the hit singles "I Saw The Light" and "Hello, It's Me" (a remake of the mid-sized hit he enjoyed as a member of Naz) and the album cuts "Wouldn't Have Made Any Difference," "Cold Morning Light" and "Black Maria." It's the album on which Rundgren's storied reputation as a multi-instrumentalist/producer/arranger/singer/songwriter rests. In addition, MFSL has released two great jazz titles that showcase the new GAIN system to full sonic effect, the Modern Jazz Quartet's *Blues At Carnegie Hall* and *Mingus At Carnegie Hall*, and Muddy Waters' live-in-the-studio classic blues recording, *Folk Singer*, one of



BLUES BROTHERS: House of Blues founder Isaac Tigrett, soul legend Isaac Hayes and blues brother Dan Aykroyd are pictured in front of the soon-to-be-open House of Blues club during recent ceremonies honoring Hayes. The man responsible for so much of the great hot buttered soul that came out of the Stax/Volt Memphis label combine was presented with a sketchy portrait by local artist Andrew Wood, one of over 100 commemorative portraits that will hang from the ceiling of the House of Blues, a Hard Rock Cafe-styled blues club chain (already in Cambridge and New Orleans), located on Sunset Blvd., that, after many delays, will finally open on May 1st, following a week of special events, including an appearance by Aerosmith.

MUSIC CONNECTION Tidbits from our tattered past

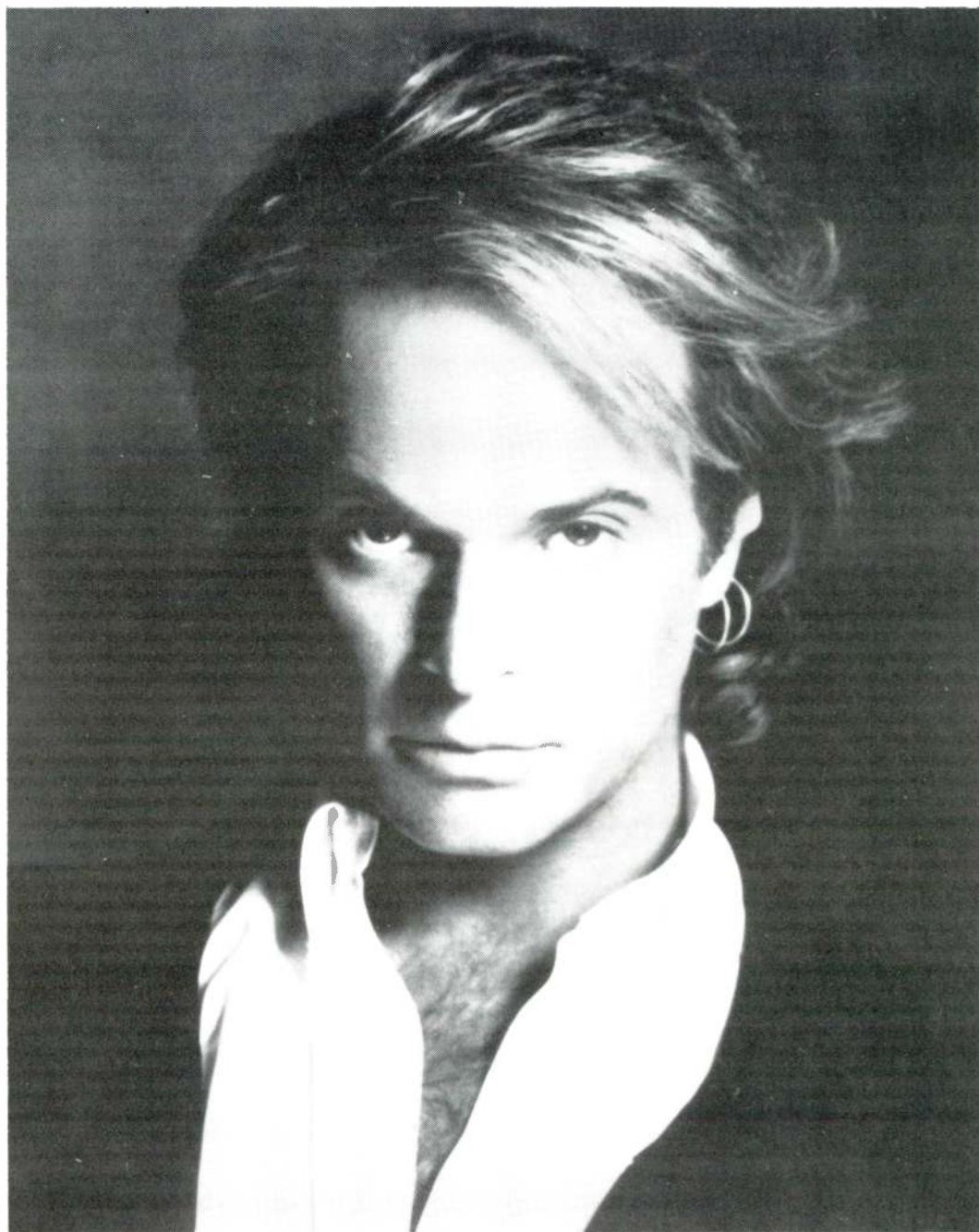
1988—RAMONE MANIA: Punkmeisters the Ramones dropped by the Los Angeles Hard Rock Cafe during a recent area swing. While wolfing down some of the eatery's famous food and eyeballing the rock & roll memorabilia displayed on the walls, the band decided to make a contribution of its own. So they autographed and donated their familiar "Gabba Gabba Hey" onstage banner.

1982—GETTING THEIR KICKS: Members of the Los Angeles Raiders made a slight detour recently and wound up at a local recording studio to lay down tracks for their rap record debut, the anthemic "Silver & Black Attack." Produced by David Helfant of Fandel Management, the record and an entire album will be released by Rhino Records.

DAVID LEE ROTH

By Sean Doles

WATCHING DIAMOND DAVID LEE ROTH MUG FOR THE CAMERA WITH HIS TRADEMARK EXCESS, IT MIGHT BE EASY TO DISMISS THIS HYPERACTIVE THYROID CASE AS A ROCK & ROLL CARTOON CHARACTER COME TO LIFE—DAFFY DUCK IN SPANDEX WITH A BLEACH-BLONDE MANE SO PERFECTLY TEASED YOU WONDER IF IT'S REAL. BUT, AFTER MEETING ROTH IN THE FLESH, IT'S CLEAR HE IS A UNIQUE TALENT, QUICK WITH AN ANECDOTE AND A LAUGH—A ROCK & ROLL CHARACTER WHO HAS ETCHED HIS NAME IN MUSICAL LORE AS THE FRONTMAN FOR VAN HALEN AND BEYOND THROUGH THE BRUTE FORCE OF HIS DYNAMIC PERSONALITY AND HIS ALWAYS COLORFUL ANTICS, NOT TO MENTION A GREAT SET OF PIPES.



By nature, Roth is a consummate entertainer who unabashedly embraces the spotlight and seemingly won't let it go. But in the three years since his last album, the disappointing *A Little Ain't Enough* (disappointing by Roth's standards, considering his previous three solo albums all went platinum), the spotlight has turned away from Roth and onto a herd of brooding, young rockers who blast the notion of stardom and the trappings of success, the very symbols of establishment bombast that Roth appears to personify. So now, with the release of his latest work, *Your*

Filthy Little Mouth, Roth approaches the biggest hurdle in his solo career, carrying a mixed bag of decidedly un-alternative songs. And despite swimming against the tide, he faces the current of resistance with the unflinching resolve of a man who's done this sort of thing before.

"If I go back in my brief but colorful tenure, I've never been accepted by anybody," Roth says, laughing proudly. "Before Van Halen's first album I got a bad review from Richard Cromelin in the *Los Angeles Times*. When Van Halen came out in '78, the rock establishment

flipped. 'You can't play cover tunes!' And a song like 'Jamie's Crying?' And we followed it up with a song like 'Dance The Night Away?' This was heresy, not to mention the going trend was punk rock. I had people telling me, 'Don't get your hopes up too high, kid, your kind of music's a bit passe.' But it went over and everybody kind of settled down. Then it was, 'Oh my God, is that a keyboard?' And it was just on and on and on."

One listen to *Your Filthy Little Mouth* proves Roth is not concerned about current trends, teaming with funk-pioneer Nile Rodgers to create his most ambitious grouping of songs since *Eat 'Em And Smile*. Although the opener, "She's My Machine," offers listeners what they'd expect from Roth—your typical "old-school, retro-grind, R&B-based, thug-pop, crunch-funk"—from there on, anything is possible: the swinging boogie of "Big Train," the reggae-flavored "No Big Ting" (which includes a guest appearance from Jamaican rapper Mitchielous), the bluesy "A Little Luck," a cover of Willie Nelson's "Night Life" and a whole array of funk-ed-up grooves that will, no doubt, baffle radio programmers across the nation.

"Today I've found more fertile ground for an artist like myself than I've ever experienced in my life, because I like so many different things," Roth says, lounging poolside at his sprawling Pasadena manse. "Often I know two colors won't go together, but I just want to see them side by side.

"Right now I'm going through a serious late-Seventies/early-Eighties dance-groove jones," he says, explaining his eagerness to work with Rodgers. "That was a very important period of my life musically. On the one hand, Van Halen was the Viking, thug-pop daimyos of the rock world, and meanwhile, Studio 54 and the whole Andy Warhol, Truman Capote, Bianca Jagger regime was in full effect. And I was very much a part of that as well.

"So, while half of our audience was yelling 'Disco Sucks' after the show, I'd go backstage to a stereo that's easily as tall as you are and listen to 'Ahhhh, FREAK OUT.' This was always, to my way of thinking, clearly a part of what created the Van Halen sound. They were contributing thug riffs times my James Brown-meets-Sly & the Family Stone impersonation, and the combination was something special. It was a hybrid."

Roth likens his renewed inspiration and enthusiasm to the excitement he felt during the early days of Van Halen, and he cites his current

obsession with the music of that era as the primary catalyst. Though he says he listens to contemporary rock "for purely research purposes," he makes no apologies to "the Nirvanas, Stone Temple Pilots, Pearl Jams, what have you" for his lack of interest, saying he's seen it all before. "Don't get me wrong, the idea of mass produced non-conformity...I love it, babe, it's so pop, so hip," Roth jokes. "I love it every time it comes out. I loved it when it was hippies. I loved it when it was punk. Sign me up."

But his tone turns serious when analyzing the cyclical nature of rock trends. "Today's music is a reaction en masse to something I've been complaining about for years," he continues. "The Warrants, Poisons, Bon Javis and Ratts of the world—that was children's music made for children. And of course, there's going to be a sweeping and dramatic reaction to that. But, like I've said in the song 'No Big Ting,' all we've learned from history is to recognize the same mistake every time you make it. It's the exact same action-reaction happening now. It's great on paper till you add a human."

If Roth seems undaunted by the formidable task ahead, it could be due to his residency in New York City for the last two years, which has given him a much-needed taste of anonymity, a clearer perspective on his work and a full palette of colorful characters with which to paint.

"There is a cross-pollination of characters that you just don't find anywhere else except maybe Paris," Roth explains. "New York is very funky; it's holes in your blue jeans. New York is history. I've always thought there was something attractive about a thing right after it starts to decay, or maybe that's just the way I like my cowboy boots.

"Los Angeles is much more job-specific," he continues. "It's incestuous, a lot of biz talk, and since most people in it are self-educated and don't come from any book-learned background, it revolves around money, success, popularity. That is the barometer by which all shall be judged. I find New York is much more sarcastic, cynical, more direct. It's about the work, what you do rather than how much you sold. I find those elements attractive and inspiring."

At this point in his career, Roth doesn't need to worry about selling anything. But it seems that, in place of wealth, this same man who once said, "Whoever said money can't buy happiness didn't know where to shop," has now begun struggling lyrically with some of life's most

25 >

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THAT’S
JUST THE
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COWBOY
BOOTS.”**



Rich Pastore

Mid-Eastern Promotion Coordinator

By Oskar Scotti



If you happen to be one of those disillusioned souls lured into the record business because of the rumored industry fetes at Spago's, talk to RCA promotion veteran Rich Pastore. He'll paint you a grisly picture of the realities behind the glamour and the glitz of the music business.

Were it not for the graces of a guardian angel, he might still be buried beneath a mound of snow somewhere south of Toledo, Ohio. "It was early February and I was driving back from a radio station I had just visited, when it started to hail," intones Pastore via phone from his current residence in Detroit. "All of a sudden I hit a ravine or something, and my Jeep rolled sideways into a ditch. I'm not sure what happened after that because I blacked out. I woke up in a gas station with a cold compress on my forehead and an hysterical wife on the phone."

To make matters worse, his record didn't get added to the radio station playlist and his wife threatened to return to her mother in Waterbury, Connecticut, where the couple grew up. Yet, somehow Rich recovered, his wife stayed and had a baby and the trio is now living happily ever after.

But you can forget about the record industry being nothing but tinsel and furs. "It's a myth," he states bluntly. "There are days when trying to talk over-worked Music Directors into playing your records is the most unglamorous job imaginable," claims Pastore. "But generally, it's a good gig. Living out of a

suitcase isn't the easiest thing in the world, however."

Pastore first joined RCA after a friend called him with an proposal: Would he like to shepherd a teen band called PC Quest (who happened to be an RCA act) around the country to visit and sing for radio stations? "I had just left a popular trade magazine called *Hitmakers* where I worked as an editor and was trying to make a living as a sportswriter," reflects Pastore of his days penning articles back in Waterbury, where he subsequently relocated. "I remember thinking that maybe my days in the biz were over. But then I got the call and thought, what the hell, I'll see what this is about."

Rich showed an instant capacity for the position, and when things went sour with the group, RCA's National Pop Director Skip Bishop, who had been quietly keeping an eye on his progress, offered him a gig as the local guy in Cincinnati.

"I knew some people there from my days at *Hitmakers*," says Rich, "and that really helped me get off to a good start." Pastore affirmed that he found the new turf "a bit weird and conservative. Fortunately," the ex-beat writer continued, "I found some radio heads who liked watching the Reds play and that gave us a common interest, which always helps in building friendships."

But even a guy with a smile as bright as Pastore can't get through every door; there has to be that sonic something that tickles the

ears as well. "I realized that contacts do mean a lot," he believes, "but not everything. Ultimately, you've got to have a good record. It's got to be in the grooves."

And that's just the beginning. With RCA, the New Englander learned that promoting a record was a multi-tiered process. At first, he readily concedes, some of the tiers unhinged him. "Everyone at the front office kept harping on me to 'work the branch, work the branch' and I just kind of nodded my head dumbly and went about my business.

"Later on I learned that you had to coordinate things with the sales and publicity side of the picture. You had to find out what was selling where and set up joint promotions. At first, though, I thought it was a trigonometry equation. I just didn't get it. One day it kind of hit me," he says with a dumb struck look on his face. "Oh yeah, so *that's* what they mean by working the branch."

After working for a trade for three years, Pastore reasoned that many radio people merely went with the flow and avoided leaving the security of the pack. He has subsequently found out that radio birds don't always flock together. "Sometimes I'll ask a PD if there are similar markets that he looks at when he's looking at songs to add and 99 times out of 100 they say no. A good programmer knows his market and doesn't take into consideration that the song has 100 radio stations on it. More important to him is what his listeners want. He has that inbred instinct and knows what works. A good programmer will add a record like that even if he's all alone."

With his richness of personality, endless anecdotes about his hero (fellow Italian and coffee pot hawker Joe DiMaggio) and an understanding wife, you'd think a guy like Rich Pastore would be on top of the world right now. He readily admits things are indeed pretty cool, even though one nagging doubt plagues his peace of mind. "After growing up in Waterbury, Los Angeles took a lot of time to get used to," groans Pastore. "With a wife and baby girl to deal with, the jump from Cincinnati to Detroit was even harder. My greatest fear is, how do I keep sane if they transfer me to Des Moines?"

Rich Pastore is located at 5750 New King St., #150, Troy, Michigan, 48098. The phone number is 313-952-6515. **MC**

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DISCOVER **VISA**

◀ 23 David Lee Roth

intriguing questions as a way to find last-
ing spiritual wealth. He still possesses the
quick wit and penchant for one-liners, but
Roth has grown wiser with the years,
perhaps driven by the fear that, as he
sings in "Big Train," wine, women and
song might someday become beer, the old
lady and TV.

"I laugh to win," Roth explains. "If I can
make you giggle a little you'll suspend
your disbelief just long enough for me to
make a point. If you leave the point out, it's
just a cartoon. I clown around a little but
I'm not a clown.

"When I was very young, first handful of
years, I used to wear braces on my legs," he
says. "I used to have to sleep with them,
too, with a steel bar between my feet. I was
a very angry little guy. I used to watch my
sister run up and down the stairs while I
laid in front of the TV set. And what was I
watching? Well, it's all there in 'California
Girls' and 'Gigolo' and 'Hot For Teacher,'
and in what you see in my stage show. So
from a very early age I learned that laugh-
ter gets me over. Laughter is my balance."

Roth co-wrote most of the album's songs
with new guitarist Terry Kilgore, an old
friend who was jamming in a New York
club when Roth happened upon him. The
two struck up a quick partnership, which
Roth says has given him a fresh outlook on
the future.


"I don't want to be one of these guys
who's always going, 'I remember back
when...,' " he says, "because the minute
you start looking back you realize the
train's doin' 60 and you're standing still."
Slipping in a cryptic reference to his old
band, he continues, "You can't blame my
errant bastard sons on me for not showing
up to school. I showed them the map I was
using. Don't blame me just because they
used it for cigarette papers."

From the minute he and Kilgore sat
down to write, Roth knew his map would
take him into uncharted musical terri-
tory. "Hey, 39 years of Zen Gestalt closure
amounts to Popeye for me: I am what I am
what I am. I do want success and I do like
black dance music, and there was a long
time when I was afraid to tell somebody
like you. There was a big ghetto formed
out of rock & roll coming out of the late

Sixties if you admitted to any ambition.
The word establishment was wielded like
an axe, and if you got too many black
marks against you, you were establish-
ment. You didn't get as much space in a
magazine, you didn't get as much play on
the radio.

"But today's music is all a variation of
blues rock," he concludes. "The unifying
thing is the spirit. To an extent, I've been
inspired by Lenny Kravitz, k.d. lang, Red
Hot Chili Peppers—which is to be your-
self, a composite of influences. It doesn't
have to be specific. You can't categorize

based on a computer readout of a market-
ing survey. If you get ten people in a room
and vote on art by committee, you get the
worst of everything. Think of it in terms of
passing a box of crayons around, and you
say, 'I'm gonna take out the colors I don't
like, and you take out the colors you don't
like, and then take out the colors you think
everybody else won't like,' and halfway
around the circle you have an empty box.
You gotta hail back to one person, one
vision. This is where all great art comes
from. And the best stuff is only in ex-
tremes." MC




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WHAT MUSICIANS HATE ABOUT THE MUSIC BUSINESS

By Tom Farrell

Every musician has a beef with the industry in which he is so desperately trying to make a living. Some are trivial, some deeply serious. Spinal Tap wanted bigger bread or smaller luncheon meat, while Duran Duran's Nick Rhodes said that he has more respect for lowly cockroaches than he does for most lawyers and accountants. Lawyers, "flavor of the month" mentality and money over art were the main disaffections. We polled many local L.A. musicians and asked them to list three things that they most disliked about the music business. Here's what they said:

Kay Vee

Guitarist, Skygroovered

- ① Inaccessibility to decision makers
- ② It's impossible for musicians to really know what a record company is looking to sign
- ③ Music has become too categorized

Scott Hackwith

Lead singer/guitarist, Dig

- ① Too much emphasis on the charts
- ② "Flavor-of-the-month" mentality
- ③ Record companies that infringe on an artists' creative control

Steve Gregoropulous

Singer/keyboardist,
The Wild Stares

- ① People who parlay *Star Search* appearances into careers
- ② Gullibility, vis a vis technology, demonstrates inability to hear a musical thought
- ③ Everybody plays along



Audrey

Vocalist, Tunnelmental

- ① Crass commercialism
- ② Corporate dictatorship
- ③ "Let's do lunch"

Scotty Slam

Drummer, Dox Haus Mob

- ① The selling out of classic R&B/Soul to gangsta rap
- ② Bands that get signed on who they know, not what they know
- ③ The willingness of labels to sign bands that promote negative messages

Phil Sousann

Bassist (Ozzy, Vince Neil,
Beggars & Thieves)

- ① Producers who don't come from a musical background who insist on telling songwriters what's wrong with their music/songs
- ② Fickle industry people who edify you when you're having a successful spell, and won't even return your calls when you're between gigs
- ③ Lack of loyalty amongst artists

Tamlyn

Keyboardist, London After Midnight

- ① Inaccessible A&R people
- ② When a recycled trend breaks, and the industry takes credit for it and passes it off as new, i.e. grunge
- ③ A lack of radio/media time for unsigned artists

Scott LeRoix

Drummer, Red

- ① Not enough development deals
- ② MTV becoming RapTV
- ③ Too many bands jumping on trends, rather than having the guts to start their own trend

Chet Zar

Singer/guitarist, Is

- ① Bad music
- ② Attitudes
- ③ The negative side of the commercial aspect

Bruce Duff

Bassist, Sister Goddamn

- ① The vast number of people who are in the biz for the wrong reasons
- ② People who are eager to sell-out to corporate mentality/status, rather than making a statement
- ③ Sex & drugs ain't what they used to be



Zoid Zweetie

Singer/Keyboardist,
Sykotik Sinfoney

- ① "Talent is optional"
- ② Musicians who don't care about their art anymore—they're content with being processed cheese, instead of well-aged
- ③ Misrepresentation, i.e. everybody's a manager, everybody's a promoter, everybody's a producer, etc.

Bernard Yin

Guitarist, Spindle/Medicine

- ① Hierarchies that are not based on talent, creative vision or love of music
- ② The red tape and various trials that threaten creativity, a sense of fun and friendships
- ③ High phone bills

Sammy Serious

Singer, The Zeros

- ① Record companies that take interest in bands that follow trends
- ② Musicians who abuse the statement, "We've got major label interest"
- ③ A&R people who get fired in the middle of your deal

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Tommy Rex

Vocalist/Guitarist, LoveLight

- ① Sinatra getting cut off during the middle of his Lifetime Achievement Grammy acceptance speech, so they could air a commercial—its a perfect example of the industry's dollar-oriented values
- ② MTV's absolute power corrupting them absolutely—appeasing their sponsors takes priority over artistic merit, anti-censorship and cutting edge mentality
- ③ People in the industry who don't really listen to the music and appreciate it

Jon Bare

Singer/guitarist, Killer Whales

- ① Form rejection letters
- ② Major label domination of commercial radio
- ③ Lawyers

Sam Rosenthal

Leader, Black Tape For A Blue Girl

- ① Distributors who don't pay
- ② Pipsqueaks with lawyers
- ③ Making deals rather than promoting art

Tony Franklin

Bassist, Various (Jimmy Page, the Firm)

- ① Insincerity
- ② Lack of integrity
- ③ Dishonesty



ANASTAS STIVA

Dave King

Singer/Solo artist (formerly of Fastway, Katmandu)

- ① People who are afraid to take chances on something different
- ② "Too many sheep, not enough sheep-dogs"
- ③ Insincerity (Whitney Houston)



TOM FARRELL

Tim Ferris

Bassist, Duck Duck Goose

- ① Rock critics
- ② Radio DJ's
- ③ Rocks fans (the ones that get on people's nerves)

JJ Jaregi

Bassist, Jones Street

- ① Too interested in making money
- ② Dropping new bands too quickly, as opposed to giving them time to grow
- ③ "Flavor-of-the-month" mentality

Chris Young

Guitarist, Grinchfist

- ① Dishonesty
- ② Spinelessness
- ③ Dishonesty

Ray Mehlbaum

Drummer, Cry Freedom

- ① Nepotism
- ② Unlike many other artistic professionals or craftsmen, musicians are not fairly compensated for their art or craft
- ③ The whole shopping/signing process

Tommy Grenas

Vocalist/rhythm guitarist, Pressurehed/Nik Turner's Hawkwind

- ① Brown-nosing
- ② Favoritism
- ③ The mainstream being called "alternative"

Pepper

Drummer, Queeny Blast Pop

- ① Ass-kissing
- ② Broken promises
- ③ The A&R clique and the reps who are too scared to take chances on bands and too scared of what their A&R peers think

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SMALL CLAIMS COURT

Musicians Fight For Their Rights

By Bill Grisolia

Somewhere today in L.A., musicians are being ripped off. Musicians are taken advantage of, even though they devote countless hours and scarce resources to their craft and to charity. Stories of unscrupulous promoters, equipment being destroyed, bogus bookings, non-payment or underpayment and falsified door counts abound. Do any of these scenarios sound familiar? Los Angeles musicians are now successfully fighting back in small claims court with relative ease.

Tragic Animation principals Mark Zamparelli and Chad Cole played three successful Saturday night shows at the Whisky, contracting to pay a certain sum of money by selling tickets. The promoter, Lone Wolf, approached the band about performing on a Tuesday night. While the band knew a Tuesday night was a hard night to draw people and did not want to play the show, they eventually succumbed to the promoter's promises that many A&R representatives would be in attendance. By the night of the show, the band had sold all but a couple of hundred dollars worth of tickets.

After the show, the promoter demanded payment and, because the band couldn't

come up with the cash, the promoter demanded a piece of equipment as collateral, finally confiscating a bass amplifier.

Have you been the victim of an unscrupulous promoter? Do you, like many L.A. bands, play for your "draw"?

Many bands fall for the false door count ruse—it's like keeping two sets of books. Glenn Levesque of Wonderland Entertainment, explains one of the variations of this ruse: "One now defunct nightclub counted only the number of flyers presented at the door, not the number of people admitted and terribly underpaid the bands." Bands should consider posting a friend with a tally counter (hand-held people-counter available in sporting goods stores) to count the actual number of people they draw. Bands may vote with their wallets by taking their business elsewhere and letting people know about it.

Eddy Donato, drummer for the band What Gives, is considering bringing an action in Small Claims Court against the promoters of BeachFest '93, a two-day festival in Long Beach, because, "We had to wait 45 minutes to get in the grounds. We were forced to pay the full \$10 admission for each of our roadies and wives. It was pretty cheesy."

The P.A. promised by the promoter was never provided and the band never got to play. Love In Exile sustained damage to their equipment at BeachFest. Band leader Lisa Kramer explains that, "Damage to our equipment was in the vicinity of \$800-\$900." Craig Slattery, who plays bass for the band, plans to file a Small Claims action.

Our band, the At-

tachments, was offered a contract to appear on the main stage at BeachFest. Because the P.A. was not provided, we decided to file a Small Claims suit for breach of contract. A judgement of \$535 plus \$35 in costs was awarded to us by the judge (we later collected the money). While it does take some time and a little bit of money, musicians can successfully protect themselves using Small Claims Court.

Help protect yourself from getting ripped off and protect your rights by documenting everything. Keep notes of each telephone conversation. Write down what you understand the deal points to be in a letter. Keep a file. These business practices make sense from a sales point of view as well. If you get into a dispute, use registered, certified mail

"Help protect yourself from getting ripped off and protect your rights by documenting everything."

—Bill Grisolia

so, if you need to do so in court, you can prove what you mailed what you said you mailed. If you can't understand a deal, stop and ask questions. Get a second opinion. If it doesn't make sense to you, it probably doesn't make sense to anyone else either.

Some people are deadbeats. They are what is called

"judgement proof," which means they have no assets, no property or other money that the court can get for you. While it is unlikely that a business you deal with as a musician will ever be completely judgement proof, it obviously makes good business sense to deal only with reputable business people. However, when you evaluate whether or not it's a good idea to sue somebody, you must make a sober assessment as to whether or not you'll be able to collect if you win.

A "demand letter" formally establishes what you want from the other party. While it is not required by Small Claims Court, it is often advisable. The very act of putting down on paper what the problem is and what you want to do about it may produce an answer from the other party, further productive discussion or even a settlement. A Small Claims Court judge will want to see that you have ex-



Bill Grisolia (3rd from left) & the Attachments

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hausted all other remedies trying to settle the matter before you take up the court's valuable time.

If you decide to file a suit in Small Claims Court, several things work to your advantage. The fee to file a case is small and you get it back if you win and collect. The Small Claims award limit has been raised to \$5,000, which means if you think you have sustained damages of \$5,000 or less, then your claim may be heard by a Small Claims judge. In Small Claims Court, you present the case, not an attorney; they cannot represent either side in Small Claims Court. This protects the interests of those who cannot afford to hire expensive counsel. You may state your case to the judge in person, present evidence and respond to the defense. Small Claims forms are available at any municipal courthouse, Small Claims Division. If you settle with the other party before the case goes before a judge, you must file a "satisfaction of judgement" form with the court.

When you file a Small Claims suit, if at all possible, pay the small fee to have a Sheriff serve the summons. The summons is an order by the court to appear. Service of the summons by the Sheriff (as opposed to a friend or other disinterested party) is preferable for four reasons: 1) they are experts at finding people and serving them with legal documents; 2) the other party will know you are serious about your claim when they are served by a Sheriff—they might even settle; 3) service by the Sheriff proves the other party was served with the summons properly; and, most importantly, (4) you may avoid an angry con-

frontation (or worse) with the other party. If you win, costs are recouped. Both the cost of filing and the cost of having the Sheriff serve the summons will be added to any amount of money [judgement] you are awarded by the court.

If you sue someone in Small Claims Court and then lose, you may not appeal. If you win and are awarded a judgement, the other party has 30 days in which to file an appeal (in which case the parties start the process over in the next higher court) or pay you the judgement. If they do not appeal, they must pay you by the end of the 30 days. Once you have received the money, the judgement is said to have been "satisfied."

What happens if they still don't pay you? You may seek the help of the courts in "enforcing" the judgement. Small claims court can help you get your money in many ways: 1) if the person is employed, the court can garnish their wages; the court will cause the employer to pay you a certain amount out of each of the employee's paychecks until the money is paid back; 2) the court can "attach" property, even bank accounts—yes, bank accounts—and the court can sell the property and give you the proceeds (up to the amount of the judgement); 3) the court can put a lien on property owned by the debtor—any kind of property, houses boats or even sound systems—and those items may not be sold by the debtor until you are paid in full; 4) the court will help you find out what property the debtor has. The court can force the "judgement debtor" to come before the judge and answer your questions about their ability to



Love In Exile

pay you, their bank accounts and their other property; 5) the court can force the debtor to provide tax records, account statements or any other document that can help you find out what assets or income the debtor has; 6) once you have a judgement in your favor, an attorney will be more than willing to help you get your money if they are convinced the debtor is not "judgment proof." They, in conjunction with the courts, are your own collection agents. The attorney will not charge you anything up front, but rather add his expense on to the judgement he helps you collect.

Above all, never sign *anything* without advice of legal counsel. Musicians throughout time—particularly in rock & roll—have been victimized by unfair yet enforceable contracts. Mark Abbattista, Esq., a Century City entertainment business attorney, recommends, "There are other options available. Even if Small Claims may not be the best route for you to resolve your dispute, please don't be discouraged.

"There are other arbitration and mediation alternatives available. You may wish to consider using the Arts Arbitration and Mediation Service sponsored by California Lawyers for the Arts. If you have any doubts about your rights, call an attorney before doing anything."

Grisolia is a musician, a member of California Lawyers for the Arts and a paralegal for Memorial Health Services in Long Beach. All names, cases and situations used in this story are a matter of public record.

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TURNING

By
Tom
Farrell

Pro

WHAT CHANGES WHEN AN ARTIST GOES FROM AMATEUR TO PRO; FROM UNSIGNED TO SIGNED?

Why do so many bands and musicians move to Los Angeles each year like knights in quest for the Holy Grail? They do so in search of a recording contract. Like most contemporary musicians, they feel that simply playing music isn't enough. They want to record it, play it before an audience, get it on the radio and ultimately, make a living off of it. Guitarist Jon Butcher once said that he considered himself a success because he was playing his music and making a living at it. Turning pro, saying good-bye to your day job and playing music for a living, is the goal for many bands.

MC spoke with eight musicians whose bands have recently inked deals with record companies and asked what turning pro means to them.

"When you get signed, you have to deal with all sorts of crap," sighs Marc Hunter, singer/guitarist for Geffen act Sugartooth, whose debut disc hits the street next month. "There are a lot of things you never thought you'd have to deal with. It's no longer a matter of just songwriting and playing, now there's the business aspect. There's a lot of people you have to deal with now. On the positive side, I haven't had to work a day job

since I got signed." Hunter dispels the myth that getting signed is an instant ticket to wealth. "None of us has made the type of money so that we could go out and buy a car, for instance."

Dig singer/guitarist Scott Hackwith concurs on the financial aspect of turning pro. "It's not like you're rolling in dough all of a sudden. Being signed has given us the freedom to pursue our music in ways that we couldn't before, without being hindered by day jobs, etc. It means we were able to do an album and get our music out there for more people to hear, through radio and touring. You have a lot more people working with you and getting things done for you. A lot more professional people, who aren't doing this just as a passing thing or a part-time hobby. It's like you've joined a bigger team. Plus, you get to do things like interviews, videos and touring."

But being a full-time musician also means less time for your personal life. Hackwith, who became a father earlier this year, conducted this interview a few hours before leaving for another tour to promote Dig's debut disc on Radioactive records. "Yeah, that's going to be a bit tough," he sighs. "But it's something you have to do. There are so many bands and musicians that would love to tour and be able to play their music for other people, so I'm not complaining."

Possum Dixon frontman Rob Zabrecky echoes similar sentiments about touring. Talking via phone from Flint, Michigan, Possum Dixon has been on tour much of the year promoting their self-titled debut CD for Interscope records. "I missed the earthquake and everything," he quips. "But it's great being able to play your tunes for a bunch of

new people every night. We never could have done this before."

Like many other musicians struggling for recognition, Zabrecky agrees that turning pro has given him and his band the opportunity to present their music to a wider audience, and to do so full time. "It means that we have the chance of getting airplay and having the financial and organizational support to do a tour. We have a lot of people working with us now and helping us do things. Mainly, it means doing it full time."

Relativity act Black Market Flowers has been on the L.A. scene for about three years and had released a few pieces of vinyl before inking with Relativity in early '93. Bass player Brian Ray explains that even though the band had previously released material, they didn't consider themselves pro then. Since signing to Relativity, Ray comments, "We're doing exactly what we did before, but now we don't have jobs. It's great for the band, because now we get to be creative full-time." Like other signed bands, Ray exalts the opportunities afforded by touring. "We've done three national tours with great bands, and we never would have met these people or been able to tour when we were unsigned."

In relation to the differences many artists experience with the creative process after turning pro, Ray affirms, "We're still in full control of our creative aspect, but now we don't have to scrounge around for the money. If we need something, we get the label's approval and do it. They respect our vision."

Ray sums up, "Turning pro gives you a sense of accomplishment. I'm meeting people that I've considered icons, and I'm meeting people I've looked up to, and we're now part of their circle. You're constantly battling charts,



DARREN PASKAL

POSSUM DIXON



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MIDDLEMAN

up we did ourselves. Now, even though we continue to be self-contained, we have other people who do things for us that we would have had to do ourselves. For example, promoting the band, putting our product out and getting us on the road."

Dave Levita of the Middleman touches on many similar points. Their album, called *Mr. Multiface*, is scheduled for a May release on I.R.S. Records. Levita says that getting signed has given him and his band "the chance to make a record, the opportunity to do more gigs. We've been able to travel to Europe, did three months worth of touring over there. Financially, I no longer have to play in the street for money, but now, we're just getting by. Being signed has enabled us to make money by making music, but not enough to get cars, etc. We still have to live cheaply. Overall, it means we have to go another step. You think, there are a lot of signed bands, and now you really have to get yourself noticed. It adds pressure, but good pressure. Suddenly, you start thinking about things more seriously, like how will people perceive you, how do you get this record out, etc. When you sign a deal, the label makes you aware that these things are really important, but it's an inspiration, because you know that you have a team behind you helping you promote your music. It's just another stepping stone, and I think when you're a musician, it's your dream to get your music heard by as many people as you can."

Lester Butler, who makes a living singing and playing harmonica with the Red Devils, jokes, "It's meant that I don't have to go to



THE RED DEVILS

work in the daytime." Butler emphasizes, "we were pro before we inked with American Recordings. With the exception of myself, everyone in our band had been previously signed." Even before we got signed, we were playing four nights a week at bars, mainly covers and drawing a living wage of it. But getting signed is a step; it's a dream come true. But when you get down to it, it's just an opportunity to get more people to hear your music."

Chris Kohls of Cradle of Thorns, who inked to Triple XXX in late '93, observes the team work involved with being signed. Their album, *Feed Us*, was just released. Kohls elaborates: "Now we have a team of people working for us, which is great. We have a label that is pushing us, we have management, we have a booking agent, so we're going to get to tour. It's great to have a team of people that does the things we normally did and doing it ten times better, and giving us the opportunity to get our music out to other people." **MG**

but we're actually doing what we thought we could. Our struggle has gone up twenty-fold, but there's a great sense of accomplishment that makes it worth while."

Drown (formerly Yesterday's Tear) has been noticeably absent from the Los Angeles club scene, but has been keeping very busy, according to vocalist Lauren Boquette. "I don't even remember when we got signed, everything's been going by so fast. It was sometime in '93." The band has been occupied with their work on *Hold On To The Hollow*, their debut album for Elektra, scheduled for a May 31st release. On making the leap from unsigned to signed, amateur musician to pro, Boquette comments "It means that we're able to do what we do, without having to do anything else. One of our goals has always been to make records, tour and be a productive band and do all the things that a signed band would want to do. We have real management and a real producer who taught us a lot of things. All the things we did coming

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the young dubliners

By Sean Doles



(L-R, back row): Paul O'Toole, Bren Holmes, Keith Roberts, Randy Woolford, (front row) Jeff Dellisanti, Jon Mattox, Lovely Previn

For denizens of Santa Monica's Fair City Irish Pub, the regular Saturday night pilgrimage to see the Young Dubliners is much more than a concert. It's a rollicking party with the band and about 400 new friends, at which you'll probably drink a few pints too many, dance a jig with a total stranger and come away whistling any one of the Dubs' catchy folk-rock tunes.

And now the party can spread around the world with the release of the Young Dubliners' debut EP, *Rocky Road*, on Scotti Bros. Records. The six-song, Michael Blum-produced disk captures the seven-piece Irish-American outfit at its best on traditional numbers like the rollicking "Rocky Road To Dublin," the folk-pop balladry of "Black & White" and the instrumental "Ashley Falls."

"We set out to create a real, natural sound without overdubs or effects or guest players," says Dublin-born singer/guitarist Keith Roberts, who formed the band as a duo with fellow Irishman Paul O'Toole in 1988. "We didn't want an overproduced sound, so the album's basically what we sound like when you put us in a room and we play."

The Young Dubliners will soon take to the rocky road in support of *Rocky Road* as part of Scotti Bros.' grass-roots marketing strategy, which centers on the group's infectious shows. "One thing we know for sure," Roberts says, "and this is the basis for our plan: to hear us on record is to get an idea of who we are, but to see a show is to see how the whole Young Dubliner thing has been built on how we relate with an audience, how people feel like they're at a party and start to lose their inhibitions and jump up and down and do whatever they feel like doing. And because of that, we've created an atmosphere where people of all ages love to come and see our shows."

With touches of folk, rock and pop, the

Dubs' music fits into a wide range of radio formats, which, in this age of target-marketing, could pose problems for Scotti Bros. But the label's Vice President & General Manager, Chuck Gullo, says the album's scope only serves to highlight the diversity and potential of the band. "It would be bad if the record sounded all over the place, but this thing really flows and holds together. That's why we don't see it as a problem that we're going with college, AOR and AAA [Adult Alternative]. And from the AAA format you can go right into AC and pop radio."

Gullo also explains that the lower retail cost of the EP, at 7.98 for cassette and 9.98 for CD, will give buyers a greater incentive to sample the band without having to shell out the big bucks. "In every city they go into, we'll arrange to put the EP on sale at \$5.99 for cassette, \$7.99 CD, and we really believe that will be a key marketing point to get people to try the band, because once they hear the record and experience them live, we feel we've got them."

After crossing the Atlantic and settling in Santa Monica, it's ironic that founding members Roberts and O'Toole only had to travel a couple of blocks to secure a record deal, inking with Santa Monica-based Scotti Bros. Records in August of 1993, ending a five-month courtship by A&R rep Michael Roth.

Despite being wooed by nearly every label in town, Roberts says the decision to go with Scotti Bros. was akin to siding with family. "The atmosphere at Scotti Bros. is totally different from any atmosphere I've seen, and I've had a lot of friends who have had deals at bigger labels," Roberts says. "At Scotti Bros. everybody knows us and they're all gunning for us. But the thing that stayed solid throughout the whole deal was Michael Roth, our A&R guy. He's not your stereotypical A&R

guy. He emanates a great sense of trust. I call him Yoda. Whether he's right or wrong, he's definitely got an ear for music. He saw us right away and immediately wanted to do something. And he's young, so we're starting our careers together, and he's put everything behind us."

With such a comfortable home base (considering Roberts also owns Fair City) and loyal fans who come in droves, you might think the Young Dubliners would be reluctant to set out on the road. But Roberts insists quite the opposite is true. "Our main concern is that if we stay in L.A., we'll get L.A.'d out just like everybody. We played New York one time and we had 2,500 people come out to see us at Coney Island our first time there, and it blew us away. So now it's like we'll play anywhere."


"We love our fans, but playing for new audiences is probably the most exciting thing for us right now," he says. "We've been in situations where nobody had a clue who we were, like in Modesto. We got all the help we could get from radio stations, but when we got there, the crowds were lookin' at us like 'what's this?' But by the end of it, the amount of handshaking and positive feedback was amazing. And a lot of times you get the impression that it's the type of guy who normally wouldn't get excited about going to see a band. We get such a kick out of seeing that, and we know that that's what's gonna sell records across the country."

As far as Roberts and the rest of the Young Dubliners are concerned, the hard part's behind them, because winning over new audiences is something they've grown accustomed to. "One of the first things written about us was when we first ventured into Hollywood and played Club Lingerie," Roberts recalls. "The writer said never before had he seen 400 people jumping up and down in unison at Club Lingerie. And that's the way it's been everywhere we've played."

You could say it's the luck of the Irish, but it's probably more attributable to the band's heritage, in which drinking and dancing and having a good time go hand-in-hand with music. "When we first came to this country, we couldn't believe that you had to ask a girl if she wanted to dance," Roberts says. "We thought you just got up and started dancing like we do at home, so I love to see everybody starting to do the jig and going crazy."

As a result of the lowered inhibitions at the Young Dubliners' shows, the band has found itself in the unlikely role of matchmaker. "We've been asked to play four weddings, based on the fact that these people met their 'to-be's' at our show," Roberts says.

And though they've had to decline the invitations, the band hopes it can carry the same festive spirit to audiences across the world. "The idea would be to turn every venue into Fair City as we go," Roberts concludes, "no matter how big or how small it is, to try and get that unity in the crowd so that they leave the gig not just singing songs but saying, 'That was a laugh.'"

The Young Dubliners can be reached through Scotti Bros. (310-314-7217). 

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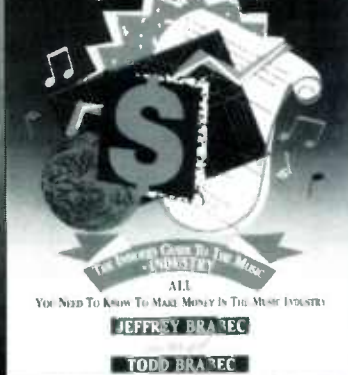
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To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by a committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every tape will be reviewed.

Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



Jay J. Taylor

- Contact: Jay J. Taylor
602-831-2195
- Seeking: Label deal
- Type of music: Rock

- Production 4
- Songwriting 4
- Vocals 3
- Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Although the artist wrote all of the material and played all of the guitars on this demo submission, it still remains rather lack-luster. Traditional balls-out rock material with screaming guitars and screaming vocals. You've pretty much heard it all before and that's reflected in his scores. Try for something new and different. The material also needs to be a lot stronger.



Victoria & Moore

- Contact: Victoria & Moore
213-876-5514
- Seeking: Label & Management
- Type of music: Alt./Pop

- Production 5
- Songwriting 3
- Vocals 4
- Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: The duo of Victoria Cunningham and Ryan Moore certainly has lots of credits in TV, film, theater and commercials. Their five-song demo reveals a lack of time spent on the musical side of things. The most rewarding part of listening was the production rather than the artist or material. A poor package that should improve with more dedication and focus.



Daddy's Girl

- Contact: Kenny Star Mgmt.
619-729-4263
- Seeking: Label deal
- Type of music: Rock

- Production 5
- Songwriting 4
- Vocals 7
- Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Though this demo was produced by industry pro E, the mix was kinda poor. It allowed the screaming lead guitar to drown out the lead vocals, which were way too low. Otherwise, the musicianship and backing vocals were above average but the songwriting needs plenty of work. Looks like a case of the producer not spending enough time in choosing strong material.



Maria Fernai Schneider

- Contact: Maria Fernai Schneider
312-545-5533
- Seeking: Label deal
- Type of music: Pop

- Production 4
- Songwriting 5
- Vocals 6
- Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Maria is a young Philippino now residing in Chicago. She combined her strong, soaring vocals with some mighty tasty musicians and came up with above average scores in both departments. Some of the songs seemed to never end and in this area, the tunes need work. On the production side, the vocals were mixed a tad too low. Lotsa promise.



Wendi Slaton

- Contact: Wendi Slaton
213-852-0831
- Seeking: Label & Management
- Type of music: Country Blues

- Production 6
- Songwriting 6
- Vocals 7
- Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Having recently relocated from Texas where she was thought of as a star on the rise, Wendi brings with her a powerful singing voice and an above average ability to write good material. Though the production and musicianship scores were so-so, this is a tape that should be heard. Although her voice alone should do it, this artist brings lots of other assets to the table.



Monie Kulick

- Contact: Monie Kulick
818-765-4684
- Seeking: Label deal
- Type of music: Prog. Rock

- Production 5
- Songwriting 5
- Vocals 7
- Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Influenced by progressive rock bands, Kulick delivers a demo with soaring layered vocals, top-notch backing vocals, excellent all-around musicianship but songs that are generally weak. Though this genre is highlighted by lots of playing, the songs themselves still remain as a barometer of a band's potential. In this case, less music and more writing is necessary.



Banished Children

- Contact: Matt McGlynn
415-267-0509
- Seeking: Label deal
- Type of music: Rock

- Production 4
- Songwriting 3
- Vocals 3
- Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Traditional rock fare with nothing exciting or new to offer. Not very heavy on vocals, this was probably an instrumental band that added a vocalist later on. As a result, the vocals are spotty and the instrumental passages—not very melodic or memorable. The scores come up about average or a little below. You might want to hold off on sending out that tape. More work is necessary.



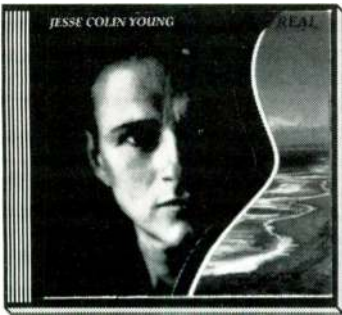
DISC REVIEWS



Freddie Jackson
Here It Is
Orpheus/RCA

1 2 3 4 5 ★ 7 8 9 10

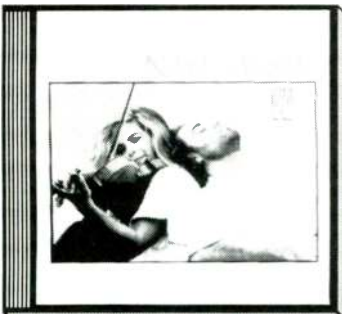
□ **Producer:** Various
□ **Top Cuts:** "Was It Something," "Giving My Love To You."
□ **Summary:** The venerable, megaromantic passion squitter finds a new label, but it's the same old song. Jackson's always in fine voice, but those increasingly tired modern R&B clichés—the mid-tempo ballad beat, bundles of lovelorn clichés, the Jodeci-like backing vocals—keep this collection a merely listenable, marginally likeable non-event. With few exceptions, there just isn't enough rhythmic variety or nearly enough infectious hooks to give the soulster the playground his emotions deserve. If he's not a writer, he should sift harder and find more dazzling material. —*Nicole DeYoung*



Jesse Colin Young
Makin' It Real
Ridgetop

1 2 3 4 5 6 7 ★ 9 10

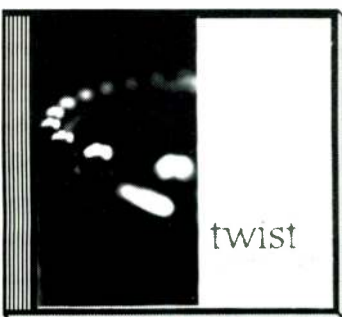
□ **Producer:** Jesse Colin Young
□ **Top Cuts:** "The Beating Of My Heart," "Get Together."
□ **Summary:** This is a comeback. Singer/songwriter Jesse Colin Young first hit the charts in 1969 when, as frontman for the folk rock Youngbloods, he helped take the original version of "Get Together" into the Top Five. The Nineties find Young reaching past his cult following with a disc focused at the heart of contemporary adults. Anybody who misses Billy Ocean or Kenny Loggins will find something to like here. Those who long for the Youngbloods will just be glad he updated "Get Together." Order from Young's own label: Ridgetop Music, P.O. Box 130, Point Reyes, CA 94956. —*Tom Kidd*



Naked To The World
Naked To The World
Stone Poet Music

1 2 3 4 ★ 6 7 8 9 10

□ **Producer:** Kevin Fisher
□ **Top Cuts:** "As When We Dream."
□ **Summary:** Anyone with a hankering for country music will eat this CD up, especially the ditty, "Beatnik Rodeo." Daryl S. and Kevin Fisher's debut CD has been deemed country/folk/alternative music. Yet, when listening to most of the songs, you might wonder what's so alternative about it. Nothing really. Fisher's voice throbs with country twang. Daryl S. plays a mean fiddle, adding some life to Fisher's often sleepy lyrics. Naked To The World should consider stripping down a little more and ditch some of their gospel-sounding, lullaby melodies. To purchase this CD, contact Craig Copeland at 818-771-7889. —*Rebecca Alber*



Twist
Summer Salt
Downside

1 2 3 4 5 ★ 7 8 9 10

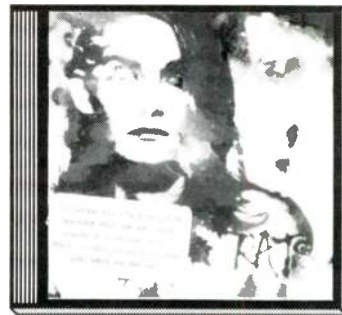
□ **Producer:** None credited
□ **Top Cuts:** "Absence."
□ **Summary:** The duo known as Twist is certainly spontaneous. There were no formal practices before recording *Summer Salt*, the liner notes tell us, just a few loose jams to familiarize vocalist and guitarist with words and structure. (What pass for songs were also written, apparently, just before tape rolled.) Like the musicians did during the two live-to-tape sessions represented here so the listener is left waiting for an overdue magic moment. Listening to this CD is like seeing photos from a really cool insider's party to which you and I were not invited. Contact Twist at P.O. Box 36B05, Los Angeles, CA 90036. —*Tom Kidd*



Richard Thompson
Mirror Blue
Capitol

1 2 3 4 5 6 ★ 8 9 10

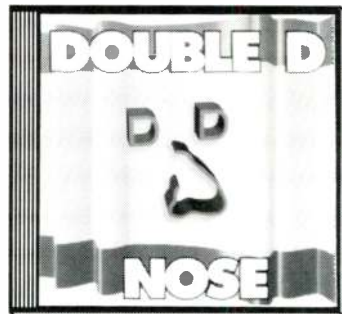
□ **Producer:** Mitchell Froom
□ **Top Cuts:** "I Can't Wake Up To Save My Life," "Fast Food."
□ **Summary:** Anyone wondering why this frequently brilliant folk/rock satirist isn't a household name need only listen to the crazed diversity of this adventurous—if hard to peg—mixed bag. While his biting wit and clever lyrics never miss, his musical and rhythmic schizofrenia is slightly maddening at thirteen tracks. Playful rockers are shot down by mournful dirges, thoughtfulness is undermined by Irish jigs and Celtic oddness, etc. Yet, with that potent monotone, tough guitar licks and striking humor, Thompson manages to score enough of a balance to make things worthwhile. —*Wanda Edenetti*



Sass Jordan
Rats
Impact/MCA

1 2 3 4 5 6 7 ★ 9 10

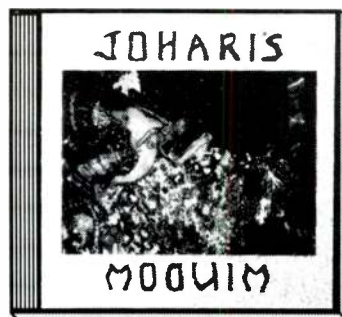
□ **Producer:** Rick DiDia, Stevie Salas, Sass Jordan
□ **Top Cuts:** "Pissin' Down," "Damaged."
□ **Summary:** Sass Jordan has a big voice you just can't miss. Comparisons to Tina Turner are easy to make, although you'll have to recall an earlier, angry, adrenaline-intensive woman who hasn't yet left Ike. Notice also how Jordan almost conjures the ghost of Janis Joplin, but this must be the spirit of a woman who has not yet discovered the spirit of Jack Daniels. Above all else, you will note that Jordan is a strong woman, every bit as authoritative as the excellent songwriting and production that buoy her marvelous voice. Buy this one. —*Tom Kidd*



Double D Nose
Double D Nose
Mogold

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Daniel Shulman and Motti Shulman
□ **Top Cuts:** "Shalom," "Dance Funkers."
□ **Summary:** This astonishing CD, recorded live at the Palomino, pays tribute to everyone from James Brown to the Beastie Boys, from Captain Kangaroo to George of the Jungle. This proud Jewish funk duo is backed by fifteen of their closest and most talented friends, including a full horn section and quintet of backing vocalists. I can't think of a recent record that's made me want to stay on the dance floor this long. Get yourself a copy and come join the party. Mogold Records, P.O. Box 862161, Los Angeles, CA 90086-2161. —*Tom Kidd*



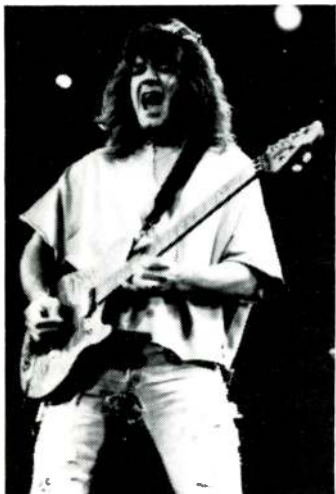
Sir Real
Johari's Window
R.M.P.

1 2 3 ★ 5 6 7 8 9 10

□ **Producer:** Brian Emmel and Scott Alexander
□ **Top Cuts:** "Heaven's Not So Far Away."
□ **Summary:** The music of Sir Real is the stale progressive rock bombastic opulence one usually associates with Yes, Styx and Genesis. This should help Sir Real get on what few radio stations still play this dated genre. The lavish lyrics are rooted in surrealism, according to the band. This seems like a step in the right direction until one realizes the Sir Real source is not Tolkien as it was for their forebears—it's God. Are these guys implying the Bible is surreal? You decide. Order from Real Music Productions, P.O. Box 1316, Arcadia, CA 91007. —*Tom Kidd*



ROCK



TOM FARRELL

Eddie Van Halen

Interscope's cutting-edge outfit **Nine Inch Nails** did a surprise show at goth hangout **Helter Skelter** on Wednesday, March 9th. About a thousand people turned out when **KROQ** announced the show at 6:00 p.m., a few hours before the band's set time.

Speaking of surprise gigs, word on the street is that **Eddie Van Halen** is going to turn up at the **Troubadour** in late April fronting a one-time impromptu guitar jam, going under the moniker **Sopwith Camel**. Troubadour proprietor **Lance Hubp** says, "Well, we would love to have Eddie, but we know nothing about the event."

On the subject of Van Halen, bass beater **Michael Anthony** has taken local band **Moonshine** under his wing and recently jammed with the group at the **Marquee**. The band plays southern fried rock à la the **Allman Brothers**, and is fronted by ex-**Babylon A.D.** singer **Derek Allen Davis**, with former **White Tiger** **Michael Norton** on bass. You can reach 'em through **Madhouse** management, at 213-668-2832.

London After Midnight is currently recording a new EP for a mid-April release. It will be available on tape with vinyl and CD formats to follow. Contact the band at 310-551-9034.

More news from club land: **Kontrol Factory**, "the only industrial dance klub," is going strong Mondays at 836 N. Highland. Their motto: "We don't play that rave shit." Glad to hear it. The proprietors

have opened **Doom** at the same location on Thursdays, with an industrial, new wave, punk and ska vibe. **Sins-matic** continues its Saturday night **S&M/B&D** (no, it's nothing like **A&R**, or **CHR**) vibe at 7969 Santa Monica with their "pulsating, gyrating, techno, industrial" sound. Their ad also touts the club as a "psychoactive queer experience."

If there's anyone who deserves some recognition, it's **Chuck E. Weiss & the Goddamn Liars**, who just celebrated their tenth anniversary of playing every Monday night at the same location, formerly the **Central**, now the **Viper Room**, which Weiss co-owns with actor **Johnny Depp**. Amidst all the **Sunset Strip** hoopla, the **Central** maintained a rather low profile, but the **Viper Room** has certainly drawn a lot of press since its much touted opening last year. And through all the trends, fads, etc., Weiss has played them blues. Congratulations to **Chuck E. Weiss** and his band for their good music and staying power and don't be surprised if they're still around in another ten.

Okay, gimme a break. I gotta run a cheesy, sexist, rock pig photo every once in a while, so here it goes: **Former Ruby Slippers** glam guitarist **Kay V** has long since shed the high heels and makeup (well, most of it), but he kept his bravado for his new band, **Skygroovered**. **V** dropped away from the scene a bit when **Sunset Strip** trend jumpers were trading in their makeup kits for tattoos, nose rings and flannel shirts and headed for the movie and modeling industry. **Skygroovered** was already to throw their hat back into the ring when they made a last minute decision to part ways with their new singer. Interested replacements can call **V** at 818-789-1910. **V** is pictured below with leggy Israeli born model **Einat**. —Tom Farrell



TOM FARRELL

Kay V and Israeli model Einat

WESTERN BEAT



BILLY BLOCK

Jack Tempchin and Greg Leisz

The **Ronnie Mack Barndance** 310-398-2806 was once again the scene for one of the most bodacious record release parties of all time. The occasion was the debut of **DJ's Front Porch** by **Duane Jarvis** on **Medium Cool/Twintone Records**. **Jarvis** is the consummate team player who has played guitar for **John Prine**, **Rosie Flores** and **Lucinda Williams**. **Williams**, fresh from a Grammy win for "Passionate Kisses," and **Flores**, who is garnering raves for her new **Hightone** release, were on hand to help **Duane** celebrate with inspiring sets of impassioned roots rock. **Jarvis** hit the stage 'round midnight and proceeded to rock the house with his **Stonesy** country soul tunes. The crowd was ripe with industry wags, musos and fans. The vibe this night was electric, and one could really sense the feeling of comradeship and community. There is a very real, viable country/roots/rock scene here in L.A. and the label folks on hand received their wake up call. If a bomb had gone off, half the **MCA** staff would have to be replaced. **American Recording's** **Rick Rubin** and **George Drakoulious** were in the house as well as **Hightones'** **Bruce Bromberg**, **KPCC's** **Rene Engle**, **Producer** **John Hobbs** and somehow **Len**

Fico was let in.

Our old buddy **Till K. Kahrs** has released a new compact disc entitled **Playin' For Keeps** that is a smash in Europe. Produced by **Marty Rifkin** and **Kahrs**, the CD contains sixteen originals. The dance clubs around town have been playing selected cuts and **KIK-FM** recently played the title cut.

Wylie Gustafson has completed his second record for **Cross Three** and it will feature a duet with **Merle Haggard**. The two met while **Wylie** was opening for the **Hag** in Vegas. **Merle** invited the guys to cut their new record at his studio with **Wylie** producing. I've heard it, and it's a killer.

The **Western Beat** showcase 310-374-7198 recently enjoyed a visit from **Jack Tempchin**, the writer of **Eagles'** mega-hits "Peaceful Easy Feelin'" and "Already Gone." It was really a trip being at **Highland Grounds** and singing along with 250 people who new every word to his classic tunes. **RCA** artist **Brian O'Doherty** was also very impressive as he previewed his soon to be released tunes. **Jill Knight** elicited howls after every song as the audience hung on her every word. "Catfish" **Hodge** was blissfully animated as he, too, had the packed house singing along with his bluesy numbers. **Ritt Henn**, ever the showman, displayed some clever material delivered in his entertaining style. **Alan Whitney** proved he is the one to watch of the new crop of developing singer-songwriters as his set included some very well-crafted songs. Open mic all-stars **Mary Steiger** and **John Harrison Stowers** both rose to the occasion with wonderful sets that were very well-received. **Barbara Davis** returned with a closing set of beautifully sung, well-written songs. The next **Western Beat** will be Thursday, April 7th, with **Boy Howdy** producer **Chris Farren**, **Joel Rafael**, the magnificent harmonies of the **Chaney's**, **Jeff Saxon**, **Mark Romano**, **River North** recording artist **Steve Kolander**, **Alfred Johnson**, the **Bum Steers**, **Bill Whiteacre**, **Lisa Nemzo**, **Christi Dannemiller** and **Lisa Drew**.

—Billy Block



BILLY BLOCK

Marvin, Lucinda Williams, Duane Jarvis and Rosie Flores

JAZZ



Ray Brown

The **Ray Brown Trio** was outstanding during their week-long stint at **Catalina's**. The veteran bassist was predictably excellent and drummer **Jeff Hamilton** was colorful in support, but it was pianist **Benny Green** who consistently stole the show. A brilliant interpreter of the modern mainstream, Green continues to improve each year. His rhythmic chordings and creative single-note lines are quite impressive but it is Green's rapid octaves (in the tradition of Oscar Peterson) that are most memorable and he constantly challenges himself. Also noteworthy was that the trio did not merely jam through standards but had tricky frameworks and breaks that gave variety to their music. Easy to take for granted, the Ray Brown Trio is well worth catching.

Tommy Tedesco has long been the Number One guitarist in the studios, appearing on a countless num-

ber of soundtracks, jingles and television shows. Tedesco was recently given a lengthy tribute at the refurbished **Musicians Institute** with filmed testimonials (including a medley of movies and TV shows on which his playing appeared), plenty of storytelling and a bit of live music. **Martin Mull** was hilarious (Tedesco appeared regularly on Mull's *Fernwood 2 Night*), the musical high point was harpist **Corky Hale's** interpretation of the "Theme From *M*A*S*H*" and a great deal of love was expressed toward this extraordinary guitarist.

Marlene VerPlanck, a wonderful singer whose style falls between jazz and cabaret music, made a rare L.A. appearance at the **Jazz Bakery**. Accompanied by pianist **Bill Cunliffe** and bassist **Dave Carpenter**, VerPlanck displayed a beautiful voice (with a surprisingly wide range) and a light swinging style even on tunes that she interpreted fairly straight. A Duke Ellington medley, "Nice And Easy," a cooking "Speak Low" and a very pretty version of "Skylark" were among the highpoints of this enjoyable set from VerPlanck, who accurately called the Jazz Bakery "a perfect venue for singers."

Upcoming: **Catalina's** (213-466-2210) features the **John Patitucci Quartet** (through Mar. 27), **Jack Sheldon's** big band (Mar. 28-29) and **Horace Tapscott's Quartet** (Apr. 1-3), **Lunaria** (310-282-8870) hosts **Herb Ellis** and **Roger Kellaway** (Mar. 25) and **Joanne Grauer** (Mar. 30), **Jack's Sugar Shack** (310-271-7887) presents **Rod Piazza & the Mighty Flyers** (Mar. 25) and **Charles Musselwhite** (Mar. 26), trumpeter **Jerry Rusch** has begun a regular Sunday afternoon gig at **Rosalinds Restaurant** (213-936-3658) and **Vinny Golia** will perform a series of five free Friday concerts at the **L.A. County Museum of Art** (213-857-6000) in April, using a different group for each appearance. Also, now's the time to get tickets to the **Playboy Jazz Festival** (June 18-19)! —**Scott Yanow**



Tommy Tedesco and Martin Mull

URBAN



R. Kelly

EAST-WEST FLAVA: Da Yawd club at the **Crush Bar** in Hollywood recently housed one of the slammingest underground hip-hop concerts to date, featuring the New York flavors of **Wu-Tang Clan** and L.A. freestyle fiends **Phunky Dialects**. Both crews generated enough energy from the Crush's itchy-bitsy stage to light up an entire city.

Wu-Tang is out west supporting their prolific single "C.R.E.A.M.," from their **Loud/RCA Records** debut album *Enter the Wu-Tang (36 Chambers)*. Those of you who were stuck outside the Crush or simply slept on this must-go show may soon have another chance to experience Wu-Tang. Word has it that the **Unity** nightclub, who recently featured live performances by **Nasty Nas**, **Kurious** and **Jamalski**, would like the Clan to headline a gig there later this month.

Phunky Dialects represented the West Coast with a vengeance as they opened up for Wu-Tang Clan. The members of Phunk-D kicked artful rhythms and rhymes to neck-cracking tracks, produced by themselves and **Brian C. Walls**. In fact, Phunky Dialects rocked the house so hard that radio jocks were still talking about their blow-up perfor-

mance days later on **92.3 The Beat**—and they don't even have a deal yet. Some label out there is about to win with Phunk-D, if their operations are grounded enough to market and promote an underground, non-gangsta, West Coast rap act with an essentially East Coast vibe.

WHO'LL GET THE VYBE: The hottest urban demo circulating right now is the three-song set by the four-girl group **Vybe**, produced by emerging cut creator **Angie Slates** and **Doug Rasheed**. Vybe members **Debbie**, **Dove**, **Tonya** and **Pam** possess engaging harmonies, down-to-earth sensuality, and are simply too tight, too funky of an act for anyone to pass on. **PolyGram** and **EastWest** must agree with me, since substantial interest in this quartet is buzzing in both camps.

Producer **Doug Rasheed** is working on material for **Def Jam/Columbia**. While newcomer **Angie Slates** will make her first impact with Vybe. Slates' production style, based on dense bass and percussion, embodies a sincere, Seventies-flavored soul. Moreover, her lyrics radiate with poetic insight, keen simplicity and excellent hooks.

AROUND TOWN: The busy local band **Strangefruit** funkyed the **Strand** and **Luna Park's Ahsweela Club**... **R. Kelly**, whose searing album *12 Play* is approaching double-platinum, lit up the stage at the recent **Powerjam** at the LAX Marriot... **ASCAP's Evenings of Silky Soul** series happens weekly at **Kachina's** downtown.... **Raymond Jarreau's Hollywood Showcase** currently happens at the **Hollywood Cinegrill**... Promoters **Alonzo Robinson** and **Edna Sims** invite local R&B talent to call (310) 821-8884 to book a spot with the **ASCAP R&B Showcase** at the **Roxy** on April 11.

JUST THE 3 OF US: Don't miss the U.K.'s **Us3**, hip hop/jazz hybrid band who reinterpreted a **Herbie Hancock** classic on their chartbusting "Cantaloop" single. The **Blue Note** recording group opens up for pop/reggae heavyweights **UB40** at the **Universal Amphitheatre** on March 28 and 29.

—**Juliana "Jai" Bolden**



Co-manager Michael Traylor and producer Angie Slates

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CLUB REVIEWS

Medicine

The Whisky
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** Melissa Dragich, American Records: 818-953-7910.

□ **The Players:** Brad Laner, guitars, vocals; Beth Thompson, lead vocals, Bernard Yin, guitars; Jim Goodall, drums; Dean Opseth, bass.

□ **Material:** A spoon full of white noise helps the Medicine go down. The band's material infuses catchy, basic chops with noisy, high-end frequency guitar hooks. Songs like "One More" (from the band's debut disc, *Shot Farth Self Living*) highlight the group's songwriting feel: a simple riff fueled by Laner's curtains of droning noise. Opening with "The Pink," (from the group's current disc, *The Buried Life*) Medicine demonstrated their ability to weave the occasional danceable beat into their material. Thompson's sleepy vocals put the final touch on Medicine's mesmerizing sound. Note of dissent: the band opted to end their set with a ten-minute-plus display of trippy guitar effects, rather than doing a couple more numbers. The humming, spooky guitar effects Laner generated fit the group's sound to a tee, but have been done before in solos by Brian May and Jimmy Page. I would have like to hear more of the band's material, rather than an elongated guitar volley.

□ **Musicianship:** Medicine's sound is wrapped around Laner's guitar concept, which emphasizes high-end frequency tonality pushed to the limit. The shimmering, screaming tones are Laner's trademark, as opposed to lightning fast licks or heavy chops that sound like they were delivered with a tire iron. Thompson's vocals are dreamy and lilting, delivered in an almost singsong fashion.

□ **Performance:** Medicine put on a good show without the use of smoke, lights or other effects, that may have benefited their presentation. Maybe this was because they were the opener (the group had to play in front of the headliners drum kit). Nevertheless, the group generated more than enough enthusiasm to hold the audience's attention. Thompson whirled and wavered around the stage like Catherine Eamshaw on the Yorkshire Moors.

□ **Summary:** Medicine is definitely an underrated band, and their live performance should earn them a



Medicine: Talented and underrated

few converts. It would have been a lot better had the band played more of the current, good material (like the poppy "Baby Doll") instead of guitar effects, but the vibe was definitely sent. Sure, Medicine doesn't fit the "flavor-of-the-month" mold, and most of the people who have decided to let the magazine charts, television and radio select their tunes for them probably won't get around to hearing or seeing them. —Tom Farrell

F.U.

The Whisky
West Hollywood

1 2 ★ 4 5 6 7 8 9 10

□ **Contact:** Bert Fernandez: 310-838-0624

□ **The Players:** Bert Fernandez, keyboards, vocals; John Kyd, guitars Keith Barrows, bass, vocals; Rob Man, drums.

□ **Material:** If F.U. ever hopes to be taken seriously (which they apparently do not) or, better still, get a record deal, they'll change their name and scrap the whole of their bombastic, pretentious, overwrought and downright annoying song catalogue. Imagine Queen's "Bohemian Rhapsody" melded with Meat Loaf's "Bat Out Of Hell" and Uriah Heep's "Easy Living." It works great as a cute joke, but for a band to think they'll get label attention from such blatantly derivative material as this...well, hey, if Lenny Kravitz can do it, I guess why not. From what I understand, these Australians have been kicked off of some of the finest stages in America and the world. They show little respect for authority and institutions and a general disdain for what jives



F.U.: Excellent players

with popular convention, so if pop trends continue as they have for the last two decades or so, my guess is they'll be the hottest thing since Jellyfish in the next few years, if they can hold out that long. When that day comes, I'll be waiting with cyanide tablets in hand.

□ **Musicianship:** F.U. consists of excellent players, no doubt a result of holding down day jobs as music instructors. Fernandez's theatrical posturing and stylized vocals wear thin quickly, but he can boast the unique ability to play the keyboard with his feet. Kyd could use work on his *Pirates Of Penzance* wardrobe, with his flowing pastel scarves and hankies, but other than that, he knew his licks. Hell, Barrows was as nimble a bassist as I've seen. He showed surprising talent on lead vocals and could easily pass for Meat Loaf's brother. In fact, it's the abundance of musical talent in the band that makes their set that much more disappointing, because it shows an obvious flaw in the band's vision.

□ **Performance:** Ah, now, there's the rub. Sartorial splendor, thy name is not F.U. Is it possible to alienate a crowd with your wardrobe? Ask Fernandez, who, clad in gold lamé jacket, leopard-skin tights and big furry boots, seemed better suited for Club Fuck than the Whisky. And by the end of the set, when F.U.'s schtick had grown as tired as the Whisky crowd, Fernandez saw fit to spew out a most eloquent (and well-rehearsed) diatribe blasting our collective musical taste as well as a handful of the most popular contemporary bands, which, in his opinion, all suck for one reason or other. To which the crowd could only respond, "Fuck You." Of course, this is what he wanted, so the band could launch into their theme song, (you guessed it) "Fuck You." And, as if to drive home his point of irreverence, Fernandez then set afire his keyboards and the band was forcibly removed from the stage. A memorable end to a forgettable show. Well, Bert, looks like you got the last laugh.

□ **Summary:** All I can say about the band is, while they admittedly have talent and the show had its high points, if ever there's a time when pomp-rock will again be popular, that time is not now. —Sean Doles



Tom Fogarty

Bennett Cale: Expressive and charming

Bennett Cale

The Roxy
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

☐ **Contact:** Bennett Cale at 213-874-2142

☐ **The Players:** Bennett Cale, acoustic guitar, vocals; Mike Walters, guitar; Jason Moen, keyboards, Dan Potruch, drums; Chris Cale, bass, percussion.

☐ **Material:** Imagine, if you will, a quiet Sunday stroll down Tobacco Road in singer-songwriter Bennett Cale's home-state of North Carolina, as the warm beams of sunlight dance through the treetops, setting free the rich fragrance of pine and oak. Now, fast-forward five years to a time when you're stuck amid the urban squalor of Hollywood, trying to recapture those distant memories. You may find your only salvation in song. It seems Cale does, by adopting an easy-going (though not countrified) approach to writing, epitomized on "Bikini Snow," in which he confesses "They say we live in paradise/But something's not the same/I'm looking for my home of yesterday," combining James Taylor's "Carolina In My Mind" and Cat Stevens' "Wild World." Lyrically, Cale focuses not so much on the concrete reality surrounding him but rather the ethereal landscape of emotions and images with a keenly analytical eye on the minutiae of relationships. "Little Red Light" is a perfect example, relating lost love as symbolized by an answering machine: "The only thing in my life/That's always there for me/Throughout all this strife/Is that little red light/On my phone machine." And though much of his work is laced with longing and sorrow, Cale leaves you with a feeling of hope for the future, as on "Find My Way Back Home" and "Movin' Slow," displaying an inherent understanding that time and potential for growth are perhaps the greatest assets of youth, which, unfortunately, few of us realize.

☐ **Musicianship:** Cale's wispy, boyish voice calls to mind Cat Stevens or Phil Collins with touches of Sting's soulfulness. Not the most technically gifted, yet expressive and

charming. The same goes for his playing, which drives the band's sound along a path jagged with hooks. A solid rhythmic base provided by drummer Dan Potruch and bassist Chris Cale lays ample cover for guitarist Mike Walters to run across the fretboard with solos that cascade like cool drops of water, thanks to his Grateful Dead-inflected guitar. Walters often laid back in the mix, relegated to rhythm playing, but on his own, he showed an understated taste that maintains artistic credibility and holds mass appeal.

☐ **Performance:** Because of the laid-back nature of his songs, Cale and band need to produce an extra boost of energy on stage. They need to command the audience's attention, if not through the immediacy of their songs, then through interaction with the crowd. Cale has a youthful, vibrant presence that is eminently likable, but maybe he's still a bit shy. Yet with his style of music, it's imperative to develop intimacy with the crowd, as though he were making a new friend. More confidence and energy directed at the audience could make Cale a bright, new face on the pop scene. Otherwise, half the crowd will continue to talk through future sets as they did at the Roxy.

☐ **Summary:** Cale could be on the verge of something here with his independently released CD, *The Sun Is Sittin' Low*, on Shredded Wheat Records. He's young, bright, good-looking, and he writes rich, folksy, pop songs. He doesn't appear to be a part of any trend. And his music could appeal to people of all ages. Let's see what happens.

—Sean Doles



Levin

Farm Animals: Safe musical sustenance

Farm Animals

The Whisky
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

☐ **Contact:** Oscar: 213-465-0533.
☐ **The Players:** Jerold Aram, guitar, vocals; Steve Kobashigawa, bass; John Wolf, drums; Brad Seagul, keyboards;

☐ **Material:** The Farm Animals play middle-of-the-road music for Middle America. They sound like the type of band that could put out an album and have a hit on KROQ, only to be relegated to "Flashback Weekend" status by their third album. "I Am A Storm" and "Rosewater Sweet" boast fluid melodies and potent hooks, and "Wisconsin" offers an amalgam of acoustic-pop with electric, white-boy funk. Their songs are good enough to get them signed to a small label and land them in the pages of *Spin*. True to their name, the band delivers safe, musical sustenance that won't challenge tastes or cause indigestion. That works in the short run, but you can't build a career on white bread unless you have some other remarkable talent.

☐ **Musicianship:** Just like their material, there's little to distinguish the Farm Animals musically, aside from the fact that they didn't screw up horrendously. There are no amazing solos, though the picking is clean. The rhythms sound tight, and the keyboards create a solid sonic wall, which is par for the course with music of this genre.

☐ **Performance:** After the woeful performances that preceded the Farm Animals, most of the audience had lost their will to live, let alone stand through another set. But the group did liven up the festivities and was easily the highlight of the evening. Aram is not the most riveting presence in front of an audience, but he made an honest, unaffected effort to talk to the crowd.

☐ **Summary:** The Farm Animals are one of those bands best described as "pretty good." But "pretty good" will get you zip in the music world. In fact, bands like the Farm Animals are my least favorite to review because they leave me at a loss for describing them. Imagine trying to describe the taste of water. That's a shame, too, because these guys aren't far from great, if they can keep in mind that the best art is in extremes.

—Sean Doles

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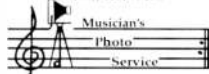
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Bim Skala Bim

The Whisky
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

□ Contact: Melomania Publicity: 617-776-2803

□ The Players: Jim Jones, guitar, vocals; Vinnie Nobile, trombone, keyboards, vocals; Rick Barry, percussion; Dan Vitale, vocals; Mark Ferranti, bass; Jim Arhelger, drums.

□ Material: Bim Skala Bim's songs are a combination of ska and rock-steady numbers. The slower songs are the ones that stand out in the set, giving room for all the players to be heard. The visual contradictions in style blend perfectly in a ska cover of a Pink Floyd classic and a ramshackle version of Cream's "Sunshine Of Your Love." Both songs were greeted with cheers and a lot of the bouncing-on-the-spot activity familiar to the ska craze.

□ Musicianship: The drums and percussion, the essential back bone to any dance music, were a perfect timing exercise. The bass grooved on the slower songs. The guitar, which was mostly buried in the mix, was caught between choppy rhythms and spidery lead breaks. You could definitely hear Nobile's outstanding playing. When not adding chords on keys, Nobile played manic riffs and blasts on trombone that pierced through the dance rhythms like a melodic siren. The vocals, as usual in most clubs, were muddy. Overall, Bim Skala Bim is a cohesive, tight unit that seemed to need a bit more swing to their thing.

□ Performance: Visually, it was a bit like Noah's Ark - the band came in two by two, three pairs of completely different performers. The drummer and percussionist looked like they would be more at home in a laid back blues band. The bassist and guitarist, with their long flaying hair and beards, were rocking hippies who looked totally out of place in a ska/dance band. The singer and trombonist, with their skinhead haircuts, long shorts and Doc Marten boots, seemed more at home with the style of music.

□ Summary: Bim Skala Bim can perform good ska and rock-steady music, but tonight they didn't have that edge. Maybe they felt overshadowed by Hepcat, who preceded them with a great performance in front of an enthusiastic home crowd. Bim Skala Bim didn't cut loose; they should have and probably could have.

—Nigel Mitchell



Loungefly: A solid act

Loungefly

The Troubadour
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

□ Contact: Ava Berman: 213-933-5515

□ The Players: Ryan Lambert, vocals; Duane Rakestraw, bass; Horse, drums; Dan Schubarth, guitar.

□ Material: Loungefly is what Blind Melon would be if that band had some Patti Smith in their soul. More often than not these fly guys set solid foundations for their songs with wicked grooves served up by Rakestraw and Horse. To that they add a distinctly psychedelic guitar, and coat the whole thing with Lambert's Charles Bukowski-esque lyrics. Sometimes they even throw in a trumpet for no obvious reason. Ultimately, what makes them such a solid act is that none of their songs sound alike, yet they're able to maintain a sense of cohesion that gives them an identifiable sound. Quite the tasty combination.

□ Musicianship: Very tight, very accomplished. Rakestraw is a thoroughly competent bassist who knows when to lay back, and Schubarth is that most prized of all possessions—a solid ax man with no guitar-god complex. Horse is, well, a real animal. Lambert has great timing and delivery, and rich, lustrous vocals, which he's obviously trying to rough up a la Tom Waits.

□ Performance: Loungefly puts forth a relentless energy that makes their set fun to watch. Lambert, barefoot, acts almost more interested in smoking his cigarette than being a frontman. That is, until he starts belting out lyrics with such force he must be pulling some gut muscles. His studied posing, though, can be annoying—no sober person can honestly be that unconcerned onstage. Rakestraw bounds across the stage with a kind of rubber-ball velocity; it's rather a wonder he never trips over any cables. After the last number, there's no mugging for the crowd. They're the kind of guys who just get on stage, do their jobs, and leave.

□ Summary: This band is not setting any new standards, nor are they particularly innovative. But they are good, solid players doing what they do very well. Obviously, this punked-up rootsy college stuff is very much of-the-moment, so Loungefly could have broad potential, if they're soon given the right spin, spit and polish. Definitely a band to watch.

—Sam Dunn



Meat Nixon: Energetic rockers

Meat Nixon

Club Lingerie
Hollywood

1 2 3 ★ 5 6 7 8 9 10

□ Contact: Robert "Riff" Pisarek: 213-883-0900

□ The Players: Matt Jacovides, vocals, bass; Ray "Great" Scott, guitar; Brian Kaye, drums; Tom "Speedy" Gonzales, guitar; Craig, trumpet.

□ Material: Meat Nixon sounds like a heavy rock band who is jumping on the alternative bandwagon. They produce energetic, hard, electric rock with quirky stop-start rhythms. Some of the songs start up with promise and originality, but soon resort to formula. The cover version of the Beatles' psychedelic dirge, "I Am The Walrus," was well-executed but seemed a bit contrived. The use of a trumpet player on one or two songs of the set was sort of interesting. Meat Nixon consists of some great players who write interesting songs with good arrangements, it's just that they try too hard to be commercial. If reggae was the Next Big Thing, they'd do it, with that Sunset Strip flavor thrown in. And a really bad cover of the Go-Gos' hit, "Our Lips Are Sealed," to close out their set made Meat Nixon seem even less sincere.

□ Musicianship: Meat Nixon's musicianship was near perfect tonight, with the bass driven, riff-ridden quirky arrangements augmented by powerful vocals. Over-driven guitars squeezing just enough feedback to please and not annoy. Drums insistent and interesting, not just laying down a beat. These boys can really play.

□ Performance: Meat Nixon commanded the stage of the Club Lingerie, leaping about like cats on a hot tin roof. To soften their rocker stance, Meat Nixon utilized a bubble machine during a couple of songs of the set and were later joined onstage by a foppish trumpet player, whose Morrissey-esque dancing just didn't fit in with the macho rock & roll of the rest of the set. So maybe that's the token alternative thing for Meat Nixon—a looney musician with a trumpet?

□ Summary: Great players, like great actors, still need great roles to play, roles that they can play with passion and belief. The great actor John Geilgud would still be unknown if he'd only acted in television commercials!

—Nigel Mitchell



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Type of Music: All styles.
Club Capacity: 300
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
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AMAZON BAR & GRILL
14649 Ventura Blvd., Sherman Oaks, CA
Contact: Jimmy D: 818-340-8591
Type of Music: All styles except hard rock.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info.
Pay: Negotiable

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219 N. Central Ave., Glendale, CA 91205
Contact: Richard Gaines
Type of Music: Top 40, jazz, classic R&R
Club Capacity: 162
Stage Capacity: 3 or 4
PA: No
Lighting: Yes
Piano: No

Auditions: Send demo/promo pack to: Richard Gaines, 439 W. Acacia St., Glendale, CA 91204
Pay: Negotiable

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8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan: 213-654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 400 total
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: No
Audition: Call Len Fagan
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
Lighting: Yes
Piano: No, inhouse keyboards yes
Audition: Call Mike after 6pm
Pay: Negotiable

FM STATION
11700 Victory Blvd., N. Hollywood, CA 91606
Contact: Toy: 818-769-2221
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA 90254
Contact: Billy: 310-376-9833, Mon 12-6, Thurs-Fri, 12-10pm.
Type of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes

Audition: Call & or mail promo package to: The LightHouse Cafe, Attn: Billy, 30 Pier Ave. Hermosa Beach, Ca 90254.

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill: 818-764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club for more info.
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, Attn: Jay
Pay: Negotiable

THE WHISKY
8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip: 310-652-4202
Type of Music: All original, heavy metal, pop, funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable. Must pre-sell tickets.

ORANGE COUNTY

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

GOODIES
1641 Placentia Ave., Fullerton, CA 92631
Contact: Jaque Hunter: 714-524-6778.
Type of Music: Original, all styles.
Club Capacity: 367
Stage Capacity: 5-11
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking. Send tape/promo pack to: Goodies Booking, P.O. Box 1328, Placentia, CA 92670.
Pay: Negotiable

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

MISCELLANY

Miscellany ads are free to businesses offer-

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

MAJOR ENTERTAINMENT P.R. company with superstar clientele seeks a highly motivated, mature and responsible intern. No pay. Must be enrolled in college and receiving college credit. Computers a plus. Call Elizabeth: 213-651-9300, 9:30 - 6:00.

INDEPENDENT PRODUCER with studio seeks career minded interns, one with phone and communication skills and one with MIDI/engineering skills. Prefer student. Call 818-982-1198.

APPRENTICE ENGINEER wanted for growing independent record label. Knowledge of recording and sound reinforcement equipment a big plus. Will train the right person. Good opportunity. 213-850-6282

HEADLINE ENTERTAINMENT is now seeking booking agents for The Roxy and The Whisky. Work from home only a few hours a day. Call Karol at 818-762-3805 or 818-377-9908.

RESTLESS RECORDS seeks interns with knowledge of alternative music for publicity, marketing and retail departments. No pay, but room for growth. Call Lyndsey Parker at 213-957-4357 x 240. No calls Wednesdays, please.

HELP WANTED: Guitar/PA sales. Enthusiastic good closer. Full-time, experienced. Call Big Valley Music at 818-772-1668.

SST RECORDS needs brilliant interns for thankless grunt work in the areas of publicity and promotions. The pay sucks...but it'll look great on your resume. Call Belva at 310-430-7687.

MGMT/MULTI MEDIA company: Intern PT - into FT paying position. Immediate hands on experience. Seeking competent person with biz and music sense, follow through and sense of humor. Excellent opportunity. Call Mary: 213-876-0358.

PT INTERN needed for management company. Looking for energetic, responsible motivated individual who is hungry to learn the music business. Contact Michelle: 818-762-5648.

CONCERT PROMOTER seeks energetic and organized interns for busy office. Computer and phone skills helpful. No pay, college credit available. Fax resume to Fred Meyer: 213-468-1722.

ENTERTAINMENT PUBLIC relations firm in LA looking for energetic, organized intern for faxing, xeroxing, delivering packages, answering phones. Six month commitment. School credit or letter of recommendation. Contact Mara: 213-655-5150.

PT INTERNS needed for Artist Development/Touring department at EMI Records Group. Must be in school and taking for credit. Non-paying. Call Chris: 310-289-6448.

INTERNS WANTED for recording studio. Great opportunity to be involved in major facility operations. Flexible hours/recording studio knowledge required. 310-260-3171

EXPERIENCED 24TRK first engineer wanted for part-time sessions. \$9 to \$10 per hour. Call 818-842-5506.

INTERN NEEDED for fun independent progressive dance label. Duties include PR assistance, mailings. Flexible hours. No pay, but great experience. Call Sheri: 213-246-0091.

MUSIC BUSINESS education opportunity-Santa Monica based office. Marketing, promotion, publicity opportunities. College credit available. Underground music. NYC work ethic. Contact Joe: 310-399-6900.

POST PRODUCTION studio looking for full-time front office receptionist. Must type, good communication skills with neat, clean appearance and upbeat, fun personality. Call Christie: 818-841-6800.

INTERN NEEDED. Assist program director of national video/promotions company. Knowledge of Apple and music industry a plus. Contact Matt at College Music Promotions: 213-467-8842.

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FRI., APRIL 1ST

The Easter Bunny Says it's a "Good Friday" not to miss April 1st - No foolin'

**TOTAL
ECLIPSE**



PLUS: PUSHIN UP DAISIES

Normal Neighbors • Mr. President

SAT., APRIL 2ND

The **L.A. Atomic Punks**

a tribute to Van Halen pre-5150

featuring members of 7% Solution and Lancia

PLUS: Life After Death

& Jak Paris w/the Militants

SAT., APRIL 9TH

**Shake
THE
Faith**



**PLUS: NEEDLE DAMAGE DONE
DOCTONIC**

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starting April 6th**

T.HANK G.O.D I.T'S W.EDNESDAY

It's time to be a

Super Freak

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Boogie Nights

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& Popcorn**

**YOU TOO COULD BE A
MR. OR MISS TRAVOLTA!**

Back by popular demand!

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99¢ ICE COLD DRAFT **\$2⁹⁹ BOTTLE BEER** **99¢ PILE ON BUFFET**

Join your host **Phillip Lamond**
& sample L.A.'s finest entertainment

with the **Vagabonds**

featuring members of

Bang Tango and **Dox Haus Mob**

PLUS: D'Santi and Special Guests

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NAME	PHONE	QUALIFICATIONS				COMMENT		ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer	310-203-6399*	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your music: all imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
KOFI BAKER - Drummer	310-859-2231*	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years experience internationally. Some chart reading. Quick study. Recording experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo package available.	Versatile, world-class drummer. All pro. Extremely quick study. Ginger Baker's son. Just relocated to LA.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FUNKY JIMMY BLUE - Producer	213-936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles. Top 40 album. B.E.T. Soul Train VH-1. Club MTV. #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio. hip-hop, house, rap, gospel exper. Additional phone # 213-525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOBBY CARLOS - Lap Steel/Dobro	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DORI CHITAYAT - Drummer	818-343-3269	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	12 years gigging experience playing clubs, large capacity shows and festivals. Lots of pro 24 track recording and 8 track live with bands and projects. Knowledgeable musician due to four years classical guitar training.	Grooving versatile drummer serves the song and complements the artist. Good attitude & dedication. Quick learner and chart reader. Always in and on time.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DAN CHRISTOPHERSON - Guitarist	818-346-0387	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	17 years as recorded artist, session player and instructor. BMI songwriter heard on KNAC, KLOS and 100 stations nationwide. Have played, produced and arranged in LA's finest studios. Many albums/CD's.	Tasteful, melodic, passionate. Extremely fast learner. Emotion is #1 priority. Flash? Speed? Less is more? Intensity? You are the boss.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROBERT COPELAND - Producer/Arr.	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO, 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MICHAEL EWING - Studio builder	310-573-3550	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Built numerous music recording studios. Music recording engineer for 20+ years. Built/owned/operated 24 track studio in New York City. 10+ years radio engineer for NBC and ABC.	Reasonable hourly rates. No markup on parts. Consult with a pro before you buy...avoid costly mistakes.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROGER FIETS - Bassist/Vocalist	818-769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recording and/or performances with Jeff Paris (PolyGram Records), Kim Carnes, David Arkenstone (Narada), Pat Torpey (Mr. Big), Hurricane (Enigma Records), Steve Stone (CBS Records), etc. Several USO World Celebrity tours. Resume and demo available on request.	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. Currently playing with Artica. NO BAND PROJECTS, PLEASE!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FOUNGER - Bassist/Vocalist	818-715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PETER G. - Drummer	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs and click tracks no problem.	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance, live or studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JERRY GABRIEL - Lead Vocalist	310-477-9753	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Lead and background vocals. Songwriter, poet, lyricist, producer. Audio/visual recording experience, motion picture lighting and stage management. Experience with voiceovers and jingles.	Loves life, loves to perform and work on new music. Confident and capable, masculine and powerful. Very soulful. Have completed many album projects.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals. pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOE GOFF - Drums/ Percussion	818-998-5176	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	11 years experience. Extensive touring and recording. Read music well. P.I.T. Honors graduate. Studied with the best.	Versatile player, multi-purpose image. Demo and resume available.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JONATHAN GRELL - Guit./Songwrtr	213-427-9353	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	14 years professional experience writing, recording, touring, etc. with and/or for major label artists. 20 years playing experience.	Pro attitude easy to work with, versatile, experienced. Improvise or sight read.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show. MTV. Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JIM HOYT - Producer	213-466-9011	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAKOTO IZUMITANI - Drummer	818-789-8342	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Many years touring and recording experience.	Good ears. Very pro attitude. Quick learner. Read music. Strong grooves and chops.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Name _____ Phone (____) _____

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

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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



6. KEYBOARDS

•Akal S-900 digital sampler, samples for 60 seconds, includes disk drive, grt sounds, perft cond. Costs \$1500, sell for \$590. 818-774-0612
•E-Mu E-Max SE sampling keybrd, upgraded. Includes flight case, \$1400. Carlos, 213-666-4513
•Korg M3R sythinisizer module, rck mountable, fanstic sounds, 16 voxs, fx, xint cond, \$550. 818-342-5930
•Mellotron, rebuilt, new tapes & case, \$1800. Gary, 206-764-3562
•Midi sequencer, Roland MSQ700, memory expanded by 4x, easy to use, \$300. 310-471-4629
•Pro accompanist avail for singsr projis. Formerly w/ Sarah Vaughn & Joe Williams. Herb Mickman, 818-990-2328
•Yamaha DX9 midi synth in xint cond, \$750. 310-474-1286

8. PERCUSSION

•C.B. Percussn 5 pc drm set. Gibraltar rck systm. 2 cymbals, 1 hi-hat. Like new. Hardly touched. Cost \$2000
•\$950 obo. 714-523-9923
•Cymbals Sabian, 18" china, \$75. 16" crash, \$60. 14" hi hat, \$75. xint cond, must sell, nd cash. 818-781-3767
•For sale: DW5000 single bs pedal, like new, \$70. Call evs, 805-255-9174 or weekdays msg, 818-771-2928
•Joe wrnts Mary, Montineri, 14x7 custom wood snare, black w/copper hrdwr, \$450 w/case. Rogers pwrtnce 1966 chrome snare w/case, \$250. Mike, 213-664-8430
•Ludwig, 10x14, \$110 obo. 16x16, \$125 obo. 16x18, \$175 obo. All red corlex or \$350/all. Tom, 818-799-8451
•Royce floor tom, CB700 snare drm & Stingerin snare drm, all for \$150. 310-471-4629
•Wtd: Gibraltar or Tama dbl bs cage or rck. DW pedals, misc cymbals & stands. 213-882-6894
•Wtd: Pearl 28" maple bs drm, any color. Wtd: Pasty 3000 or 2002, 16" to 18" crash or medium, reasonable pls. 213-883-9578

9. GUITARISTS AVAILABLE

*2 Id guit/sngwrtrs sk mai label, mldc HR band, Jackson

guit & SIT string endorsees. Willing to relocate, avail for album wrk. 508-441-2118
•Adding 2nd guit? Expand your horizons w/cinematic, mysterious, atmospheric sound. Suicidal, Alice, NIN, Porno, Tool jam. Rick, 213-469-6748
•African American guit sks R&R sit. Infl AC/DC, Bad Company, Zep, Rhoads, Sabbath, Rage/Machine, 30 y/o, no rck, basic ng, gd equip. Chisal, 213-578-0073
•Atrmtv, grunge, rippin' blues rock gruff & gritty guit/singer, 24, from Texas, sks bst, drm or band. Call 213-739-3726
•AZ 70s style guit, pro studio tourng, abm credits, lkg for near signing, well connected grps. Style Ralph Cosoff, Richards, Jay, 602-831-2195
•Bailey, mldc avail to complete musicl exprsn of substance bands or singrs. Pro only, Doug, 213-851-1717
•Blues bs guit, 35, sks HR or blues band. Infl Zep, AC/DC, Chicago Blues, Demo avail. Dave, 213-876-9477
•Blues/cntry/rockabilly pro guit sks wrking or recrdng grps only. Pros only. Call 818-766-2434
•Blues guit/voc avail for wrking sit. Traditional blues & contempory. Pro att & equip, willing to travel. Jimmy O, 818-982-8346
•Creatv guit avail to join or form xperimntl & verstl band. Infl Cure, Jane's, Skinny Puppy, 818-382-2813
•Elec/acous guit avail for music & sngs from the heart. Harmony & Id vocs also. I ply for keeps, 310-455-7004
•Exp'd guit skg pro sil. Grt feel, incredible techniq, killer groove. Infl TNT, Kings X, Dream Theater, Colour. Srs inquires only, will relocate, 909-989-8921
•Extremly verstl fem guit plyr into metal/rock & blues. Must be srs & have gigs. \$/or deal pending. Lori, 310-399-6814
•Guit avail for pay sit. R&B, funk, jazz, fusion, pop, rock. 818-785-1715
•Guit avail lkg for straight-ahead, 4 pc R&R band a la Cult, AC/DC, Aero, Giovanni, 818-907-8190
•Guit avail to join or form HR band. Infl Lynch Mob, Kings X, New Motley Crue, Troy, 714-962-5236
•Guit avail. Infl Gilbert, Tabor, Dan, 714-826-8252

•Guit avail. Into punk/rock/blues/noise a la John Spencer Blues Explosion, Royal Truck, 68 comeback, Stones. You get the picture. Brian, 213-936-5857
•Guit, full or soul & feeling lkg to join/form old school funk band a la Stevie Wonder, Rufus, War, Motown. Billy, 818-345-4068
•Guit, Id, acoustic or electric, all styles bt prefer rock, blues, folk. Pro album and toung credits. Cooptrv, reads, sings, passprt, trnspto, xint gear. Randy Chance, 310-455-3669
•Guit, Id rhythm sks cmrcl rock band if any. Pro equip, outstanding chops & image, 29 y/o, 20 yrs of stage & studio exp. Randy, 818-761-8615
•Guit lkg to form orig band, & do solid rhythms that should be groove. Mike, 714-827-2253
•Guit, R&B, funk, rock, anything w/soul I can ply on the spot. No gimmicks. Studio & stage, exp. on the real deal. Mark, 818-366-0914
•Guit, ready to join/form band. Open-minded, plys w/alt. team plyr, innovative, will take risk, motivated, hvy groove, psychdc alck rock. Ron, 310-842-6403
•Guit skg HR/metal act w/classic taste, clean & speedy w/linesse. Infl Maiden, UFO, Vh. No flakes or drugs. PIs Call 818-986-0054
•Guit skg musicl team for lasting commitment. Very emotional, psychdc, mellow & crazy. Pumpkins, Jane's, Bad Brains, Pearl Jam, Frank, 310-578-6507
•Guit sks band or musicians for orig hr sound. Loud, improvised & chaotic. Strong soloist. Terrance, 213-463-2148
•Guit sks to form/join metal band. Infl Armored Saint, Metal Church, Megadeth. No flakes, pros only. Dino, 213-549-0974
•Guit sks wrking sit. World class album & toung credits, also slide & lap steel, endorsements, pro only. 213-461-1018
•Guit/sngwrtr sks to join or form hvy progrs cmrcl HR band. Have pro gear, bckup vocs. Infl Dream Theater, Kings X, KC, 818-955-8240
•Ld guit, May 1994 guit resume column, sks pro HR band. Bckng voc abil, grt ear & chops. Infl Dream Theater, O'Ryche, Jimmy Williams, 818-786-7626
•Ld guit plyr lkg for band. Hi energy R&R. Rik, 213-466-3778

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*Ld guit plyr w/25 yrs exp lkg for a ld bs plyr, singr & a drmr to form a classic 60s & 70s pop/rock band. Infil Who, Beatles. Robert, 818-797-4356
 *Ld guit/vngwtr sks to join/form wide open, verstl band. Grooving rock, billing pop, swinging blues, etc. Jeff, 818-348-6671
 *Ld/rhythm guit strivng to join/form 2 guit HR band. Abundant pro equip, sings bkgrnd & arranges harmonies. Melc. hi energy music. Doc Jones, 818-980-4685
 *Mike McCrasty, Jimmy Page, SRV, Hendrix, Joe Perry. If you like them, I'm your guit. Call 213-739-3726
 *Pro guit lkg for pro band. Styles of Rush. Pantera meets Peppers. For hvy, funky thing. I have grt gear, killer plying & writing. You should too. Bob, 818-780-7010
 *Pro guit/voc avail for paid sits, sessions, gigs, etc. Ld & rhythm, all styles. very exp'd & responsible. Call 818-761-5639
 *Pwrhouse, tastefl, melc blues/rock guit/wrtr sks pro sit only. Wrking or recrdng gigs. Currently doing session wrk in LA. 818-761-9354
 *Raga/soca, jazz/rock guit, 34 Infil Ross Michaels, Sapidilla, Dominators, etc. Album/tour credits. Rackl/pasport. Dale Hauskins, 310-696-7120
 *Rhythm guit/keybds/sngwtr, 32, avail for orig pop/rock or cntry/rock band. Srs only. Call 213-739-0722
 *Rhythm guit/sngwtr lkg for band proj for collaborators Melc w/an edge. Infil Neil Young, REM & Nirvana Rich. 818-609-7691
 *Rock guit avail for estab band w/mgmt or label intrt. Have gear, image, pro att. Call 818-784-2869
 *Sngvr/guit/sngwtr sks musicians to collab or form grp. Acous/elec/pop. Infil Posies, Beatles 213-654-6388
 *Sngvr/Guit lkg for Juju Hounds, Smthereens, Breakers style band Pls no bozos, regular guys wntd. Rob, 818-753-2637
 *Tall, skinny, lng-hred, gd lkg gurt sks gig. No wives, no drugs. Hillywd area only Infil Rage, Zombie, S'Garden. 213-654-0102
 *Tall, thin, guit/sngwtr w/instr chops, vocs & equip sks estab, melc HR band. Very verstl! Kansas, Q'Psyche, Vai Pwr ballads. Joe, 818-781-6121
 *Tasteful of the best. Rock/ld guit, BMI sngwtr Production/arrangmnt credits in LA's finest studios. Dan Christopherson. Sessions & proj. Listen to demo, 818-346-0387
 *Verstl, expressive rock guit w/sngs, vocs, stage shops,

contemporary lks sks enterprising sit w/grt plyrs. Michael, 818-993-7002
 *Verstl pro avail for paid sits. Appearance in Guitar World & Guitar Plyr mags. Much exp. 818-832-9057
 *World guit sks clubs, wrking bands only. Infil AC/DC, Pantera, Zep, Suicidal Tendencies. 213-876-5187

9. GUITARISTS WANTED

*#1, absolutely vicious lineup! Superstar, in your face, rock/brotherhood invites axeman w/wesome vox, humor, lks! Tim, 213-662-5269
 *#1 hvy/funky/stone/groove guit plyr nnd. Guit/bs team possible. Stuart, 310-459-1041
 *21 year old male voc/guit skg creatv 2nd lmb. Groove, vibe, open mind far outweith techniq. Hendrix, Melon, Kravitz, Pumpkins Aaron, 213-88-0458
 *2nd ld guit wtd for estab grp a la Tool & S'Garden. Must be agrsv & have a vox. 310-835-0413
 *Acous guit/lngr wtd by acous guit/singr to form harmony duo for coffee houses, cafes, restaurants. In srch of paying gigs. Acous rock/blues/folk. Paul, 310-455-7004
 *Acous ld guit wtd by BMI sngvr/sngwtr/guit. Infil Gorka, Lightfoot, Tyson. For folk gigging, poss recrdng. Sngwtrng & singing a plus. John, oves, 818-364-5885
 *Acous/ld guit wtdy dynamic & sense of arrangmnt wtd by trnd voc/sngwtr/guit for showcs's, eventually form band, altrny rock. Rachael, 310-392-8147
 *All fem band lkg for gd ld guit. Have maj label intrt, legal, mgmt Pls call 310-289-4734
 *Altrny band inf'd by Ministry, Jane's & Zep nds rhythm & id guit to complete band & perfm pending showcs's. Image importnt. Dave, 818-551-1820
 *Altrny funk/rock band nds guit. Must have strong rhythm & ld abilities. Bckng vocs a big plus. Album pending, label intrt. 310-390-0334
 *Altrny guit for estab band. age 18-25. Infil Cure, New

Order. Able to dbl on keys a plus. Brian, 909-596-4046
 *Bad-ass guit wtd for recrdng and toumg proj. HR/punk/funk style. Infil Zep the Ramones. We have everything you nd. Call 310-474-2711
 *Band aka id guit/bckgrnd voc. Infil Beatles, Pumpkins. 213-933-0565
 *Beatles Inf'd grunge band forming. Nds 2nd guit/singr in mid-20s, acous a plus. Steve, 818-763-4450
 *Black 2nd guit w/lngr, glam image wtd for funkadelic band w/maj label intrt. Hendrix, Bootsie, early Prince 310-372-3208
 *Boston voc sks guit a la Page, Perry, Slash. Must be pro, innovative, able to ply killer acous for bluesy/HR band. 818-843-3711
 *Bs plyr & drmr w/ maj label recrdng & toumg exp sk guit plyr. Infil A/Chains, STP & S'Grnds. 310-515-3988
 *Christian guit, must love the Lord first. Srs committed proj. Old VH. Scoops, Leppard. Mark, 818-894-0711
 *Christian ld guit w/desire to evangelize wtd for forming orig cross-over rock band. Rob, 818-795-3987
 *Clean & dirty rhythm & ld guit, bckng vocs a must for OC pop/rock band. We have demo & deductn. No att. Joel, 714-533-0411
 *Cntry ld guit nnd for the new Nadine Autry band. Have xint orig matrl, wrking towards a record deal. Cntry plyrs only. Nadine, 310-858-0849
 *Drmr & bs plyr lkg for guit into distortion, feedback. Sonic Youth, Pavement. Craig, 818-398-3224
 *Extremely altrny band w/legal representation, presently headlinng LA shows, skg guit w/hphenomenal sound. No blues, funk or Seattles. Lv msg, 818-569-4579
 *Extremely deditcd guit wtd to complete cmrcal rock act.

Must have equip, trmspo, image & sing harmony bckups. Infil Kiss, Queen, Johnny, 818-367-8769
 *Fem bat, solid, creatv voc/wrtr lkg for co-front collaborator. Rock edge & beyond. Indie intrst, lock out. SFV. Call before 9:30p.m. 818-591-2227
 *Fem ld guit, front person, must be accomplish'd kd voc, deditcd & srs. some travel, booked to June 1994. Pic, bio, tape req. Jay, 818-994-5002
 *Fem sngvr & guit skg ld guit/deal to torm wrking cntry band. Greta, lv msg, 213-228-9389
 *Fem voc/lyricst srches for guit to form band or wishes to join band. Alt/ntive style, med to hvy, moody music, infl are Eve's Plum, U2, Pumpkins. Call 213-655-9125
 *Fem voc/sngwtr lkg for guit/sngwtr to form blues/folk/rock duo or grp. Infil Bonnie Raitt, Clapton, Indigo Girls, 10,000 Maniacs, Debbie, 310-207-0566
 *Gigging band nds guit. American rock sound, all orig music. Down-to-earth, no atts pls. Call 310-841-5608
 *Gd learning exp'd male progrsv sngvr/sngwtr, wide range, sks pro, creatv guit plyr for collab. Infil Yes, Q'Psyche, Toto, Chicago, Outfield, John, 818-719-9006
 *Guit male/fem w/5 yrs exp wtd to form creatv/hr noisy/mellow band. No pros. Infil Hole, Stooges, Medicine Danny, 818-985-9457
 *Guit nnd by estab, young, agrsv, pwrfl band w/label intrst. Must have deditcn, creativity, trmspo, equip & drive to succeed. Infil Pantera, Sepultura, Tom, 818-571-4967
 *Guit nnd for HR band, bckng vocs & grt equip. Image a must. Infil Lynch Mob, Buller Boys, Aero, Kenny, 714-367-1712
 *Guit nnd for demented trio of all orig music w/upcoming self-released single. Strong plyrs. No risk, no reward. BOC to Zappa. Lou, 818-352-8580

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skts to join or form ong cross-over band. 3 oct range. Rob. 818-795-3987
 *Classy, pro fem voc avail for pop band session wrk or any paying engagements. Grt lks, poss att & 4 oct range. LV msg, 805-252-1382
 *Cntry/bluegrass/classic rock/standards fem singr avail. lds & bckgrnd. C Norris, 909-873-9731
 *David Cassidy type, 22, baritone, boyish gd lks sks prodcrs. band for collab, bubblegum pop rock. Let's create the next teen idol frenzy. Shaun, 818-845-4247
 *Exp'd fem id voc sks melcd, dynamic & versil rock unit Pls call. 310-538-5816

*Exp'd fem voc avail for demo wrk. All styles except rap. Debbie, 310-207-0566
 *Exp'd male singr/sngwrtr for recrdng or collab, 3 ranges, uniq voc, on-the-spot improvisation, creaty lyric abtl, poss voc energy. John, 818-719-9006
 *Exp'd male voc sks pro band w/enthusiastic att & orig music. Perry, 213-876-9513
 *Exp'd voc wrnts to form orig HR band. Infl Aero, LA Guns, Rat, Skid Row. Lkg for plyrs in So Bay area. LV msg, 310-374-5105
 *Fem Asian voc avail. Infl STP, Pumpkins, Tool, Axel & Crowes. Ins, 818-545-8410
 *Fem HR voc sks band. Signed or mqmt only. Infl Ann

Wilson, Lou Gramm, Jeff Tate. 310-301-0794
 *Fem id voc nds honest prodcrl/rangr this time. Altrtv dance style. Fanona, 213-851-4443
 *Fem id voc/sngwrtr sks creaty pro band w/groove, strong image, soull/voc. Infl Annie Lennox, Chaka Khan, Gabriel. Devrha, 818-906-7130
 *Fem voc avail for cntry music proj or cntry music band. Yrs of exp, grt vocs, strong vocs. 805-527-9616
 *Fem voc lkg paid live gigs. Blues/R&B/R&B. Infl Tina Turner, Chaka Khan, Aretha Franklin, Whitney Huston. Chamika, 213-587-4824
 *Fem vooc/lyricat sks sngwrtr/prodcrl for collab for demo/ session wrk & shows's. Pros only. Infl Prince, En Vogue, Whitney, Dana, 818-552-8157
 *Fem voc w/strng gospel & R&B roots sks engagements, gigs, session wrk, etc. Infl Whitney Huston, CeCe Wynans, Debra, 818-564-0818
 *Fem voc w/credits avail for recrdng, perfrmng & demos. Ld & bckgrnds. Pro sits only. Paula, 818-843-2727
 *Attractive fem voc lkg for wrk. Demos, recrdngs, album projs, etc. Pop, R&B, T40, gospel, funk, jazz. Bckgrnd & id, paid only. Tara Word, 213-756-8416
 *Avail for studio wrk & R&B oldies. 2nd & 3rd tenor. Infl Gene Chandler, James Brown, Dalphonics, Sam & Dave.

Avail for id voc. R&B band. Jessie Turner, 213-876-0595-213-991-8895
 *Incredible fem id voc. Sings all types of music, avail to do studio wrk & demo wrk. Very uniq and pwrfl vox. Ginger, 310-275-6372
 *Irish born, world class singr. Swing to easy rock, pop & ballads. Most uniq & bankable vox. Record & travel. Derek P. Finan, 213-877-1937 x373
 *Male pop singr avail for demos, jingles & session wrk. Exp'd, thind, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
 *Male tenor voc, 3-1/2 octs, pro exp, most styles, avail for lds, bckups, sessions, demos, jingles. JR, 310-457-2960
 *Male voc avail for recrdng session. Mike, 213-737-8162
 *Metaphycal singr/lyricst sks band or collab. Altrtv, HR a la Babes/Toyland, Eve's Plum. Infl Kate Bush, Andrea, 310-288-1631
 *Pwrfl fem voc w/stage and studio exp skg melcd HR band. Infl Ann Wilson, Glenn Hughes, Wick Emmett. 310-216-2502
 *Sexy fem voc sks prodcrl or production company for R&B proj. Infl Mary J. Blyge, Sade, Phylis Hyman. I'm gd, potential to be grt. 818-816-1963
 *Singr/guit/sngwrtr sks musicians to collab or form grp. Acous/elec/pop. Infl Posies, Beatles. 213-654-6388
 *Singr/guit/sngwrtr avail for cntry/rock band. Infl Travis Tritt, Alan Jackson, Marshall, 818-753-9810
 *Singr/lyricat lkg for dealers of funky music. David, 213-466-3244
 *Singr sks thind glam band in LA/OC area. Dbl on guit & have the lks, equip & sngs. Billy, 909-734-8245
 *Singr archng for band or musician to form band. Soul Asylum, Soul Asylum. Johnny, 213-969-9372
 *Soull fem id voc avail for demos, live shows and other singing projs. Infl Sara Vaughan, Teena Marie, Billie Holiday, Barbra Streisand. Nikole, 213-666-3668
 *Sra Id voc/wrtr paly all sax, percussn and some keybrd. Rock/R&B/funk/jazz. No egos or drugs. Kenny, 818-990-2824

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 *Voc/lyricist avail for HM band. Infi Pantera, Ozzie, Rush, Aero, Twisted Darlow, 818-509-8527
 *Vocalinger, Japanese fem nds R&R band or a prodr. Like Aero, Jovi, Cutsu. 213-463-4398
 *Young, heartfelt fem voc skg cntry band, ie cntry rock & pop. Call 310-391-6750

12. VOCALISTS WANTED

*#0 fem backup singr wtd, preferably black, hi range, strong, soufl. Palace, whiskey shows w/pay. Pros only. Must be hot. 213-655-4346
 *#1 absolute wildman, tall, thin, lng-hr d, young punk ndd. Tmpso, gd att a must for aballsy, bluesy, HR band. Hilywd, 213-731-7519
 *#1 voc wtd to form K/A back-to-basics R&R band Ken, 818-785-5095
 *1 Tina Turner sound-alike, 1-Reba McEntire sound-alike for demo. Some pay plus recdrng expnses. RJ, 213-368-4779
 *2 fem bckgrnd vocs wtd for ing. If you ply an instrmnt, that's a plus. 213-469-6180
 *A/No 1 voc wtd to complete progressive metal band a la Q/Ryche, Sabbath & Dream Theater. We have CD, mgmt & label intrst. Alan, 818-785-9012
 *A1 pwrfl, emotional male voc for melcd, diverse, blues influenced rock band. Hvy to acous. Gd range & creatv. Infi Zep, Floyd. 310-837-2533
 *Acous guit/singr wtd by acous guit/singr to form harmony duo for coffee houses, cafes, restaurants. In srch of paying gigs. Acous rock/blues/folk. Paul, 310-455-7004
 *Alive, hvy, industrial singr wtd. We have the bone, bring us the skin. 213-855-9125
 *Altmtv pop/rock band sks male bckups singrs w/tenor range, ages 18-30 for upcoming shows & tour. Call 213-851-1680
 *Awsome male voc/sngwrt wtd by keybds/sngwrt to collab & record towards publ deal. Infi J. Osborne, Ingram. Soufl w/xlnt pwr, pitch & range. 818-773-9943; 805-522-4918

*Band w/altmtv direction nds grt singr to replace current singr. Grt opportunity for young artist w/sngwrtng tnt & pwrfl stage presence. Legal rep, deal pending. Call 213-878-5608
 *Black & Latino fem voc, sings R&B, Jazz, hip hop, etc. Poss. record deal. Contact 213-757-2053 or 310-289-7232
 *Black, hi-energy front man for orig prj w/world class musicians & mgmt. Colour, Pearl Jam type vox. Michael, 310-923-3060 or Barry, 714-774-5745
 *Bb plyr/dmtr w/major label recdrng & touring exp skg wtd by. Influences A/Chains, S'Garden. 310-515-3988
 *Bumln Bridges nds a singr into X, Horseheads, Concrete Blond type of groove for immed recdrng/tour in summer. Billy, 213-469-3943
 *Chris Robinson, Youthful Rod Stewart type singr wtd. Band w/development deal doing private shows's. Paid sht/proper image. Frank, 818-338-3106
 *Cntry act w/folk rock inf's sks male, 28-38, w/strong vox & gd harmony for trio. Sngprs & musician a plus. Chris, 818-348-9123
 *Creatv unq voc ndd for modern hvy band. Infi D. Mode, Skinny Puppy, Jane's. 818-382-2813
 *Desperately skg a legend, one of a kind, HR male front man. Duff, 213-874-6598
 *Estab hrd groove, altmtv rock band sks pr-minded voc. Intensity, rage, image att, will & dedictn. No screamers. Your best offer. Vincent, 310-402-7794
 *Euro style progrs metal band w/keybrds requires singr to complete huge gothic sound. Joe, 818-891-2727
 *Fem bckng voc desired for a unq altmtv rock/pop band. Operatic, soprano pref'd. Call 213-953-6081
 *Fem ld/bu voc wtd by cmprs/orchestrator/arrange w/pro digital audio/video recdrng studio for orig recdrng prjcs. Steely Dan sound. Sydney, 818-909-0178
 *Fem id voc wtd for signed act. Steve, 818-989-3813
 *Fem voc, Latna or Jewish, into Rage, Tool, Peppers, Zep, 311. Lv msg, 310-204-1234

*Fem voc/lyricist wtd by sngwrt/guit plyr for recdrng, band later. Infi Tonya Donnally & Elizabeth Frazer. Must have orig & beautiful vox. Lv msg, 310-395-6839
 *Fem voc, under 25, who plys acous guit, Infi Kravitz, Tori Amos, wtd for collab w/black ld guit, 25, a la Hendrix, Prince. 310-372-3208
 *Fem voc who can ply guit wtd by bst to form noisy, mellow band. Infi Hole, Medicine, Breeders, No Pearls. Danny, 818-985-9457
 *Fem voc wtd for highly involved bckng vocs. Altmtv groove/pop prj. Very srs pls. 213-931-8475
 *Fem voc ndd by Wave recdrng artist forming mellow latin jazz trio. Ron, evns, 714-768-8733
 *F for a R&R big time sound w/VH infl. Darren, 818-752-3831
 *Guit & dmtr sk singr/sngwrt to co-write, sign-on and cultivate orig prj. Infi Levelers, Youssou N'Dour, Waterboys, Matt Johnson, James, George, 310-458-0397
 *Guit forming band nds voc w/Int, dedictn, open-mind, willingness to go from ground up, no ego. Aero, Colour, Pearl Jam, Zep, Rage, Billy, 818-753-5024

*Guit lk for male voc/lyricist. Infi Stones, Crowes, B. Adams, Petty, Mellencamp, etc. Mike, 818-355-7761
 *Guit plyr & singr lk for rhythm section. Call 310-379-9551
 *HR band w/lots of grooves, lk for star quality, originality & character. 110% team plyrs only. Mike, 818-355-0543
 *Hvy edge band sks voc 25+. Semi-glam bondage lk, thin, top notched person, work'd w/diots, liars, flakes, kds. Move up, call now, 818-594-1031
 *Latn fem voc wtd for recdrng demo. You can visit Japan to sing. We have gigs. Doggo, 818-508-8876
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 *Dmrr ndd, Manilow meets Saitan. Paul, 818-907-1541
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 *If you ply in the pocket and can make people taste it and can feel the groove, not just ply it. Call 213-991-5382

*Intact lke Pantera. Depth lke Rush. Dmrr ndd. 818-563-3430
 *KJA dmrr wtd by HR band. Infi O'Ryche, Leppard, Lynch Mob. Ed, 818-709-6758
 *Latn dmrr wtd to start dark altrmtv pop band. Infi Cure, U2. 310-768-8223
 *Lkg for fem dmrr into Rage, Tool, 311, Zep, Peppers. Lv msg. 310-747-6360
 *Lost child skg hrd hting, aggrvs, in the pocket dmrr. Have gigs, recrdng & touring already set up. Call 213-489-4652
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