

4TH ANNUAL GUIDE TO VOCAL INSTRUCTORS

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MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

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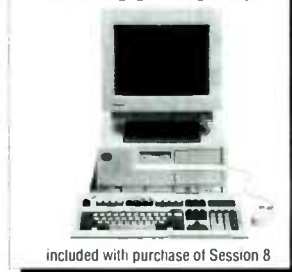
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FEATURES



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JOHN MELLENCAMP

In this candid interview, John Mellencamp reviews the highs and lows of an exciting career, explains why he knew Farm Aid would never work and discusses making records on his own terms. His latest, *Dance Naked*, is already being called one of his best.

By Steven P. Wheeler



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VOCAL MAINTENANCE

As a companion piece to our annual Guide To Vocal Instructors, MC polled a cross section of top industry vocalists and asked them what they do to keep their voices in shape—both on the road and in the recording studio. Much of their advice is invaluable!

Compiled by Kenny Kerner

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Cover photo: Sheila Metzner



FEEDBACK

MC Flying High

Dear MC:

I am a flight attendant with a major U.S. airline. I always enjoy taking my current issue of *MC* with me as I travel the country, not only for personal enjoyment, but it's a great conversation starter. People everywhere love music, and your eclectic cover shots always elicit enthusiastic response and opinions.

I must compliment your staff on the timeliness and depth of the recent "Eagles On The Road" issue. I took this issue with me on a four-day work trip back east and got to hear everyone's response to this monumental reunion, as well as their individual reminiscence of where they were in the late Seventies when the Eagles first influenced our lives.

I returned from my trip on Sunday to see the *L.A. Times Calendar* had finally caught up with you and written their own article on the Eagles. However, after savoring the concise, informative and pertinent article written by Sue Gold in *Music Connection*, the *Calendar* article, by contrast, seemed to drone and ramble, on and on and on....

Keep up the good work, and long live *Music Connection* magazine!

Patti Biggs
Santa Monica, CA

Mob Rules

Dear MC:

In response to Tom Kidd's review of our *Hit List* CD in Issue #13: Let's address the points he attempted to make about a band he obviously knows nothing about. No member of Heart Throb Mob is anything but real. As with all performers, "convincing" someone that they are bad when they are truly good guys is their job. What is so wrong with being lightweight or "effervescent" anyway? Not depressing enough to fit into today's trend? HTM has been a pop band since the beginning, done for fun.

As for the horrendous attack on the songs, musicianship and

"theme" of HTM, if Tom had taken the time to listen, he'd have heard sensational songs that were fun and pleasant. He'd also note that every member of HTM is exceptional in his area of expertise. The "core" (as he calls it) of HTM are the 400 plus fans on the mailing list, all the people that call every week from all over the world, and most of all—all the smiling faces that look up at us while we're onstage.

Where Tom got the idea that any of us think we have a "punk" attitude, we have no idea; we just are who we are. Your perception of us is another thing entirely...we don't even wear lipstick.

Heart Throb Mob

The Mancini Style

Dear MC:

People used to seeing him playing piano and conducting don't realize that Henry Mancini didn't play piano on all of his early great records. He once told me that he never played on his own records until 1969 when he came upon the "Love Theme From Romeo And Juliet." He said it was a nice melody, very simple, and he thought, "I can play this." So he recorded it and it sold millions.

It also opened up a career for him. He created a piano style where the melody was king but he got a chance to open it up on the transitional changes and it developed into a very listenable recording style. He used it from then on in all his live concerts. Henry was a really modest guy about his own playing but he stopped apologizing for only playing "so good" after he developed his own approach to his playing and his audiences. He thought then that he was playing on the top of his form. He had great communication with his audiences. It was a very personal kind of thing.

John Novello, Author,
The Contemporary Keyboardist
Valley Village, CA

OBITUARY

Johnny Roberts, 49, owner of the Natural Fudge Cafe for 22 years, died from a stroke on June 16th. Roberts founded one of the oldest showcases for local talent in L.A. and remained a very strong supporter of local music until his death.

Roberts is survived by daughter Jana, 16, son Devin, 13, and his wife, Brenda. A tribute to Roberts will be held at the Natural Fudge Cafe on Sunday, August 7th, at 5:00 p.m.

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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.

Current

It's time once again for the Santa Monica Pier Twilight Dance Series, now in its tenth year. The season consists of nine free Thursday night concerts and opens Thursday, July 7, with the return of the Bonedaddys and their mixture of Caribbean, African, rock, salsa and soca. July 14 will feature two bands: Limpopo and their version of Russia's favorite songs; and Brother, a band and their bagpipes. Queen Ida & Her Zydeco Band is up next on July 21, to be followed by Dr. Loco's Rockin' Jalapeno Band on July 28. The concerts begin at 7:30 p.m. and are held in the parking lot on the pier. Call 310-458-8900 for more information.

The Vocal Point is starting its next four-week intensive course for singers on Saturday, August 6, from 12:30 noon to 2:30 p.m. Every aspect of vocal technique will be covered, from breathing, proper support, placement and resonance, to voice strengthening for power and stamina, pitch correction, increasing range and controlling tone. The cost for all four weeks is \$100. Enrollment is limited. To reserve your spot in the class, call 310-285-5054.

New from UCLA Extension is "Legal And Practical Aspects Of The Recording And Publishing Industries," a four-week series which meets on Saturdays, beginning July 9, 9:00 a.m.-6:00 p.m., at UCLA 1102 Perloff Hall. The fee is \$325. The instructor for the course will be noted music industry attorney Richard Schulenberg, who will explain the complex issues involved in protecting copyright, licensing, distribution, personal management and label agreements. For more information or to enroll, call UCLA Extension, 310-825-9064.

Also from UCLA Extension: "Bringing The Power Of Music To Film: A Film Scoring Seminar With Charles Bernstein," which meets on Thursdays, July 7 through August 11, 7:00-10:00 p.m. at UCLA's Schoenberg Hall, room 1439. The fee is \$225. Bernstein, whose credits include *The Long Hot Summer*, *Drug Wars*, *Sadat*, *Little Miss Perfect* and *Nightmare On Elm Street*, will lead the class through lectures and discussions with film clips and recordings. For more information contact UCLA Extension, 310-825-9064.

Jazzopolis, the 7th annual Concerts Under The Stars series, continues at Century City Shopping Center & Marketplace. These free concerts take place every Wednesday evening, 7:00 to 9:00 p.m., through August 31 at the Century City Shopping Center & Marketplace, 10250 Santa Monica Blvd. in West Los Angeles. Featured performers in July include the Gregg Field Big Band on July 6; Crossroads on July 13, Nocy on July 20, and finally, Kenny James on July 27. For more information on the concert series, call the

Center's information booth at 310-277-3898.

The next Western Beat American Music Showcase, hosted by *Music Connection's* own Billy Block, will be held on Thursday, July 7 at Highland Grounds, 742 N. Highland Ave. in Hollywood. These showcases, which are held on the first Thursday of every month, and which are free to the public, feature some of L.A.'s wonderful songwriting talent. There is an open mic at 6:30 p.m., with Western Beat beginning at 8:00 p.m. For more information, contact Western Beat Entertainment, 310-372-8306.

"L.A.'s Finest" is a Roger Burnley-produced event and features regular showcases with many different styles. The showcases are designed to give performers access to the A&R community, while at the same time allowing industry execs an opportunity to see original talent in a concise and controlled setting. The next "L.A.'s Finest" takes place Wednesday, July 13, where there will be two separate shows, one at 7:00 p.m. and another at 9:30 p.m. The first showcase will feature Clayton West (pop/rock), Bumper (alternative pop), Windy Wagner (pop/rock), the Reflections (pop/rock), the Monets (rock), and finally, Long Way From Sane (rock). The second showcase will feature Carol Chrysong (pop/R&B/rock), 2 The Point (global soul/R&B), Anastasia Horne (pop), Denise Marsa & the Mother Band (alternative pop) and John Burdick & the Change (acoustic rock). Both shows take place at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. Admission is \$10.00 for the general public with complimentary admission available for music industry professionals. Call 213-850-4404 for additional information.

Also from Roger Burnley is "The Singers Clinic," a one-day workshop which covers vocal technique, demos, performing, packaging, marketing, and studio singing. Participants will also receive individual vocal and image evaluations. The workshop takes place on Saturday, July 9, 2:00-4:00 p.m., in Hollywood, and the fee is \$25. Call 213-876-9306 for reservations.

The Shakespeare Family Festival is a multi-cultural celebration of William Shakespeare through music, dance, stories, games, activities, crafts and foods, and with special performances for and by young people. The festival takes place at the West L.A. Veteran's Administration's Japanese Garden, located on Wilshire Blvd. between Sepulveda and San Vicente, over three weekends, Saturdays and Sundays, July 2 and 3, July 9 and 10, and July 16 and 17, noon to 5:00 p.m. In addition to all the performances, there will be daily costume contests for those who attend dressed as a Shakespearean character. Admission is free. For additional information, call 213-489-4127, ext. 31.

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An open letter from Morris Ballen, Disc Makers Chairman

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CLOSE-UP

Guitar Guitar

By Karen Orsi



Guitar Guitar was started out of Greg Loeb's garage some fourteen years ago, a situation which angered many "legitimate" music store owners at the time. Loeb's success at building guitars out of his no-operational expenses garage prompted his competitors to inform every bureaucrat imaginable about his existence and create an incredible stink. "We worked out of my garage for about five years," Loeb says, "and developed quite a clientele. The other people who ran stores in this town would try to think of ways to get me to stop, like turning me in for various infractions like, oh...taxes. So as a result, I became more and more legitimate." This evolving situation eventually landed him in court on a zoning violations case, which he lost. Now that he is out in the world doing business on Ventura Blvd. in Sherman Oaks, he understands their torment. "The problem with working out of a garage," Loeb says, "is that it makes everybody mad. And we had such low overhead. Now that I am on the other side of the fence, I don't blame them." The rent he pays for his prime location, he says, "is the equivalent of a new car every month. We've expanded three times over the years. It started out as a Hyundai and now it's more of an Acura."

Guitar Guitar still builds custom guitars for those with a particular combination of parts and colors in mind. In his former days as a garage guitar builder, he would often take gear in on trade for merchandise or work, which is why Guitar Guitar is still popular among vintage gear hounds. Many of these dedicated customers come in just about every day to see what has been traded in. "We're trying to fill a hole in the marketplace," he says. "We are pretty well-known as the guys that will take virtually anything in on trade."

And guitars ain't the half of it. There are three buildings here. One

is just basically full of guitars. The other buildings are full of recording and PA equipment, keyboards, mics, amplifiers, home recording stuff, computer things. "Because we sell a lot of used stuff and we warranty it, we also have a full-on service department." They have two guys that repair just guitars and two guys that repair everything else.

"The rationale when we were working of the garage was that we were providing more of a service," Loeb says. "Which is that there are a lot of hard working musicians who'd rather not deal with the high pressure store thing, especially when they know they can get good deals with us and get treated in a more gentle fashion. That's really what keeps us going, just like we did out of my garage only now it's out of a store."

All Guitar Guitar's employees are musicians themselves. "Everybody has his own field of expertise," Loeb explains. "We have a guy whose life revolves around vintage pedals, and another guy who's a big recording equipment junkie, and another guy whose head is full of keyboard trivia." Guitar Guitar currently employs a staff of five salesmen. The knowledgeable sales staff is as big a draw as the equipment, for both information and service. "I've always been of the opinion that a music store consists of the people who work in it, not so much the stuff inside."

The store on Ventura is two blocks east of Van Nuys, which looked much more like Beirut than Sherman Oaks after the earthquake. Loeb had to just fix everything and bite the bullet. Luckily, FEMA will be offering some help soon to aid the store's recovery. "We sort of rubber-banded everything down," Loeb says. "But if there's another big one, we'll be in plenty of trouble."

Guitar Guitar is at 14270 Ventura Blvd., Sherman Oaks. For more information, call 818-789-1706.

Pine Wood Productions

PRESENTS ONE OF THE LARGEST PRIZE GIVEAWAYS

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Hosted by KLSX DJ, Terry Gladstone

In Conjunction With:

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Denise Samuelson

of Giant Records
A&R Department

Jim Cardillo

of Warner/Chappell
Publishing

Bobby Carlton

of PolyGram/Mercury Records
A&R Department

Keith Bailey

of EastWest/Atlantic Records
A&R Department

PRIZES:

First Place: 7 day lockout at **Clear Lake Audio**, with your Producer & Engineer or with Clear Lake Audio's in-house staff. This includes 2 reels each of 3M 996, 2" and 1/2" recording tape and one 60 minute 3M Pro DAT, all provided by **3M Pro Audio Mastering Tapes**. Each member of the band will also receive one CD of the session.

Second Place: \$1,000.00 shopping spree at **The Guitar Center**.

Third Place: \$500.00 shopping spree at **The Guitar Center**.

Fourth thru Tenth Place: Each member of the band will receive one CD of the tape entered.

The Top three bands will perform live
(Solo Artists must have their own back-up band)

at **The Roxbury** on **August 10, 1994**

where 1st, 2nd & 3rd place winners will be judged.

Alchemy Productions Mobile Studio will be recording the show. In addition, UCTV will be video taping each finalist's performance. All finalists will receive a copy of the VHS and audio recording.

Bands must be un-signed and may send a maximum of 3 songs. Out-of-state winners will be flown in to Burbank Ca. (with guitars only). Housing will be provided for the week at The Barham Oakwood Gardens Apartments (located 5 minutes from Clear Lake Audio). Transportation to and from the studio is not included.

Entry Fee: \$100.00 per band.

Entry Deadline: July 15, 1994

Send tapes to *Pine Wood Productions*, 5664 Cahuenga Blvd. Suite 481, North Hollywood, California 91601

For more information, please call *Pine Wood Productions* 818-762-5188



Aerosmith Releases 'Head First' Song on Information Superhighway

By Tom Farrell

The veteran rock group and Geffen Records combine to offer, for free, a song to the two million subscribers of CompuServe

Los Angeles—In collaboration with CompuServe, an on-line information service with over 2,000,000 members, and their label, Geffen Records, Aerosmith has released the song "Head First," recorded during sessions for the band's multi-platinum album, *Get A Grip*, on the information superhighway.

While more than a third of the nation's on-line services and BBS's (Bulletin Board System), a number estimated at around 10,000, feature sound or music bytes, "Head First" will be the first authorized full-length broadcast quality song from a major artist.

CompServe members can download the file (approximately 4,500,000 bytes) by typing "GO AEROSMITH." The download

time, using a 9600 bps modem, will be a whopping 90 minutes! At 14.4 (one of the fastest modems commercially available), download time is reduced to one hour, but users with 2400 bps (the most common modem type for BBS's) will have to wait over two hours to transfer the file.

CompuServe will waive connect-time charges for users who choose to download "Head First." In addition, Aerosmith will waive all their royalties for the song.

Reaction across the nation's on-line services has been mixed. Members of Prodigy, a vast service which has been featuring on-line interviews with major music artists for years, are already asking why the song is not available to them. BBS's

are comparable to record labels: There are a few major systems, a host of large independently owned and operated systems geared toward various themes and distributed by various networks and thousands of BBS's run out of people's bedrooms and only available in certain areas. While members of the larger, more commercial systems expressed positive interest, independent and smaller bulletin board members and sysops (system operators) expressed concern over what they see as the growing commercialization of the information superhighway. A local sysop, going under the handle "Wire," issued a bulletin condemning the Aerosmith download as crass commercialism and having a ridiculously long download time.

Commenting on the move, Aerosmith frontman Steven Tyler explained, "If our fans are out there driving down that information superhighway, then we want to be playing at the truck stop." **MC**

Fifth Annual 'Berklee in L.A.' Comes to Claremont

By Sean Doles

Indie music college is again setting up shop in the Southland for a one-week crash course

Claremont—Boston's Berklee College of Music will again take up residence in Southern California for its Fifth Annual "Berklee in L.A." summer program. Held at Claremont McKenna College from July 24-30, the intensive, week-long program offers students the opportunity to study privately with Berklee faculty, perform in jazz or pop ensembles, hone improvisation techniques, discuss the business of music and use the latest high-tech equipment.

The program's tuition is \$375 (\$555 including room and board) and is open to serious musicians ages 15 and up. "We're looking to give the person who is in his final couple of years of high school, a sampling, an overview of the kind of energy he'll be around if he chooses to go to the Boston cam-

pus," says Peter Gordon, director of the Berklee Center in Los Angeles. "It serves as a recruiting tool for us, but even if the student doesn't go on to Berklee, it is extremely valuable because it's like a crash course in the Berklee style of musical education."

"Berklee in L.A." is just one of the tactics the school is employing to establish a presence on the West Coast. In February of this year, the Berklee Center in Los Angeles opened to serve as a resource center for former and prospective students.

"Our purpose is to help create and nurture the partnerships in the music industry that will help recruiting and increase the value of the education for the student," Gordon says. "We set up internships for our students to come out here while they're studying to give them a

chance to get their feet wet. And once they graduate, if they come to Los Angeles, this office will provide a wonderful resource center for them to get contacts within the industry, both among alumni and among our corporate contacts. The potential is unbelievably strong for it to be a networking source."

For more information about "Berklee in L.A.," call Peter Gordon at 818-905-5938. **MC**

NAACP Honors Womack

By Keith Bearen

The veteran soul man is presented with a Lifetime Achievement Award during NAACP ceremony

Los Angeles—Veteran soul man Bobby Womack was presented with the prestigious NAACP Lifetime Achievement Award at a ceremony held on June 25. The award salutes the positive influences Womack has provided for African-Americans.

"Bobby Womack is a mesmerizing performer, as well as a multi-talented musician who has influenced generations of music lovers," explains Tim Brack, President of Continuum Records, who is distributing Womack's new album, *Resurrection*, on Rolling Stone guitarist Ron Wood's label, Slide Music. "We are honored that the NAACP is presenting Womack with this important award."

The award was presented to Womack—who, in addition to recording a legacy of great soul music as a solo artist, has had his songs covered by the Rolling Stones and Wilson Pickett—during the NAACP's 33rd Anniversary Entertainment Industry Mixer and Showcase, held at the home of football great/activist Jim Brown. **MC**

AMOS HONOR



Atlantic artist **Tori Amos** recently received the 1994 Visionary Award from the DC Rape Crisis Center for her efforts against sexual violence. Pictured at the Center's Third Annual Gala, during which Amos performed "Me And A Gun," an account of her own sexual assault, and unveiled a new toll-free sex abuse hotline (set for a late July launch), are (L-R) Amos, Center Executive Director **Denise Snyder** and the three other honorees, *New York Times* columnist **Anna Quindlen**, actress **Marlo Thomas** and Planned Parenthood Federation of America President **Dr. Pamela Maraldo**. **MC**



Oates Debuts New Home Shopping Music Show

By Tom Kidd

One half of soul duo Hall and Oates is entering the home shopping fray with MAXMUSIC

Los Angeles—Heads up, baby boomers, your cash is on John Oates' list. The curly-headed half of blue-eyed soul duo Hall and Oates has just opened up his own lane on the information superhighway. MAXMUSIC is the second syndicated show to bid recently for a share of the estimated \$2.5 billion home shopping market.

All American Television is launching the one-hour program with a ten-week test run in the top 25 U.S. markets starting on July 11. This combination of entertainment and home shopping elements was the brainchild of Oates, who co-created and produces, and direct marketing expert J. W. Roth, MAXMUSIC founder, president and CEO. In its initial run, MAXMUSIC is expected to reach over 60 million homes.

Oates and Roth enter an increasingly crowded competition. Time-Warner Inc. and MTV are also considering similar music sales-by-television projects, expanding on the market established by QVC and the Home Shopping Network. Peter Gabriel has also begun work on home-shopping programming. "We're definitely out of the box first," Oates proudly proclaims.

The MAXMUSIC catalog con-

tains 6,000 individual albums, from classic rock artists such as the Byrds, Jefferson Airplane and Oates' own former band. The station is aimed at the 25 to 54 year olds who still love rock & roll but haven't yet replaced their vinyl with CDs. "They're what we call 'passive buyers,'" says Oates. "They play air guitar to their favorite tapes, but they can't deal with going to Tower Records."

What Roth calls a "televized record store" has an entertainment mix designed to actively engage the viewer through live and taped interviews, music trivia segments, photo montages and music videos around segments by on-air hosts Bill Curry and Lecann Viera.

CDs and tapes are acquired through wholesale buying agreements and will list for an average of \$11.98 and \$8.98, respectively. Consumers who order five titles will get a sixth for free. Viewers can order product via a toll-free phone number, with a guaranteed delivery within two weeks. As the program matures, Oates says he plans to use the forum as a "long-form commercial" to introduce and break new artists.

A second program, MAX-COUNTRY, is already scheduled for launch at the end of July. **MC**

WAXING LYRICAL



Elektra artist Jackson Browne recently performed a private concert at City Honor's School in Buffalo, New York, honoring student Clarissa Markiewicz, who won a national lyric writing contest between sixth through twelve grade students, created by *Scholastic* magazines. Pictured (L-R): Elektra VP of Artist Relations/Marketing Lisa Frank, City Honor's School teacher Jim Duggan, Jackson Browne, Clarissa Markiewicz and Lee Kravitz and Mike Nolan of *Scholastic* magazines.



By Michael Amicone



Randy Miller

MCA Records has announced the promotion of Randy Miller to the post of Executive Vice President, Marketing. Miller, who was previously the label's Senior VP of Marketing, will continue to perform his duties out of the label's Universal City offices (818-777-4000).

In more label news, Vartan has been promoted to the post of Vice President, Creative Packaging. This label veteran, who received a Best Album Packaging Grammy for his work on the Billie Holiday package *The Complete Decca Recordings*, is also based at the label's Universal City offices.

Giant Records has promoted Lisa Rebeck to the post of Publicist. Formerly the Publicity Coordinator for the label, Rebeck will continue to perform her duties out of the label's Beverly Hills offices (310-289-5500).



Suzanne MacNary

Virgin Records has named Suzanne MacNary to the post of Senior Director, Publicity. Based at the company's New York offices (212-586-7700), MacNary was recently the Senior Director of Publicity for RCA Records.

RCA Records has named Terry Ferguson to the post of Manager, National Rap Promotion. In her new position, Ferguson will work with artists from label affiliates Immortal Records, PMD, Loud and Kaper Records. She will work out of the label's New York offices (212-930-4000).

Capitol Records has announced the appointment of Tom Corson to the post of Vice President, Marketing. Based at the label's Hollywood Tower (213-462-6252), Corson was previously the label's Vice President, International.

EastWest Records America has appointed Gary Richards to the post of Director of Pop Promotion. Richards, who will perform his duties out of the label's Los Angeles offices (310-205-7420), was previously Vice President of Pop Promotion for Rick Rubin's American Recordings.

In more EastWest news, Steve Kleinberg has been promoted to the post of Senior Vice President of Marketing. Based at the company's New York headquarters (212-275-2500), Kleinberg was recently the label's Vice President of Marketing.



Jimmy Dickson

Warner Bros. Records has announced the appointment of Jimmy Dickson to the post of National Promotion Director for Alternative Radio. Dickson was recently the label's National Promotion Manager for Alternative Radio. Dickson is based at the label's Burbank offices (818-846-9090).

Arista Records has announced the appointment of Dick Wingate to the post of Senior Vice President, Marketing. Wingate, who will perform his duties out of the label's New York offices (212-489-7400), will oversee artist development, press and publicity and the administration of the label's Creative Services and Video departments.



Craig Williamson

Zoo Entertainment has named Craig Williamson to the post of Manager, Alternative Promotion. Williamson will perform his duties out of the label's Los Angeles offices (213-468-4200). **MC**



Howard Benson

Title: A&R Executive/Staff Producer
Duties: Talent Acquisition/Record Production
Joined Company: June, 1994
Company: Giant Records
Address: 8900 Wilshire Blvd., Beverly Hills, CA 90211
Phone: 310-289-5528
FAX: 310-289-7333

Dialogue

Background: "I've played in bands almost my entire life. At the same time, I went to college and got a degree in aerospace engineering. On the surface, these seem like two very different areas, but later when I got into production and engineering, the degree really helped out a lot. I worked on some very complex things so working on the console was a piece of cake for me. I played in a lot of local Hollywood bands in the early Eighties and wound up producing a lot of the demos that these bands made. One thing led to another, and eventually I felt that producing was something I wanted to do.

"I ended up producing a tape for Jack Mack & the Heart Attack, which was my first 'professional gig'—it was a demo but they hired me to produce. Some of the guys in TSOL heard that tape and called me to fix an album they had done on Enigma called *Revenge*. It needed to be re-recorded and re-mixed, and that was my first production gig. From there, I went on to do their *Hit & Run* record and then a band from Austin called the Wild Seeds. I got friendly with an MCA A&R person named Bret Hartman, and he got me involved with the Bang Tango record. I also did Pretty Boy Floyd and Sweet F.A.

for Bret. I did a lot of the Sunset Strip type bands, which I really enjoyed producing. I also did a very talented band called Southgang. That was really an A&R/Producer-driven band. We had Desmond Child co-write a lot of the material. But a lot of the projects at that time were done that way. It's just a different way of making records."

Giant Gig: "It was pretty much one of those things that just happened. When the Seed album was finished, they really didn't have a manager. So I was assuming those duties for the band. From hanging around their offices so much I got friendly with their head of marketing, Steve Backer, and their product manager, Joe Pizella, and a couple of other individuals at the label. One day we were just sitting around having lunch and I just happened to ask Steve if he knew what was going on with the Giant A&R department. Steve mentioned that they were looking for someone to hire, and I said it would be a cool gig for me because I already knew everyone there and had worked with them. It just made sense.

"You know, Irving Azoff probably has more knowledge than anyone else in the business. He's done everything—he's managed, he ran MCA Records, he ran his own record label—he knows everything about the business, and I really wanted to work for the guy. When I did the Bang Tango album, Irving was running MCA. I never really knew the guy but I knew of him. I always respected his work and he managed some of my favorite bands. I've always been a big fan of Dan

Fogelberg, Eagles and Boz Scaggs. So working for his company was a good thing and we came up with a good way of structuring my deal so I can still produce records that are not signed to Giant. And that leaves me with a lot of freedom."

A&R Focus: "The way the A&R department really works is that everybody answers to Irving. That's the way it is. Jeff Aldrich is the senior man there, and he's invaluable. He does most of the commercial CHR stuff. He's the best in the business at doing that. Working with him is great because Jeff really knows how to make records—he's been doing it for some twenty years. The other guys, like myself and Steve Pross and Kenny Ostin and Eric Semel, are all doing similar things. One of the things I think Irving liked about me was that I'm the only guy that actually made records as a producer. I also think a lot of record companies are beginning to hire producers now. There are things that I can ascertain from listening to a tape that most A&R people can't hear because they're not producers. They may know or feel that something isn't right, but I can tell what it is. I pretty much bring a lot to this company."

Local Scene: "I think there's definitely a local scene happening. There are a couple of bands here that I'm looking at now—that I'm not going to mention—that I think are just great bands. A lot of stuff has been overlooked, I think, in the rush to get out of town. This town will always be a mecca for artists. A lot has to do with the weather and the fact that you can play gigs here fairly easily. The record companies are here and the A&R people are always going out to the clubs looking for stuff. People are

always saying that there's no scene here but I don't believe that at all. Certain clubs go in and out of favor, so you just have to know where to look for the scene—it keeps moving around town."

Philosophy: "If I get a tape that I like, I'm gonna go see the band. If there's a buzz on a band, I'll go see them. Being a fan of music, I discovered that I don't have this hateful A&R attitude yet. You know, where they hate everything. I appreciate the effort that a lot of people make in doing their art. Just because I like a lot of the tapes that come in to my office doesn't mean I'm going to sign all those artists—it just means that they made good tapes and I appreciate that. One of the things that I'm going to have to get used to now that I'm on the A&R side of things is that there will be a lot of good acts that I'm not going to be able to sign. I have to sign stuff that I know makes sense for me and for the company."

Unsolicited Tapes: "The best thing to do would be to send the tapes to Howard Benson, c/o Giant Records, 8900 Wilshire Blvd., Beverly Hills, CA 90211. I have about a 40-minute commute to work so I use that time to listen to tapes. I usually end up listening to everything that comes in."

Talent Ingredients: "Sometimes I really don't know what will make me sign a band until I actually see it. To me, songwriting and a great singer are what it's all about. Without a great song, no matter how great a band is live, they're never going to translate to a huge audience. And we are, after all, in the business of selling records. I'm more into the song than the vibe of the band. A great song transcends a lot of the

ORCHESTRAL MANEUVERS



Making a pit stop at Hollywood's House Of Blues to promote his newly released album, Brian Setzer is pictured backstage with (L-R) Manager Dave Kaplan, Jane Eisner, Hollywood Executive Vice President; Bob Pfeifer, label head honcho; Brian Setzer; Christine Schmidt; Walt Disney Company Chairman/CEO Michael Eisner; and Hollywood Records Senior VP Richard Leher. Setzer performed tunes from his Hollywood debut, *The Brian Setzer Orchestra*.



Country music artist Ricky Van Shelton (left) shares a smile with co-producers Paul Worley, Executive VP/Sony Music Nashville and Blake Chancey, Senior Director Columbia A&R / Sony Music Nashville, during recording sessions for Van Shelton's forthcoming album, which is scheduled for release later this year.

other things. If the lyrics and message are great and the lead singer is really delivering it, then I'm really into it. The key is to make a great record so lots of people will buy it and when you have great songs, making a great record is easier. When you're in the studio making a record without great songs, it's a nightmare because you're constantly trying to fix that. And you really can't. I'm always pushing the producers and the bands to do more pre-production. That's where it all happens."

Advice: "There are so many different ways that bands get into the business and get signed. Someone hears them or they happen to get their tape to the right person at the right time. There's just no one, single answer. You just have to do what you feel. Again, I think what makes great music is real honesty—when you're really doing what you think is right for yourself. That's when it becomes really believable to A&R people or other people who want to invest in you. A person believing in the artist always comes from the artist first believing in himself."

Grapevine

Congratulations once again to Pat Siciliano and Dean Schachtel and all the folks over at Moonstone Records for winning their second in a row NAIRD Heavy Metal Album of the Year Award for Quiet Riot's CD, *Terrified*. They won the same honors last year for the score to *Bad Channels*, which was written by Blue Oyster Cult.

TSG Records will be releasing a compilation CD featuring selections from ten top Los Angeles bands. Entitled *The Best Of L.A. Volume 1*, label partners Bart Walsh & Bryson Jones will market their product in conjunction with *Metal Edge* magazine. The CD, featuring one track

each from Tuff, Tattoo Rodeo, Shake The Faith, Lancia, Medicine Wheel, City Of Faith, Circle Of Silence, Slammin' Gladys, The Crying and Disturbance, will be available July 28th. TSG is currently accepting submissions for a second compilation. For more info, write to TSG Records, 120 S. San Fernando Road, #434, Burbank, CA 91502.

The new Boston album on MCA, *Walk On*, will feature no less than three lead singers handling the vo-

cal chores—but not one of them will be group lead singer Brad Delp! Delp and another Boston member, Barry Goudreau, were not involved with the new release. Very strange.

20th Century Fox (for reasons unknown) omitted certain screen credits for the Keanu Reeves-Dennis Hopper film *Speed*—unfortunately leaving out Joey Alkes & Chris Fradkin's songwriting credits for the Plimsouls re-recording of "A Million Miles Away." Alkes & Fradkin are well-known songwriters with an international reputation—having written material for Alexis Korner, the Goo Goo Dolls, Daryl Somes, the Beat, Phil Seymour and many others. They have a current release pending with Wait For Nothing on Resist Records and are actively writing with local pop rocker Keri Kelli.

The Beach Boys will add an acoustic segment to their performances on their current American tour. They will also perform several classics for the first time—namely "Heroes And Villains," "Disney Girls" and "Caroline, No."

A 21-track album entitled *Melody Fair*, on Eggbert Records, will celebrate the songs of the Bee Gees as performed by cutting edge bands. Already included are Dramarama doing "Indian Gin And Whiskey Dry," and Material Issue's version of "Run To Me." Other acts expected to contribute are Young Fresh Fellows, Phil Seymour and the Fastbacks.

Congratulations to Kiss co-founder Paul Stanley and his actress wife, Pamela Bowen Stanley, on the birth of their first child, a son,

Evan Shane Stanley, on June 6th.

Veteran rock frontman David Lee Roth, fresh from a tour of Europe, Japan and the U.K., kicked off the U.S. portion of his *Your Filthy Little Mouth* tour with a show at Hollywood's House Of Blues. American tour dates are already booked through mid-September.

Austin-based Skatenigs will be featured musically in the forthcoming film *Return Of The Texas Chainsaw Massacre*, performing some music to accompany lead character Leatherface on one of his many massacres. Oh, I forgot to mention that in real life, they are friends with the actor who plays the psychotic killer. Listen for their song, "I Got It Made," during one of Leatherface's killing sprees. The film is scheduled to open for Halloween.

On The Move

Wayne Williams has been promoted to Director/A&R for Jive Records. Williams will be based at the label's offices in Chicago. Reach them at 312-942-9700.

As part of an extensive reorganization of their Black Music A&R department, Kerry Gordy has been named VP/A&R and Carolyn Baker was named VP/A&R Development. Both announcements were made by Senior Vice President of Black Music A&R, Benny Medina.

EMI-Latin has promoted Claribel Cuevas to the position of A&R/Manager. Cuevas joined the company five years ago in the sales department. EMI-Latin can be reached at 213-871-5781.

STILL ILL



Recently debuting at Number One on the *Billboard* charts with their album, *Ill Communication*, the Beastie Boys were flanked by Capitol Records staffers after a local benefit concert at the Palace in Hollywood. Pictured above, from left to right, are Phil Costello, VP/Promotion; Tim Devine, VP/A&R; Tom Corson, VP/Marketing; MCA, Beastie Boys; Ruth Carson, VP/Marketing; Ad-Rock, Beastie Boys; Christopher Johnson, VP/Sales & Marketing, Grand Royal Records; and the Beastie Boys' Mike D. The Beasties now take off for their co-headlining stint on the Lollapalooza tour.



EMI IN SMITHEREENS



MCA Music Publishing has signed a worldwide publishing deal with Pat DiNizio, lead singer and chief songwriter for critically acclaimed band the Smithereens. DiNizio and company recently released their RCA debut, *A Date With The Smithereens*, which features the current single "Miles From Nowhere." Pictured celebrating the signing following a Smithereens' rehearsal are (L-R): Cathleen Murphy, Director, Creative Services, MCA Music Publishing; Pat DiNizio; John Alexander, Executive Vice President, Creative Services, MCA Music Publishing.

AIN'T NO DUMMIES HERE



PolyGram Music Publishing recently celebrated the massive success of Crash Test Dummies' smash album, *God Shuffled His Feet*. During the celebration, PolyGram Music's President David Simone presented the band's lead singer and songwriter Brad Roberts with a plaque commemorating album sales of over one million copies. Pictured (L-R) are: John Baldi, VP, A&R, PolyGram Music Publishing; band manager Jeff Rogers, Swell Management; Brad Roberts; David Simone; Danny Benair, Director, Film/Television, PolyGram Music Publishing.

Industry Grapevine

Bob-A-Lew Music, the publishing company formed in 1986 by Huey Lewis, Bob Brown and Ronda Espy, announced the appointment of Denny Bruce to the position of Personal Manager.

Formerly the drummer for the late Frank Zappa's innovative band, Mothers Of Invention, Bruce's industry career spans four decades and includes stints in A&R, management and production, while working with such notable artists as Ike and Tina Turner, Albert Collins, Joan Baez, Leo Kottke, T Bone Burnett, the Fabulous Thunderbirds and John Hiatt.

In his new job, Bruce will bring new artists and clients to the publishing company and management division that he now heads. You can contact Bob-A-Lew Music at 818-506-6331.

Bug Music has named Eddie Gomez to the post of Creative Director. Gomez, who was previously Professional Manager for All Nations Music, will be based out of Bug's L.A. office. You can contact Bug Music at 213-466-4352.

EMI Music Publishing has announced two moves in their Film Soundtrack Division. The division's former A&R rep Steve Collins was promoted to Manager, while Stacey Palm was named Director.

In their new positions, Collins will continue to oversee the promotion of the EMI catalogs and Palm will be responsible for securing placements in film and television projects.

Peermusic has named Frank Petrone the company's Creative Director, making him responsible for the promotion of the publishing entity's current and back catalog. Prior to joining Peermusic, Petrone was Director of Creative Activities at Lippman Music Publishing. With 27 offices currently operating in 24 countries, you can contact Peermusic at 213-656-0364.

ASCAP News

ASCAP has selected Daniel E. Gold to be the performing rights organization's new Chief Executive Officer. Meanwhile, Marilyn Berg-

man, who was recently named ASCAP's President, will be re-named Chairman of the Board and the title of President will be retired.

As CEO, Gold will be responsible for setting strategy, representing the organization, and realizing ASCAP's new agenda. "The ASCAP Board conducted a broad search of the music and media industries," explains Bergman. "We feel we've found the ideal person to play a major role in the continuing growth and success of ASCAP. We wanted someone with strong business and negotiating skills, extensive knowledge of the users of music, copyright issues, the legislative process and emerging technologies. We believe Dan brings this multi-faceted expertise and experience to ASCAP to lead it forward in today's ever-changing and challenging environment."

MORE ASCAP AWARDS



Songwriter Marc Beeson took home ASCAP's Song of the Year honors for "When She Cries," recorded by Restless Heart and published by EMI Music Publishing. Pictured (upper left) are Beeson and fellow ASCAP songwriter J.D. Martin performing the song at ASCAP's Eleventh Annual Pop Music Awards. Also pictured (upper right) is country superstar Clint Black, who took home an ASCAP Award for the song "Burn One Down For Me," co-written by Frankie Miller and Hayden Nicholas. Black is shown with his actress/wife Lisa Hartman-Black and Les Bider, Chairman/CED of Warner/Chappell Music, which was named ASCAP's Publisher of the Year.

CHERRY LANE APPT.



Cherry Lane Music Publishing recently appointed Pat Rustici as the Label Director of the publishing firm's Guitar Recordings, Guitar Acoustics and Guitar Recordings Classic Cuts divisions. A 22-year-veteran of the music industry, Rustici will work out of Cherry Lane's New York office in Port Chester.

DIANE WARREN

This mega-successful songwriter has written 25 Top Ten hits and has accounted for sales in excess of 100 million



Diane Warren is, without a doubt, the most commercially successful songwriter of the past decade. Everyone from Michael Bolton, Elton John, Aretha Franklin, Joe Cocker, Barbra Streisand, Gloria Estefan, Bette Midler, Tina Turner and Aaron Neville have covered her songs.

Warren has been named ASCAP's Songwriter of the Year three different times (more than any other ASCAP writer), *Billboard* has named her Writer of the Year twice, and *Billboard* also recognized Warren's own publishing company Realsongs as Singles Publisher of the Year in 1990 and the Top Five Publishing Corporation in 1991.

More recently, Warren finished working with Dwight Yoakam ("an excellent writer") and she expresses enthusiasm for her latest song, which she wrote for Macaulay Culkin's latest film, *The Page Master*, which she thinks may be the best song she's ever written.

All this fame and notoriety isn't bad for someone whose first and final singing performance was anything but successful. "I was fifteen-years-old and my friend's friend's dad owned a restaurant in Marina Del Rey, so my friend thought that if I played there somebody might hear my songs and discover me. So I got up there with my little guitar and played one song, and I was paid fifteen dollars to get off the stage [laughs]."

It's simple for this easy-going lady to laugh now, after all, success has a way of curing pain. Even so, like any other young struggling songwriter, she had her share of rejections. "I hit up all the publishers when I was like sixteen and seventeen," says Warren. "My dad used to take me in those days, and then I started going out on my own. I got a lot of stupid advice. I remember one publisher looking at a verse of one of my songs and saying, 'You have nine lines in this verse, you can only have eight lines, it has to be even'."

"Another time, I was sitting in this publisher's office and he's like rocking out to one of my demos. So I'm sitting there thinking that I've finally got my publishing deal. So when the song's over I'm waiting to find out how much he's gonna offer me, and he looks at me and says, 'Ya know, your songs give me hives'. I had to laugh, I couldn't even get depressed."

Unlike most songwriters, this 37-year-old human hit machine never had any inclination to step into the spotlight. "It was always about wanting to be a songwriter. It was always the little parenthesis on a record that attracted me. I never wanted to be an artist or recording star, I had stagefright."

While the past ten years have seen Warren turn into a one-woman Brill Building, she admits that she was anything but an overnight success. "Nothing happened for like ten years, then I was signed by Jack White, who was producing Laura Brannigan at the time." Then in her down-to-earth style, Warren adds, "It was a shitty deal. I mean, I gave up one hundred percent of my publishing, but it was a start."

In 1982, Branigan had a hit with Warren's song, "Solitaire," but things didn't kick into overdrive until three years later when DeBarge sent "Rhythm Of The Night" sailing into the Top Ten. "That was a real 'door-opener' for me."

One of the things that happened was that the songwriter ended up starting her own publishing company, after she became embroiled in legal entanglements with the aforementioned Mr. White. "I was in a lawsuit with Jack White, which prevented me from signing with any publishers because they would have become part of the lawsuit, so I had to start my own company. It was the best thing that ever happened to me because I was forced to keep my own publishing. So ultimately, Jack White did me a big favor."

As for her work habits, Warren tends to shy away from such questions, seemingly not wanting to analyze the techniques that have brought her to the top of her profession. "I don't write a complete song every single day but I do try to write something everyday. I haven't had writer's block for long periods of time but there will be a few days here and there when nothing's happening but I'll just hit my head against the wall and work through it."

As for the actual writing process, she simply says, "It's always better to have a lyrical concept first because it's like building a house with a stronger foundation. I don't think I'm any stronger with words or music, I think the marriage of the two is what I'm good at."

At one point, in the last year-and-a-half, Diane Warren had no less than seven songs on the charts at the same time. Yet success hasn't taken away that fear of rejection. "Success is supposed to bring confidence but there's always a fear that people aren't gonna like my songs anymore, but you just have to keep plugging away."

Warren can be reached through Rogers & Cowan at 310-201-8809. **MC**



When Elektra recording artist Moby recently signed a worldwide publishing deal with Warner/Chappell Music/Trinity Music, he had no idea that the company was telling the truth when they said they'd give his career a boost. Pictured (L-R) are: Kenny MacPherson, Sr. VP, Creative Services, Warner/Chappell; Moby; Patrick Conseil, Director, Creative Services, International, Warner/Chappell.

The Future Is Now

Congratulations go out to William A. Boston and Jane Shing Wang, who won BMI's "Peter Carpenter Fellowship for Film Music Composition."

William A. Boston and Jane Shing Wang will intern with contemporary film and television composers and will receive a \$2,000 stipend for travel and living expenses for the period of the fellowship.

Boston, a native of Jacksonville,

Florida, graduated from Jacksonville University and attended the USC Film Scoring Program, where he worked as a copyist and composer for planetarium shows.

Wang, a native of Taiwan, currently lives in Los Angeles, where she was also enrolled in the USC Film Scoring Program.

Both budding composers will begin their fellowship this fall, which will be supervised by Carpenter's longtime friend and co-writer, **Mike MC**

ZOMBA GIVES NAS THE CASH



In keeping up with their recent slew of cutting-edge signings, Zomba Music Publishing has inked a worldwide publishing deal with Columbia Records' rapper NAS, whose album, *Illmatic*, debuted at Number Two on the R&B Chart and Number Twelve on the pop chart. Zomba's Sr. VP and General Manager David Renzer says, "We are pleased that NAS chose to sign with Zomba. I believe this is due to Zomba's excellent reputation and long commitment to hip-hop and cutting-edge music." Pictured (L-R) are: Rachelle Greenblatt, Sr. VP, Zomba Music Publishing; Scott Felcher, NAS' attorney; David Renzer; NAS (seated); Drew Dixon, Creative Manager, Zomba Music Publishing; Richard Blackstone, VP, Business Affairs, Zomba Music Publishing; Brian Roberts, Chief Financial Officer, Zomba.



GROUND CONTROL STUDIOS: A whole lotta scorin' goin' on at Ground Control Studios, including sessions for Columbia TriStar's animated television series, *The Critic*, the New Line Cinema films *Nature Of The Beast* and *Children Of The Corn III* and Trimark's *Love Is A Gun* and *Goldie III*.

SCREAM STUDIOS: Controversial rapper Snoop Doggy Dogg and Warren G., recording tracks with producer/engineer Greg Geitzenauer... Matt Wallace, mixing and producing Sheryl Crow, Matthew Sweet and Redd Kross tracks for A&M's upcoming tribute album to the Carpenters, with the tracks mixed on an SSL G Series console.

BROOKLYN RECORDING STUDIO: Producer/engineer Ed Cherney, mixing the sophomore opus of Jann Arden for A&M Records, assisted by Brooklyn's Ronnie Rivera...South African artist Steve Louw, working on tracks for his upcoming Sony album, with Brooklyn's Bill Dooley engineering...Legendary songwriter Gerry Goffin, working on tunes, with Matt Gruber supplying the sonic expertise...Desmond Child, working on tracks for Jennifer Rush, with Matt Gruber manning the console.

IMAGE RECORDING: Producer Ron Nevison and Firehouse, in Studio A, working on the band's upcoming Epic release, with Chris Lord



Talented I.R.S. outfit dada, who made some alternative chart noise with their tongue-in-cheek ode to the land that Walt built, "*Dizz Knee Land*," is currently in the studio recording the follow-up to their successful debut, *Puzzle* (300,000 copies sold and still counting). Co-producing with the band is engineer Jason Corsaro (Soundgarden, Steve Winwood and Madonna). The sessions are being held at L.A. studio Music Grinder.

Alge mixing the tracks, assisted by Steve Gallagher...Engineer John Van Nest, working on tracks for soul act Tony! Toni! Tone!

WARNER REPRIS VIDEO: Warner Reprise Video has announced the release of two new titles, *Between The Teeth* and *This Is Me*. Filmed at the Count Basie Theatre in Red Bank, New Jersey, *Between The Teeth* was directed by former Talking Head David Byrne and filmmaker David Wild and features fif-

teen songs from Byrne's eclectic career, including some Talking Heads favorites, as performed during his Ten Car Pile-Up tour. *This Is Me* is a long-form video profiling country superstar Randy Travis' career. Travis introduces each song on this mini-retrospective, which also features exclusive new footage.

LONG TIME COMIN': Veteran rock trio Crosby, Stills & Nash are currently celebrating their 25th anniversary with a plethora of events, in-

cluding a new album and tour and an appearance at the upcoming Woodstock '94. Now MPI Home Video has released a laserdisc version of the company's *Long Time Comin'*, a previously released on video tape retrospective of CSN's long and winding career which includes rare footage of the trio's television appearances and recording sessions, as well as interviews and concert footage. The laserdisc retails for \$29.98. **MC**

FUNKY SET



Director Cameron Casey, veteran flamboyant funkateers Bootsie Collins and George Clinton and hard-core rapper Ice Cube are pictured on the set of the video for "Bop Gun," a remake of the classic "One Nation Under A Groove," taken from Ice Cube's current *Lethal Injection* album.

VISIONARY SET



Fledgling artists Eyes are pictured on the set of the video for "It's All Over," from the group's upcoming album, *Windows Of The Soul*. Pictured (L-R): former Hurricane frontman/current Eye lead singer Kelly Hansen, video director Shahan Minassian and Eyes drummer/leader Aldy Damian.

Two Digital Solutions From Fostex

The RD-8 Digital Multitrack Recorder is an 8 track, digital linear system that is fully ADAT compatible while offering a variety of synchronization and remote control capabilities without the need for any additional hardware. The RD-8 incorporates MIDI Machine Control. If you work with video, the RD-8 provides an on-board chase lock synchronizer with track slip and offset capability that also supports Pull Up / Pull Down functions for film/video transfers. The RD-8 has an internal SMPTE time code reader / generator supporting all international frame rates and an RS-422 port for Sony 9-Pin control via video editors. (ADAT is a registered trademark of Alesis Corp.)



When you're ready for mix down, the D-10 Digital Master Recorder takes DAT to a new performance level. Featuring cue to modulation, instant start, auto punch capability, RAM scrub and GPI (General Purpose Interface) ports, the D-10 is a complete mastering solution. The D-10 supports all 799 start IDs, both optical and AES digital I/O, as well as Date-Pack information. The D-10's wireless remote can be set to control a pair of D-10s independently for fast, efficient assembly editing. For more information on these and other Fostex recording solutions, contact:

Fostex, 15431 Blackburn Avenue,
Norwalk, CA 90650 • (310) 921-1112



JOHNNY 'J'

This Mexican-born, South Central-bred producer/rapper has released his solo debut

By Jonathan Widran

One of the focuses of *Music Connection's* recent article on the growing Latino rock scene (Issue #12) was the emergence of that culture's rap scene. Instead of growing in separate directions from the more urban-oriented rap, Mexican and African-American sounds are merging. And the rambunctious, Mexican-born, South Central-bred Johnny "J" single-handedly embodies all that works in unison as these cultures blend.

"The mix of ethnic backgrounds and values gives me an advantage when it comes to making music that appeals to different crowds," says Johnny "J" (Jackson), best-known for his work with Candyman, Tone Loc and 2Pac (the latter on the mega-popular Top Ten *Above The Rim* soundtrack). "Yet, I don't consciously distinguish my work to appeal to each specific group. Lately, it seems that a lot of Mexicans are into the black grooves, and one of my tunes, 'It's A Wonderful Day,' reflects my optimism that we can all work together for good things."

Johnny's increasingly impressive behind-the-board-techniques have also incorporated musical inspiration from aspects of both realms. Growing up, his parents exposed him to a potpourri of real Spanish music and singers like Betty Wright and classic soul acts such as the Spinners, Dramatics and O'Jays. Later, he got into the techno-soul of Spandau Ballet and Human League, and all these influences have played a part in achieving the notable Johnny "J" bent.

"Even though I do a lot of programming, I am a drummer and always make sure that the beats don't sound artificial," he says. "Anyone who works with me gets a down to earth, real flavor, combining older musical ideas with new approaches. I've learned so much about rhythm and style, but the main key to what I've done is always staying true to my own ideas, working with music that comes from the heart."

In addition to his high profile work with Tone Loc and 2Pac, he recently released his solo debut, *I Gotta Be Me*, on his own label, Shade Tree Records (a division of Solar Records). From the booming, raunchy bass/beat heavy "P.O.P. (Got Control Of Me)" to the deeply melodic, funky rhymes of "Get Away From Me" and the sultry rap ballad "Something She Can Feel"—the eclectic Johnny "J" vibe asserts itself powerfully.

Ironically, for a rapper, his artistic scope has yet to include the all-important realm of lyric writing. As a producer, he provides the tracks for his artists to say their thing, and for his own disc, he had homeboyz such as Boe, Filial, TNT, Tim-Tee and Larry Love form a sort of songwriter-by-committee group in creating the perfect rhymes.

"Eventually, I'd like to get into that," he insists, "but lyric writing is not an immediate goal. I record the tracks, have all the music ready and give it to my seven collaborators. I tell them stories, give them thematic ideas and they write some great rhymes. Then we kick things around and they advise me how to recite them in my own way, as if I had written them. I make a few changes here and there, but really trust their creativity."

The freshness of his recordings and productions are most often due to the spontaneity with which they were made. "With 2Pac and Tone Loc, for instance, I go into the studio prepared, with basic music and rhythm tracks. But when we're in the studio, there has to be a lot of open space for new ideas to flow. Both those guys are totally spontaneous, coming up with new themes and rhymes as they hear the beats."

"My music inspires them, and their words give me new musical and rhythmic ideas," he adds. "The whole thing is in restraint. Even if I have access to 48 tracks, I make sure not to fill up all those tracks with sounds. I'm into saving some for whatever new thoughts occur to me once we're actually recording. It's all an ongoing learning process."

The producer feels that the key to success in rap is basically having strong ideas and being open to educating yourself. Being a drummer himself, his production knowledge was nourished while hanging out fiddling with machines and gadgets at Guitar Center. He is not ashamed of the fact that he is doing well in a field not known for great musicianship, but more for what people have to say.

"My main goal is to affect people with my music and have them understand what I'm trying to say," he concludes. "It's all about telling a story, knowing how to communicate with what's available to you. You don't have to be a classically trained player to make an impact. It's more about learning how to open up your mind and letting things out."

He can be reached through Suzan Crane PR (213-655-4151).



Yamaha's ProMix 01 Digital Mixer

The ProMix 01 Digital Mixer represents Yamaha's firm intention to re-invent audio mixer technology thereby changing a lot of preconceived notions of how and what a mixer should operate, sound and cost. The ProMix 01 is a full-featured digital mixer that processes incoming audio sources in 20-bit digital domain and includes moving-fader automation, instant resetability of all parameters and both digital and analog outputs. All of this is made even more glorious since the unit sells for a retail price of under \$2,000.

ProMix 01 starts out as an 18-input mixer made up of 16 balanced mic or line inputs with phantom power and one, dedicated stereo input. There are four auxiliary sends and two stereo effect returns and also solo and mute facilities. With metering on all inputs, you get three sets of stereo outputs including a balanced +4dB XLR, an unbalanced -10dB and 1/4 inch monitor outs. There is also provision for DAT or CD playback monitor switching. Each input channel has a three-band digital parametric equalizer that is the same type used in the much higher-end Yamaha DMC1000 system.

Each setting of the equalizer, aux send level, panning, channel level and stereo effect return level can be automated either by way of "snapshot" recall or by "dynamic" moving fader automation. Up to 50 snapshot "scenes" can be memorized as well as all fader movements recorded and later re-played. Mix information is stored via any external MIDI sequencer.

The fun starts when you use the two, built-in digital effect processors and the three, assignable digital stereo compressor/gates to further build your mix. All of these systems' parameters as well as the digital channel equalizer's settings are automated, resetable and graphically represented on a large, 240 X 64 dot pop-up LCD display. Other features include: up to four, assignable sub-groups where any number of faders can be "grouped" to

any, single assignable fader, you may pair any two adjacent channel faders so that all levels, EQ and operations are duplicated for balanced stereo operation, cue function allows soloing of channels and effect returns and there is a separate monitor buss for separate level control of stereo mix, solo channels and DAT recorder.

Some technical specs: Frequency response is 20Hz. to 20kHz. +1dB -3dB (at +4dB into 600ohms), dynamic range is greater than 105dB, the unit uses and outputs at 48KHz. sample rate and uses 20-bit linear with 64 times oversampling on the A/D side and 8 times oversampling on the 20-bit D/A side. Since the unit is all digital, noise, distortion and crosstalk specs just about don't exist. The unit is about 17 1/2 inches wide and takes 11 rack spaces (if you mount it that way) and weighs about 26 pounds. For much more information and details, contact Yamaha Corporation of America, Professional Audio Products, P.O. Box 6600, Buena Park, CA 90622-6600. You can call at 714-522-9011.



Switch-It Cymbal Mount

Switch-It is a cymbal mounting system that allows switching cymbals without screwing or unscrewing. You can mount multiple cymbals on a single stand while still maintaining quick, hassle-free changeovers. The Switch-It set consists of: one stand adapter to fit either metric or American threaded stands and a cymbal holder that allows

free play but prevents the keyhole syndrome. Made in America, Switch-It comes in three colors: black, gold and chrome.

For more information, contact, Nuco Products at 2276 Griffin Way, Suite 105126, Corona, CA 91719. You can phone them at 909-273-3247 or FAX them at 909-279-4594.



ESP Mirage

The Mirage is a bolt-on solid body electric guitar with 22 frets and a solid rosewood fingerboard. The body is made of ash while the reverse headstock is painted to match the body color. Standard accouterments are the Floyd Rose Locking Tremolo and all black hardware. You get one Seymour Duncan JB

humbucker and two ESP single coil stacked pickups. Colors are: natural (as pictured), black and transparent red, blue, green or purple. The list price is \$1,495 and for more information about it, check with ESP at 7561 Sunset Blvd., Hollywood, CA 90046. You can call at 800-423-8388.





Congratulations to **Marty Stuart** who served both as musical director and performer on *The Roots Of Country: Nashville Celebrates The Ryman*. The special, taped at the original home of the Grand Ole Opry, had its debut June 25. Watch for repeats. This special has performances from a host of country greats.



Marty Stuart

KEVIN RUBIN/IN

It's hard to write about children's entertainment. What a child finds interesting may set an adult's teeth on edge. Such is the case with *The Flintstones*. The Steven Spielberg production has become one of the biggest movies this summer despite lackluster reviews. What does this prove? Kids don't read the paper. Show Biz likes good, clean escapist fare, so the only time we wanted to escape was when the BC-52s performed their version of the theme. As purists, we much prefer the versions (there are two) found on **Rhino's Modern Stone-Age Melodies**. We're also really glad for the other **William Hanna/Joseph Barbera** compositions included here, seeing as how tapping Pebbles and Bamm-Bamm singing "Open Up Your Heart And Let The Sunshine In" from the TV never gives us decent sonic quality. Music always played an important role in the world's first animated situation comedy. Everything from jazz to rock & roll parody made an appearance on the series. This is a recommended disc for fans of animation history and for anyone who grew up with this legendary series from the Sixties.

The Tonight Show has resolved the possible legal problem with the **Youngbloods** we told you about last time. **Jay Leno** gave an on-camera apology just as the last issue went to press.

Herbie Hancock is set to underscore and supervise the soundtrack for the upcoming action/adventure family film, *Invisible Kids*. The feature is based on a screenplay co-written by **Iren Koster** with **Tracey Silvers** which is described as "Die Hard meets Willy Wonka And The Chocolate Factory." The film's soundtrack is expected to feature other major music acts as well.

Chris Isaak makes his acting debut in *Little Buddha* where he co-stars alongside **Bridget Fonda** and **Keanu Reeves**. The film, by Oscar-winning Italian director **Bernardo Bertolucci** (*The Last Emperor*), is the story of a Seattle boy, **Jesse Conrad**, played by **Alex Wiesendanger**, who is unexpectedly notified that he is the reincarnation of **Lama Dorje**, an important Buddhist. The film follows his parents, **Fonda** and **Isaak**, as they learn the ways and means of Buddhism while Buddhist monks try to figure out who among the three candidates chosen is the true reincarnation. The film is in general release.

Marky Mark, billed under his real name **Mark Wahlberg**, makes his acting debut in **Penny Marshall's** new film for **Touchstone**, *Renaissance Man*. **Wahlberg** appears as **Tommy Lee Haywood**, a country boy dead set on bettering himself, who ends up in a basic comprehension class taught by **Danny DeVito**.

The hardest part of his debut, according to **Wahlberg**, was the preparation. Producer **Marshall** put all the actors playing recruits, through three weeks of real army basic training. **Wahlberg** doesn't mind working out, he said, but he doesn't like being told he has to. As **Marky Mark**, the rapper also provides a number of songs for the film and performs "Achy Breaky Heart," the only cut billed under his birth name. **Varese Sarabande** has the soundtrack.

Karen Mason was excited. The actress, who had been standby to **Glenn Close** in the role of **Norma Desmond** in *Sunset Boulevard* since last October, was to have stepped into the leading role for an entire week between the time **Close** left for **New York** and **Faye Dunaway** arrived to assume the role. Unfortunately, with the show's abrupt West Coast closing (it's still set to debut in **New York** with **Glenn Close**), **Mason** is now out of luck. The actress previously performed in much musical theater where she lists an **Outer Critics Circle Special Award** and a **Drama Desk Award Nomination**

among her credits. If you can help her career, contact **Mason** through the **Garrett Company** 213-462-4122.

"When I first heard 'Little Rock,' I was immediately drawn to it because of the cutting real life edge to the lyrics and a melody that carried you away," explains **Collin Raye**. "Country music has always been about drinking songs, but this was a song that dug beyond the surface to deal with what happens when the drinking destroys everything in someone's life." The single, from his *extreme*



Danny DeVito stars in Renaissance Man

ROCK RUBIN/IN



Karen Mason



Billy Dean

(sic) CD, tells of a man dealing with the problems of alcohol and missing the family he left behind. Early response to the song prompted a tie-in with Al-Anon and its junior segment, Alateen. At the artist's request, the toll-free number for both organizations was included at the end of the video and the artist went on to tape video and audio PSAs. "It's our hope that offering this information to people watching the video may help in providing support to those who may be seeking it," said Raye. The number

for Al-Anon and Alateen is 1-800-356-9996.

A Korean newspaper has won a \$4 million judgment against the parents of **Michael Jackson** over a proposed concert by the singer that never materialized. The *Segye Times* was to have underwritten an October, 1989 proposed concert by Jackson. The judgement, which did not involve the singer himself, was only publicized after an appeals deadline for the award had passed.

A video Michael Jackson shot for *Addams Family Values* may finally be seen. The short film, *Is This Scary?*, written by and featuring **Stephen King**, is set to be released as part of the *History* package Jackson has been quietly recording in New York.

The party people were out in full force recently when **Martionii** put on his well-named annual *Night Of Decadence* at the historic **Belasco Theater** downtown. The wild evening was billed as a fashion show but it was, as you can see from the photo, so much more. Among the highlights was teenage cross-dresser/designer/



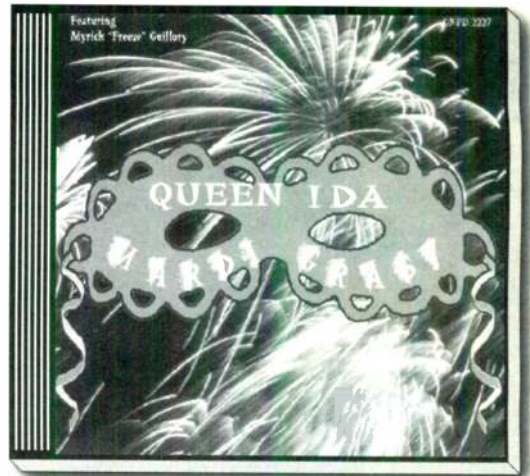
Night of Decadence at the Belasco

model **Bobby Trendy** who has been making quite a name for himself both in fashion and on the TV talk show circuit.

By now you've discovered *ABC In Concert Country*, the artist-driven late night country music show. You've seen host **Billy Dean** host the program, which captures live music in a varied array of settings with major artist interviews and new artist features. You like it and you want more. We have the itinerary and can tell you that some of the upcoming shows are pretty hot. July 9 guests include **K.T. Oslin**, **Emmylou Harris**, **Mary Chapin Carpenter** and **Shelby Lynne**. July 16 brings **Charlie Daniels**, **Mark Chesnutt**, **Waylon Jennings** and **Tim McGraw**. July 23 has **John Michael Montgomery**, **Ronnie Milsap**, **Marty Stuart**, **Lisa Stewart** and a special segment on the wonderful *Rhythm, Country & Blues*. The program airs locally Saturday nights at 11:30 p.m.

Lexus Division is underwriting the *Perfection Series* of four benefit events at Washington's **Lincoln Center** this season. The first, a **Wynton Marsalis/Tony Bennett** concert, raised \$250,000. There is an additional \$250,000 in related advertising, including a print ad with the headline: "After years of perfecting silence, we've turned our attention to perfecting sound."

You have until July 24 to fly to **Neverland**. That's when the **San Gabriel Civic Auditorium** pulls the plug on their current production, *Peter Pan*. The play is based on an episode in the **James M. Barrie** 1902 novel, *The Little White Bird*, and has been part of musical theater heritage since 1904 when it first appeared on the London and American stages. **Bill Shaw** directed the



current revival with musical direction by **M. Roger Lockie** and choreography by **Rikki Lugo**. **Susie Starr** has the leading role first immortalized by **Maude Adams** in 1904 and again fifty years later by **Mary Martin** in the musical version. Tickets can be purchased at all Ticketmaster locations.

Show Biz finally made it to the much-heralded **House Of Blues**. The occasion was a concert by **Queen Ida**, whose excellent new *Mardi Gras!* CD on **GNP/Crescendo** is quite the zydeco party. Having toured internationally for almost two decades, won a Grammy award and three nominations and authored a cookbook, *Cookin' With Queen Ida*, the lady is the leading champion of the French Creole culture of her native southwest Louisiana. The House of Blues really rocked as **Ida** launched into a hot combination of new and previously-released material. We had such a good time we almost forgave the 45 minutes it took to get our car from the parking attendants. If you love to party, you'll love *Mardi Gras!*

Madonna dropped by the *Soul Train Awards* to catch the sights and schmooze with the stars. Here, she congratulates award-winning **Rosie Perez**. The biggest news of the night: The material girl behaved herself and let others have the spotlight. MC



Rosie Perez and Madonna at the Soul Train Awards



MO' WORLD ORDER: Rhino's Forward label has released *No World Order—Lite*, an edited, more conventionally structured version of Todd Rundgren's (who changed his name to TR-i for this album) last opus, *No World Order*. The songs on the original edition of the album and its interactive counterpart were constructed in a "cut and paste" way that allowed the listener to restructure the music at will. According to *Lite*'s liner notes, Rundgren did this to demonstrate that music is "discovered" not "invented" and does not belong in any certain order—that an artist's version is not sacrosanct. In other words, the listener's order is as good as the creator's. Certainly an interesting concept, but I always thought that that's what being a gifted artist means: that you know how to make the right creative decisions—at least most of the time. In this new interactive world, do we really need amateur songsmiths restructuring *Sgt. Pepper's*? (At least, I'm happy with the original!) For the new release, TR-i has given the songs some old-fashioned structure, something which makes the album more listener friendly—though nothing can change the fact that he is not a convincing rapper. Like its original counterpart, notable song fragments abound, but only one song really works, "Property." What TR-i—one of our most gifted artists—should do next time out is, let the technology he has championed and been at the forefront of for so long, expand and help the creative process, not confuse it.

HOT HENDRIX: On August 2nd, to coincide with the anniversary of the original Woodstock Music and Art Fair, MCA will release *Jimi Hendrix: Woodstock*, containing Hendrix's electrifying set from that granddaddy of all music festivals, including versions of "Voodoo Chile," "Red House," "Fire" and of course, his celebrated take on our National Anthem. MCA will also release the filmed version of Hendrix's performance on video and laserdisc.



GUITAR MAN: Guitar great Larry Carlton and West L.A. Music's Sandy Sobel are pictured backstage at Carlton's recent Ventura Theatre gig. West L.A. Music and Alesis will present a seminar with the veteran fretman on July 12th at 7:00 p.m., during which Carlton will discuss his guitar style. For more info, call (310) 477-1945.



LES AND MDRE: The Father of the Electric Guitar, Les Paul, recently entertained a packed crowd of celebs and fans at the House Of Blues. The show, filmed by Time Warner Television and set to air next year as part of the documentary *The History Of Rock N' Roll*, also featured appearances by Slash, Steve Vai, Robbie Krieger, Johnny Rivers, Dave Edmunds, Stephen Stills, Graham Nash and (pictured with Les Paul) Jeff Healey.



TOGETHER AGAIN AFTER ALL THDSE YEARS: Comedy legends Carl Reiner and Mel Brooks recently held an autograph signing session at the Beverly Connection Bookstar for Rhino's new four-volume set, *The Complete 2000 Year Old Man*. Also, as part of the duo's promotional efforts on behalf of the comical character they created over 30 years ago, they consented to a full-slate of TV interviews, recreating classic bits and debuting a few new ones.



DEMO MANIA: A whopping 7,196 entries from unsigned bands across the nation—and we think *Music Connection* gets a lot of demo packages—have poured into the Ticketmaster offices in response to the Ticketmaster Music Showcase, scheduled to kick off in Boston on July 27. Pictured with the local responses are (top) Ticketmaster President/CEO Fred Rosen, (middle) Ticketmaster Music Showcase Production Supervisor Tom Mooney, Scoop Marketing's Sheila Scott, Ticketmaster Executive VP John Ruscin and (bottom) Ticketmaster Music Showcase Marketing/Production Assistants Divita Elliott, Joanne Jaworawski and Heidi Gregory.



WONDERFUL, WDNDERFUL: Ever wonder where all the great songs have gone? Well, they've been rounded up by Essex Entertainment and released as part of a ten-CD series called *Those Wonderful Years*. Produced by Jerome Bowie and Allan Steckler, this series is a representative collection of pop hits from the Twenties through the Fifties. Containing fourteen songs each, the compact discs all have a unique theme that ties the music together. *Swing Time: Swing Hits 1930's/1940's* features Glenn Miller's "In The Mood," Benny Goodman's "Sing Sing Sing" and Duke Ellington's "Caravan"; *Because Of You: The Best Of The Crooners* showcases Frank Sinatra's "Night & Day," Tony Bennett's "Because Of You" and Dean Martin's "Memories Are Made Of This"; and *Till We Meet Again: World War II Love Songs* has the Andrew Sisters' "In Apple Blossom Time," Dinah Shore's "I'll Walk Alone" and the Ink Spots' "I Don't Want To Set The World On Fire." Other titles are *Juke Box Saturday Night: 1940's Pop Hits*; *Melodies Of Love: 1950's Instrumental Hits*; *Tenderly: 1950's Love Songs*; *On Broadway: 1940's/1950's*; *Music! Music! Music!: 1950's Pop Hits*; *Sentimental Journey: 1930's/1940's Pop Ballads*; and *Happy Days Are Here Again: 1930's Pop Hits*. Recommended listening. —Kenny Kerner

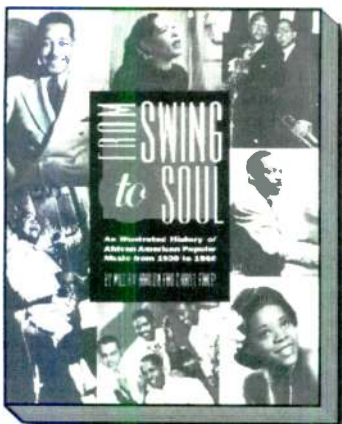
COLLECTING BARBRA: Whether or not you are among the lucky people to have seen Barbra Streisand during her current tour, you can still purchase something to remember it by. The Funny Girl has teamed with Sony Signatures, the company's recently formed merchandising division, to create a Streisand-themed line of clothing, gifts and memorabilia. Available at select department stores and through a special catalog, fans can purchase a wide array of items, including an official tour jacket, T-shirts, a cap, a tie, a pen, a shoulder bag, a watch, a money clip, a blanket, a scarf, a tote bag, a watch, a key chain, the official concert program and even a gold record (and there are three to choose from, *People*, *The Way We Were* and *The Broadway Album*)—with prices ranging from the affordable (\$25 for the cap and \$35 for the pen) to special, high-end items (\$400 for the handsome tour jacket and \$350 for a gold record). To receive a free Barbra Collection catalog, call 1-800-664-8444.



A BUNCH OF WEENIES: The Pretenders and KROQ staffers (pictured above) and former Johnny Carson sidekick Ed McMahon and Beck (right) gather backstage for the camera during "Weenie Roast," an annual music festival presented by alternative bastion pull-stop KROQ, held recently at the Irvine Meadows Amphitheatre.



HYNDE'S HOUSE OF HITS: A rejuvenated Chrissie Hynde rolled into the Southland recently for sold-out shows at the Roxy and the House Of Blues. Fronting the latest incarnation of the Pretenders, which includes the return of rock solid original drummer Martin Chambers and new recruits, guitarist Adam Seymour (ex-Katydid) and bassist Andy Hobson (ex-Primitive), Hynde, still a formidable rock presence onstage, proved that nothing much has changed since she first burst onto the music scene in the late Seventies—including her hairstyle. Currently promoting the band's latest release, *Last Of The Independents*—which features several songs co-written with "Like A Virgin" authors Billy Steinberg and Tom Kelly, a songwriting team more suited for the Divinyls' Christina Amphlett (they're responsible for the Divinyls' big hit, "I Touch Myself") than a true rock original such as Hynde—this new unit performed spirited renditions of past Pretender classics ("Message Of Love") and worthy additions from the band's new, uneven album ("Money Talk"). Pictured above: Hynde in a classic rock pose at the House Of Blues.



FROM SWING TO SOUL: Elliott & Clark Publishing has released *From Swing To Soul: An Illustrated History of African American Popular Music From 1930 to 1960*. Written by William Barlow and Cheryl Finley, the somewhat thin 132-page book offers a general overview of how black music transformed from country blues to city blues, from swing to bebop, from R&B to rock & roll and finally into the sweet sound of Sixties soul. Including great photographs (78 duotone illustrations) of the leading heroes of black music, *From Swing To Soul* is a handsome follow-up to Elliott & Clark's previous volume, *From Cakewalks To Concert Halls: An Illustrated History Of African American Popular Music From 1895 To 1939*, which chronicled the growth of blues, jazz and black musical theatre (it garnered second place honors in 1992's Ralph J. Gleason Music Book Awards). Retailing for \$32.50, *From Swing To Soul* features a well-written text and enough great photos to make it a worthy addition to any music fan's library.



ANOTHER 'COP' OUT: Darnell Van Rensalier of Shai, MCA Soundtrack Senior VP/GM Kathy Nelson, Carl "Groove" Martin of Shai, Eddie Murphy and Garfield Bright and Marc Gay of Shai are pictured at the post-premiere party for *Beverly Hills Cop III*, held on the Paramount lot. MCA recording act Shai is currently rising up the *Billboard* Hot 100 singles chart with "The Place Where You Belong," one of three singles released simultaneously from the movie ("The Right Kind Of Lover," by Patti LaBelle, is also currently in the Top Fifteen on *Billboard's* R&B chart).



GRRRLS WITH ACOUSTIC GUITARS: No, it's not the name of Garfield's teddy bear, it's POOKA, the name adopted by Manchester, England natives and Elektra recording artists Sharon Lewis and Natasha Jones. The duo just finished a month-long coffeehouse tour, choosing the Roxy for their L.A. stopover, opening for headliner Kristin Hersh. And what is the poop on Pooka? Celtic mythology defines a "pooka" as a mischievous Irish goblin who beguiles his prey with charm before taking him on a pleasant countryside ride, which ends with the pooka throwing the unsuspecting victim in a ditch!
—Tom Farrell

MUSIC CONNECTION Tidbits from our tattered past

1984—L.A. IS THEIR LADY: The L.A. theme song sweepstakes is gaining momentum as the Olympics approach. The present champion, Randy Newman's "I Love L.A.," shows no signs of weakening now that everybody in California has heard it. The challenger, Fred Travalena's "L.A.'s My Spot," is gaining momentum, particularly among Angeleno geriatrics and Vegas chorus girls, and now Steve Lawrence has waded into the fray with his latest, "We're In L.A."

1986—WHAM SLAM: There are some very strong rumors emanating from certain London newspapers to the effect that Wham has called it quits after selling some 30 million records in a two-year period. The rumors have concentrated on George Michael's total disenchantment with cohort Andrew Ridgeley. Tommy Eyre, Wham's musical director, told a *Billboard* magazine London correspondent: "Andrew can hardly sing or play the guitar. His only claim to fame is that he went to school with George Michael. Onstage, Ridgeley's microphone is turned down and his guitar playing is mimed. In the recording studio, he merely sat and watched while Michael worked."

JOHN MELLENCAMP DANCING NAKED IN THE HEARTLAND

BY STEVEN P. WHEELER

FOR NEARLY HALF HIS LIFE, 42-YEAR-OLD JOHN MELLENCAMP HAS BEEN WRITING SONGS, MAKING RECORDS, TOURING, WRITING MORE SONGS, MAKING MORE RECORDS AND MAKING THE ROAD HIS HOME FOR MONTHS AT A TIME.

NOW, WITH THE RELEASE OF HIS TWELFTH ALBUM, *DANCE NAKED*, MELLENCAMP TALKS LIKE A MAN WHO HAS REACHED THE PLACE WHERE HE WANTS TO BE IN HIS LIFE. WITH THE RECENT ADDITION OF A SON TO HIS FAMILY, THE MAN WHO BECAME A GRANDFATHER AT THE RIPE OLD AGE OF 37, SEEMS TO BE HAPPY, IF NOT CONTENT, AND WITH THE OVERWHELMING SUCCESS OF *DANCE NAKED*'S FIRST SINGLE, A COVER OF VAN MORRISON'S "WILD NIGHT," WHICH FEATURES MELLENCAMP SINGING WITH NEWCOMER ME'SHELL NDEGEOCELLO, HIS PLATINUM-SELLING STATUS SEEMS SECURE.

WHILE RELEASING AN ALBUM SO SOON AFTER ANOTHER (THIS IS MELLENCAMP'S SECOND STUDIO ALBUM IN THE PAST YEAR) MAY STRIKE SOME AS AN ARTIST TRYING TO GET AS MUCH PRODUCT OUT AS POSSIBLE, MELLENCAMP INSISTS THAT THAT'S NOT THE CASE WITH *DANCE NAKED*.

FROM HIS ART STUDIO IN HIS HOME, MELLENCAMP SAYS, "TO BE HONEST, I DIDN'T REALLY THINK ABOUT HOW SOON IT WAS AFTER THE LAST RECORD. I GUESS A YEAR SEEMS RATHER QUICK TO SOME PEOPLE, BUT I HAD THE MATERIAL, I HAD THE ALBUM DONE AND I DIDN'T SEE MUCH SENSE IN SITTING ON IT. THERE REALLY WASN'T ANY THOUGHT INTO THE TIME ELEMENT."

AS FOR THE QUESTION OF WHETHER HIS RECORD COMPANY HAD ANY RESERVATIONS ABOUT RELEASING *DANCE NAKED* SO SOON AFTER *HUMAN WHEELS*, THE VETERAN SINGER-SONGWRITER LETS OUT A SMALL LAUGH BEFORE REPLYING, "I DIDN'T HAVE TOO HARD OF A TIME CONVINCING MERCURY TO RELEASE THE RECORD. I MEAN, I'M ONE OF THEIR 'BILLING' ARTISTS, SO IT'S NOT HARD TO CONVINCING A RECORD COMPANY TO GO OUT AND MAKE MONEY SELLING YOUR RECORDS."

WHILE IT SEEMS THAT AN ARTIST COMING BACK SO QUICKLY WITH A NEW ALBUM MAY BE AN INDICTMENT OF THE PREVIOUS RECORD, MELLENCAMP DENIES THE CHARGE, STATING UNEQUIVOCALLY, "I PERSONALLY THINK THAT *HUMAN WHEELS* WAS THE BEST RECORD I EVER MADE. IF YOU'RE TALKING NUMBERS, IT WENT TO NUMBER SEVEN AND SOLD OVER A MILLION COPIES. I WOULD HAVE LIKED IT BETTER IF THE SONG 'HUMAN WHEELS' HAD BEEN MORE WELL-RECEIVED BY RADIO BECAUSE I THINK IT'S ONE OF THE BETTER SONGS I'VE EVER WRITTEN, BUT I CAN'T PARTICIPATE IN THE WHIMSICAL CLIMATE OF RADIO, MTV OR ANY FAD OR FASHION. I CAN ONLY DO WHAT I DO."

BACK IN THE EARLY DAYS, MELLENCAMP WASN'T A WHOLE LOT DIFFERENT THAN MILLIONS OF OTHER UNSIGNED ARTISTS WITH "PIPE DREAMS IN THEIR HEAD AND VERY LITTLE MONEY IN THEIR HANDS." HOWEVER, UNLIKE MANY OF THOSE OTHER ROCK & ROLL DREAMERS, MELLENCAMP WAS ALREADY MARRIED AND A FATHER BEFORE HE WAS EVEN OUT OF HIS TEENS.

TAKING ON ALL KINDS OF ODD JOBS TO MAKE ENDS

MEET, MELLENCAMP SAYS THAT HIS EARLY VOYAGE INTO ADULTHOOD DIDN'T NECESSARILY TRANSLATE TO MATURITY. "I DON'T FEEL LIKE I MATURED ANY QUICKER OR ANY SLOWER THAN ANYBODY ELSE, AND AS FAR AS FOLLOWING ANY KIND OF ROCK & ROLL DREAM, INITIALLY I JUST WANTED TO MAKE A RECORD. I DIDN'T REALLY HAVE ANY ILLUSIONS OF GRANDEUR OR ANY DREAM ABOUT WHAT I SHOULD BECOME OR WHAT I SHOULDN'T BECOME. I JUST HAD A LOT OF DETERMINATION. BUT HELL, I NEVER PLANNED ANYTHING IN MY LIFE."

THIS BECAME OBVIOUS WHEN MELLENCAMP MADE HIS FIRST DEMO TAPE AND WENT OUT LOOKING FOR THAT ELUSIVE RECORD DEAL. "I HAD BEEN IN BANDS FOR A LONG TIME, SINGING IN BARS AND FRATERNITIES, BUT I REMEMBERED THINKING AT THE TIME THAT BEING 'DISCOVERED' WAS KIND OF A JOKE. YOU HAD TO GO OUT AND SEEK THEM, THEY WEREN'T GOING TO COME AND SEEK YOU OUT. SO I TOOK EVERY CENT I HAD, SOLD A BUNCH OF STUFF, SOLD A LOT OF MY RECORD COLLECTION, SOLD A LOT OF EQUIPMENT THAT I HAD GATHERED UP OVER THE YEARS AND RAISED A COUPLE OF THOUSAND BUCKS AND MADE A DEMO TAPE."

OF COURSE, THIS WAS REAL LIFE AND NOT A HOLLYWOOD MOVIE, SO MELLENCAMP READILY ADMITS THAT PEOPLE WEREN'T EXACTLY KNOCKING DOWN HIS DOOR. "I SENT THAT TAPE OUT TO DIFFERENT MANAGERS AND RECORD COMPANIES, AND IT WAS REJECTED WORLDWIDE. I MEAN, HUNDREDS AND HUNDREDS OF REJECTIONS CAME IN, AND I HAD WORKED THAT TAPE IN ALL DIFFERENT MANNERS FOR LIKE A YEAR."

LOWERING HIS GOALS TO ACCOMPLISH HIS ULTIMATE DREAM, MELLENCAMP AND HIS WIFE VENTURED ACROSS STATE LINES ON A DAY THAT CHANGED HIS LIFE. "I DECIDED TO GO DOWN TO A SMALL RECORD LABEL DOWN IN LOUISVILLE, KENTUCKY,

WITH THE TAPE. I REMEMBER PHYSICALLY DRIVING DOWN THERE THAT DAY. I REMEMBER BEING TOLD THAT THEY DIDN'T THINK THAT I WAS RIGHT FOR THEIR LABEL, AND I THOUGHT, JESUS CHRIST, I CAN'T EVEN GET FUCKIN' SIGNED TO A LITTLE LOCAL LABEL IN LOUISVILLE, KENTUCKY. SO I WAS DRIVING HOME WITH MY FIRST WIFE, PRISCILLA, AND I THOUGHT I HAD BETTER START RE-THINKING WHAT I WAS GONNA DO. SO WHEN I GOT HOME, THE PHONE RANG AND IT WAS [TONY] DEFRIES ASKING ME TO COME TO NEW YORK, AND I SAID, 'HELL, I WAS JUST IN NEW YORK AND I CAN'T AFFORD TO COME AGAIN,' SO HE OFFERED TO PAY FOR A PLANE TICKET. I REALIZED THAT WAS THE WHOLE KEY, THAT WHEN THEY START PAYING FOR YOU TO DO THINGS, YOU MIGHT HAVE SOMETHING HAPPENING. AS LONG AS YOU'RE PAYING FOR STUFF, IT'S NOT SUCH A GOOD DEAL [LAUGHS]."

AT THAT TIME IN 1975, TONY DEFRIES WAS DAVID BOWIE'S MANAGER, AND HE TOOK THE YOUNG GOOD-LOOKING BOY FROM INDIANA, CHANGED HIS NAME, GOT HIM A RECORD DEAL WITH MCA RECORDS AND JOHNNY COUGAR WAS BORN.

IN ACTUALITY, THE YOUNG MELLENCAMP WAS BASICALLY BLACKMAILED INTO THE ENTIRE JOHNNY COUGAR SCENARIO, YET IT WAS ALSO A FOOT IN THE

"WHEN I MADE THAT FIRST RECORD, I JUST PLAYED SONGS THAT I LIKED; THAT ALBUM REALLY HAD NO DIRECTION. I WAS COMPLETELY LOST ABOUT WHAT IT WAS THAT JOHN MELLENCAMP WAS SUPPOSED TO BE DOING ON A RECORD."

DOOR. "I WAS ONLY 21 OR 23 AT THE TIME, AND WHEN YOU'RE THAT AGE, YOU'RE UNDER THE ILLUSION THAT YOU'RE AN ADULT AND THAT YOU KNOW AS MUCH AS THERE IS TO KNOW. SO WHEN I WENT TO NEW YORK, DEFRIES STARTED HANDING ME THIS STUFF LIKE, 'WELL, YOU'RE EITHER GONNA BE JOHNNY COUGAR OR WE'RE NOT GONNA RELEASE THE RECORD.' OF COURSE, I HAD ALREADY SHOT MY BIG MOUTH OFF TO EVERYBODY AT HOME, TELLING THEM THAT I HAD AN ALBUM COMING OUT AND EVERYBODY'S GOING, 'SURE, SURE, SURE.' SO I KIND OF HAD TO GET RIGHT WITH THE PROGRAM; I HAD TO KIND OF GET MY MIND RIGHT AND GET IT INTO THE TONY DEFRIES MODE OF THINKING."

THAT MODE OF THINKING RESULTED IN A VERY WEAK DEBUT EFFORT, *CHESTNUT STREET INCIDENT*, WHICH FEATURED JOHNNY COUGAR'S VERSIONS OF SUCH ROCK CLASSICS AS ROY ORBISON'S "PRETTY WOMAN" AND THE DOORS' "TWENTIETH CENTURY FOX." MELLENCAMP FREELY ADMITS THAT HE HAD NO IDEA WHAT HE WAS DOING ARTISTICALLY AT THE TIME, AND THERE WAS NO INDICATION THAT HE WOULD BLOSSOM AS A SONGWRITER IN THE ENSUING YEARS.

"I HAD ONLY WRITTEN A HANDFUL OF SONGS WHEN I GOT MY FIRST RECORD DEAL. IN TERMS OF SONGWRITING, I DEFINITELY GREW UP IN PUBLIC. WHEN I MADE THAT FIRST RECORD, I JUST PLAYED SONGS THAT I LIKED; THAT ALBUM REALLY HAD NO DIRECTION. I WAS COMPLETELY LOST ABOUT WHAT IT WAS THAT JOHN MELLENCAMP WAS SUPPOSED TO BE DOING ON A RECORD. MY DREAM, OR MY PLAN HADN'T GONE THAT FAR BECAUSE MY INITIAL QUEST WAS JUST TO GET A RECORD DEAL, SO ONCE I GOT THAT RECORD DEAL I DIDN'T QUITE KNOW WHAT TO DO WITH IT."

IN 1977, MELLENCAMP LEFT DEFRIES AND MOVED FROM SEYMOUR, INDIANA, TO BLOOMINGTON, WHERE HE FORMED HIS OWN BAND CALLED THE ZONE (WHICH FEATURED MELLENCAMP'S LONGTIME GUITARISTS MIKE WANCHIC AND LARRY CRANE). PENNING HIS OWN MATERIAL, HE NEXT HOOKED UP WITH ROD STEWART'S THEN-MANAGER BILLY GAFF, WHO ALSO HAPPENED TO BE THE PRESIDENT OF RIVA RECORDS.

A *BIOGRAPHY* WAS RELEASED IN THE UK IN 1978 AND WAS ANYTHING BUT A COMMERCIAL SUCCESS, BUT MELLENCAMP WAS GAINING CONFIDENCE, AND IN 1979, HE RELEASED *JOHN COUGAR*, WHICH WOULD PUSH HIM INTO THE NATIONAL SPOTLIGHT FOR THE FIRST TIME AS THE ALBUM SOLD MORE THAN 700,000 COPIES.

THE ALBUM FEATURED HIS EARLY SIGNATURE TUNE "I NEED A LOVER," WHICH A FEMALE ROOKIE ROCKER NAMED PAT BENATAR WOULD TURN INTO A HIT THAT SAME YEAR. "QUITE HONESTLY, I WAS HAPPY THAT PAT BENATAR HAD A HIT RECORD WITH 'I NEED A LOVER.' I KNEW THAT IT COULDN'T DO ANYTHING BUT HELP ME, AND THAT SONG WAS ALSO NUMBER ONE IN AUSTRALIA FOR ME, SO THAT SONG—REGARDLESS OF WHAT PEOPLE THINK OF IT, OR WHAT I MAY THINK OF IT IN 1994—REALLY HELPED ME CONSIDERABLY AT THAT POINT IN MY CAREER. I MEAN, PAT BENATAR WAS ONE OF THE BIGGEST BREAKING FEMALE ARTISTS AT THAT TIME, SO I WAS HAPPY WITH ANY TYPE OF SUCCESS I COULD GET."

AFTER EXTENSIVE TOURING HELPED BUILD A HEALTHY CORE OF FANS FOR JOHN COUGAR, HE RETURNED TO THE STUDIO WITH LEGENDARY GUITARIST/PRODUCER STEVE CROPPER TO WORK ON THE ALL-IMPORTANT FOLLOW-UP EFFORT. HOWEVER MELLENCAMP SAYS THAT THE ALBUM TITLE, *NOTHIN' MATTERS AND WHAT IF IT DID*, SUMMED UP HIS FEELINGS AT THE TIME.

"I WASN'T PARTICULARLY INTERESTED IN HAVING A CAREER IN THE MUSIC BUSINESS AT THAT TIME. I HAD JUST MET A GIRL, AND I WASN'T TOO INVOLVED WITH THE MAKING OF THE RECORD. I WAS EITHER REALLY PISSED OFF OR REALLY JUBILANT DURING THE MAKING OF THAT RECORD."

THE ALBUM ALSO CONTAINED ONE SONG THAT SEEMED TO INDICATE MELLENCAMP'S FEELINGS ABOUT THE MUSIC BUSINESS IN GENERAL. "CHEAP SHOT" CONTAINED THE TELLING LINES: "THE RECORD COMPANY'S GOING OUT OF BUSINESS/THEY'RE PRICING RECORDS TOO DAMN HIGH/THE BOYS IN THE BAND CAN USE SOME ASSISTANCE/GET A DAY TIME JOB TO GET BY."

NOW A VETERAN OF THE MUSIC INDUSTRY WARS, MELLENCAMP SAYS THE FEELINGS HE EXPRESSED IN THAT FIFTEEN-YEAR-OLD SONG ARE STILL NOT A WHOLE

LOT DIFFERENT THAN HOW HE FEELS TODAY. "I HAVE ALWAYS HAD A LOVE/HATE RELATIONSHIP WITH THE RECORD COMPANY; MORE HATE THAN LOVE. I WROTE THAT SONG BASICALLY TO TELL THOSE PEOPLE TO KISS MY ASS." THEN WITH A LAUGH, HE ADDS, "YOUNG GUYS TEND TO DO THAT, YA KNOW."

AS LITTLE AS MELLENCAMP SEEMS TO THINK OF THAT ALBUM, IT DID CONTAIN TWO TOP 40 HITS—"THIS TIME" AND "AIN'T EVEN DONE WITH THE NIGHT"—AND BECAME HIS SECOND CONSECUTIVE GOLD ALBUM, YET IT IN NO WAY PREPARED MELLENCAMP OR ANYBODY ELSE FOR THE PHENOMENAL EXPLOSION THAT WOULD COME WITH HIS NEXT ALBUM.

AMERICAN FOOL RELEASED IN 1982 WENT TO NUMBER ONE ON THE STRENGTH OF THREE TOP TEN SINGLES—"HURTS SO GOOD," "JACK & DIANE" AND "HAND TO HOLD ON TO"—AND WENT ON TO SELL MORE THAN FIVE MILLION ALBUMS. "YEAH, I WAS SURPRISED BY THE SUCCESS OF THAT RECORD," ADMITS MELLENCAMP. "WE HAD TWO TOP TEN SINGLES AND A NUMBER ONE ALBUM AT THE SAME TIME. ME, JOHN LENNON AND MICHAEL JACKSON ARE THE ONLY PEOPLE THAT HAVE ACCOMPLISHED THAT. WE WERE JUST HAPPIER DURING THE MAKING OF THAT RECORD. WE WERE A BIG BAR BAND AT THE TIME, PLAYING EVERY CLUB IN THE WORLD. IT WAS BLACK LEATHER JACKETS, MOTORCYCLES, TATTOOS, EARRINGS AND THAT WHOLE BIT."

IRONICALLY, MELLENCAMP SAYS HIS RECORD COMPANY HATED THE RECORD WHEN THEY FIRST HEARD IT, FEARING THAT IT WENT IN A DIRECTION THAT DIDN'T FIT THE JOHN COUGAR MOLD. "THE FUCKIN' RECORD COMPANY HATED THAT ALBUM [LAUGHS], THEY HATED IT! THEY WANTED *NOTHIN' MATTERS* TO CONTINUE, AND THEY WANTED ME TO BECOME LIKE NEIL DIAMOND OR WHAT THAT BOLTON GUY IS TODAY. THAT'S HOW MERCURY RECORDS SAW ME AT THE TIME."

WHEN IT COMES TO HIT SINGLES, THE MAN WHO HAS SCORED MORE THAN TWENTY TOP 40 HITS SAYS THAT HE NEVER THINKS OF COMMERCIAL SUCCESS WHEN HE WRITES OR RECORDS. "AS FAR AS 'HITS' GO, I USUALLY DON'T START THINKING ABOUT HIT RECORDS UNTIL THE RECORD COMPANY GETS INVOLVED, BECAUSE THAT'S ALWAYS THEIR FIRST QUESTION: 'HOW MANY HITS DO YOU GOT ON IT?' THEY DON'T GIVE A SHIT IF THE ALBUM'S ANY GOOD OR NOT, THEY ONLY CARE ABOUT THE TWO SONGS THAT THEY CAN SELL TO RADIO. IT'S REALLY QUITE AN UNNERVING QUESTION TO BE ASKED AFTER YOU'VE MADE AN ALBUM BECAUSE TO ME IT REALLY CHEAPENS THE WHOLE ALBUM-MAKING PROCESS."

PERHAPS DUE TO THE OVERWHELMING SUCCESS OF *AMERICAN FOOL*, THERE WAS A LITTLE FLEXING OF THE MUSCLES ON MELLENCAMP'S PART WHEN HE RETURNED THE FOLLOWING YEAR WITH THE *UH-HUH* ALBUM, WHICH WAS THE FIRST JOHN COUGAR RELEASE TO INCLUDE HIS GIVEN NAME.

"I WAS JUST TIRED OF FUCKIN' AROUND WITH THE JOHNNY COUGAR BUSINESS. IT HAD BEEN AN ALBATROSS AROUND MY NECK FOR YEARS. SO I WENT TO THE RECORD COMPANY AND SAID, 'LOOK, I KNOW YOU GUYS HAVE SPENT A LOT OF DOUGH ON THIS COUGAR BUSINESS BUT I WANT MY REAL NAME ON THIS ALBUM.' THEY HAD NO PROBLEM WITH IT; THEY WERE PRETTY ACCOMMODATING. IT WASN'T ANY BIG INDEPENDENCE THING, IT WAS JUST SOMETHING THAT SHOULD HAVE BEEN DONE LONG BEFORE THAT AND I JUST DIDN'T DO IT."

WHILE *AMERICAN FOOL* HAD A SLEW OF HIT SINGLES, THE REST OF THE MATERIAL WAS NOT NEARLY AS STRONG, AND THE CRITICS PINPOINTED THIS FACT. HOWEVER, WITH THE RELEASE OF *UH-HUH*, IT BECAME OBVIOUS THAT MELLENCAMP WAS A WRITER TO BE RECKONED WITH. SONGS SUCH AS "PINK HOUSES," "GOLDEN GATES," "CRUMBLIN' DOWN," "AUTHORITY SONG" AND "WARMER PLACE TO SLEEP" PROVED THAT MELLENCAMP WAS A VOICE THAT NEEDED TO BE HEARD.

FUELED BY HIS NEW BAND, WHICH STILL CONSISTED OF CRANE AND WANCHIC, ALONG WITH POWERHOUSE DRUMMER KENNY ARONOFF (WHO HAS GONE ON TO BECOME ONE OF THE MOST IN-DEMAND DRUMMERS IN THE BUSINESS) AND BASSIST TOBY MEYERS, *UH-HUH* CONVEYED THE ILLUSION OF THE ROLLING STONES BEING TRANSPLANTED TO AMERICA'S HEARTLAND.

DURING THE REAGAN ERA OF THE EARLY EIGHTIES, "PINK HOUSES" WAS A

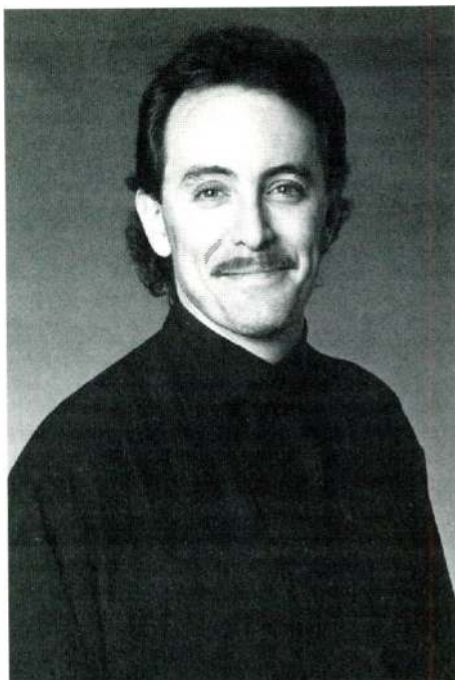




Wayne Watkins

Director of A&R for Catalog Development

By Oskar Scotti



I'm not a record guy—I'm not a music guy at all," declares Wayne Watkins, Director of A&R for Catalog Development at Capitol Records. "I came out to Los Angeles to pursue an acting career and just kind of fell into this situation."

Well sure, why not. Tinseltown is the kind of weird, mutant tundra where such bizarre incidents happen every day. But Watkins is dead serious when he admits, "I got hired by Capitol as a temp and just kept hanging around until they gave me full-time work."

It turns out that Watkins, the aspiring actor, found himself on the bread lines so to speak in 1987 when the Screen Actors Guild went on strike. Until then, he had been doing well, having founded a theatre company and working enough gigs to consider himself a bonafide employed actor.

But then, Father Time checked off 1987 on the calendar, and that's when the manure hit the fan. "The temp agency guys were baffled and didn't really know what to do with me," says Watkins, who chatted about his responsibilities at a Chinese food eatery a few yards down the street from the Capitol Tower on Vine. "I couldn't type, but I told them I could open a file drawer," he admits, cracking a wry smile. "So they sent me to Capitol Records to

be someone's assistant for two weeks in the production department. Eventually, a lady named Michelle White wound up offering me a job and I took it. That's what kind of got the ball rolling."

And roll it did. For Watkins was smart enough to realize that the best way to learn the ropes was to seek out and hire the sharpest, most experienced people he could find in subordinate capacities. Watkins may not have been much of a record man, but he made a great sponge. The newly appointed catalog man took special care in making sure the people he picked to aid him in his new assignment—helping re-establish Capitol's roster of classic artists to a whole new generation of fans—were the kind of people he could learn from. Plus, he expected them to work their derrieres off at the same time, and the "teach and toil" program paid big dividends in short order.

"One guy who came in and really gave me a crash course on the music in our vault was Ron Furmanek. He produced the Capitol Collectors series for us, which went on to sell really well. Once you meet some of these guys who really know the music," Watkins reasoned, "you learn from being exposed to what they do on a daily basis. Really, osmosis

is the right word. I found that interacting with them and seeing how they approach what they do, provides you with an invaluable overview of this side of the business."

In Watkins' opinion, producers who do reissues are a different breed than the people who do front line, contemporary things, because their objectives are different. In his mind, "It's more a matter of expertise than knowing what buttons to push. These guys know every track ever recorded by Judy Garland, as opposed to concentrating on how to equalize this track and when to pull this fader down and that one up."

While Watkins may not, in his estimation be "a record guy or a music guy at all," he is one heck of a marketing wiz. Wayne believes that record labels should be a lot more aggressive at marketing the Frank Sinatras and Nat "King" Coles of the world. "You don't need to have fifteen field reps and promo guys hounding people on the phones," he says, "but somebody ought to be sending them focus tracks and CDs, product and bios. I've always believed that the reissue divisions of record labels should have promotion people."

Watkins comes right out and says why, too. He believes that the stuff on the radio today is in a lot of ways disposable. "People are more concerned about writing a hit than they are a good song," he says. "So much of the music on the radio today is not so much artist-driven as it is producer-driven. The producer, who is faceless in the eyes of the public, has as much to do with the overall outcome as the artist. The identity factor isn't there anymore as it used to be."

Watkins, the marketing pundit, is also trying to develop alternative ways (other than radio) to spread the word on Capitol's rich vault of tradition. While most fans of Nirvana

**"People are more concerned about writing a hit than they are a good song."
—Wayne Watkins**

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“So much of the music on the radio today is not so much artist-driven as it is producer-driven. The producer, who is faceless in the eyes of the public, has as much to do with the overall outcome as the artist.”

—Wayne Watkins

and Pearl Jam would never think of seeing their heroes advertised after *The Honeymooners* reruns, Watkins is quick to point out the sales that companies like K-tel have logged utilizing such broad-based advertising approaches. “Companies like K-tel and Heartland, who advertise classic pop artists on late night TV, make a killing,” he points out. “They’ll go in there and sell an Anne Murray compilation and sell 400,000 units. TV sales are amazing. Our Nat ‘King’ Cole 24-track CD that ran a couple of years ago sold over 200,000 units.” (Once again utilizing TV as an effective marketing tool, starting July 9 and continuing every Saturday through August 27, *Larry King Weekend* will salute a different composer from the *Capitol Sings...* series, including Irving Berlin and Cole Porter.)

At the same time, Watkins cites apathy at a lot of record stores as a reason that older demos don’t shop there more frequently. If a 50-year-old man is treated indifferently by some “hipper than thou” eighteen-year-old counterman, nine out of ten times, he presumes, they won’t be coming back. Says Watkins, “A lot of times, it’s an antagonistic environment for them. They see people 40 years their junior, and it intimidates them. If they ask a question and don’t get a good answer, they look at it as a hostile environment. A lot of the time when that happens, they don’t want to come back.”

Always quick to give credit to others, Watkins mentions a man they have on staff named Scott Young. “All Scott does is special promotions and alternative marketing,” he says of his colleague who, like himself, also

searches for new avenues to reach consumers. “He runs special promotions with Northwest Airlines or Kodak or Fisher Audio. He’s out there trying to find new ways for people to participate in the buying process of music.”

In reality, there are a lot of hurdles the music industry needs to address if they are to reach the middle-aged record buyer. Another weakness is the marketing limitations of the compact disc which doesn’t have the individual stamp that albums do. “They all look the same,” states Watkins. “I can remember as a kid the way each album had its own individual look from the paper the jacket was made of to the vinyl on the inside. Records even had a different feel from one another. Some had ridges and indentations on the sleeve. That helped people differentiate from

one piece of music to the next. That whole side of the process is gone. Now everything has been reduced to one uniform 5” by 5” piece of plastic. The nuances are gone.”

More important than the size and material disadvantages of selling CDs of today are the contents of the package. Wayne Watkins’ job is to make sure that the music of yesterday, even with the limitations of analog versus digital quality, is not lost in the bunkers of record labels like Capitol. For, as Bonnie Raitt will still be selling in the next millennium, so will Nat “King” Cole and Frank Sinatra. At least, if Wayne Watkins has anything to say about the issue.

Watkins can be reached at Capitol Records (213-871-5380). **MC**

IS

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How Singers Keep Their Voices In Shape

Compiled by Kenny Kerner

The human voice is, arguably, the most delicate of all instruments. It cannot be replaced. You can't go out and buy a new voice the way you can a new guitar or drum kit. Because it is so delicate, great care must be taken to preserve it. Singers earn their livelihood with it, and do various and sundry things to keep it working and ready for their next performance. With this in mind, *Music Connection* spoke with a cross-section of singers and asked them what it is they do to keep their voices in shape. Following are their responses:

DREG GOODMAN



Ann Wilson
Heart

JESSICA MAYER



Georg Dolivo
Rhino Bucket



Melissa Manchester

"A throat is just like any other part of the body. It needs to be worked out and it can't be abused. I always warm up for ten minutes prior to performing. The important thing is not to scream or you'll get hoarse. I also stay away from hard liquor and smoking materials."

"On the road I usually do something like a 30-minute warm-up—singing along to a tape and drinking some warm water. If the night before was crazier than most, then I'll also drink some decaf tea. But hey, it's supposed to be fun, so grab a few beers, don't forget the lyrics, and enjoy yourself. Who knows—tomorrow you may be dead."

"I drink an enormous amount of water. I never go onstage without vocalizing and I try not to scream before I go onstage."

GLEN WISNAR



Jon Anderson
Yes

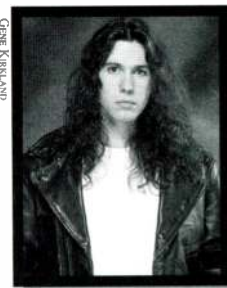
GUY OSKAY



Kevin Martin
Candlebox

"Honey & Lemon. And meditation! I just keep singing—every day. No vocalizing, no special regimen to get ready for a tour, but it's a slow, gentle process of toning up muscles by using them every day. When I'm out on tour, I don't talk as much as I do when I'm home, and one thing that's very important to me is to relax for an hour or so before a show and meditate. Also, I try to get a lot of sleep."

"I drink a lot of water—six liters a day. I also try to get enough sleep and do ten minutes of vocal warm-ups in the morning. Before a show, I do 30 minutes of vocal exercises and ten more minutes of exercises afterward. I don't drink any alcohol on the day of a show because it causes dehydration."



Mark Slaughter
Slaughter

"Recently, I had a revelation regarding the upkeep of my instrument—which is my voice—when I had to undergo minor vocal surgery and rehabilitation to correct a nodule that had formed on my vocal chord. Interestingly, most people don't realize that the chords are barely the size of a quarter, but that the ability to perform relies on this tiny organ. Nonetheless, this is a common problem that many singers experience and I have learned that it can be caused by many things, including coughing from a cold, talking incorrectly and basically being a loud-mouth—"

FREE?

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1/2 off first private lesson with Lis Lewis, who has worked with Herbie Hancock, Bobby McFerrin, members of the Bonnie Raitt & Bruce Springsteen bands, & the producers of Mariah Carey & Aretha Franklin

The SINGERS WORKSHOP

(818) 980-5556

Mike Campbell's

VOCAL PERFORMANCE WORKSHOP

PRIVATE VOICE LESSONS

Program Director, Vocal Department, Musician's Institute

818-505-1029

which I've been known to be at times.

"Now, I am much more conscious of taking care of my voice. In addition to abstaining from cigarettes, drugs and alcohol—which I always have—I now steam my voice and warm-up with vocal exercise techniques before a show. I am also very conscious of what I eat prior to singing, as certain products such as dairy, chocolate and junk food (my favorite) adversely affects the voice. As crazy as it sounds, I still eat meat and enjoy a nice steak before I go onstage. The protein rush affords me the energy I need to perform."



Tim Rushlow
Little Texas

"It's very difficult on the road due to the different climates every time you step off the bus. It's also tough to have to sing for two hours a night. I find I get the best results when I get plenty of sleep, drink lots of hot tea and do my pre-show humming exercises."



Sebastian Bach
Skid Row

"There are a few rules that I strictly adhere to regarding my pipes. On days that I'll be singing, I drink as much water as possible. I also get as much sleep as I can the night before and, I always sing 100% sober (no beer, herbs, antihistamines)—because they dry out the mucous membranes in the pipe area. Sober means all day. Avoid alcohol at all costs, even the night before engagements.

"Also, warm up a minimum of 45-minutes to one-hour before each time you sing. Forget about scales and boring exercises—that'll make you never want to do it! Just put together a custom made, working tape of your favorite songs going from low to high in your range. Follow this warm up with a cool-down period of 30 minutes to one-hour. This allows the brightness in the voice to come out. Strain as little as possible during the warm-up. If you screw with your pipes, your pipes will screw with you. If you're going to smoke, do it through a water pipe. This cools the smoke about 33%—but never do this on singing days, buttheads.

"When you get off the road, get yourself back into shape on your own time. It usually takes me about two weeks of practicing in my living room before I feel my pipes sound good enough to wail in front of anyone else."



Peter Criss
Criss

"In the studio, I drink a lot of herbal tea with honey and suck on Halls Mentholypus. I also chew big wads of gum. While I'm driving to the studio, I put on a Fifties station and sing along with doo-wop songs. It's a great way to practice vocal harmonies. Then, once I get to the studio, I don't talk at all—not a sound—until it's time to go out and sing.

"On the road, I keep to myself as much as possible so I'm not tempted to talk to the other guys too late at night. I try to get more rest. The two times I really keep to myself are—later at night and between soundcheck and showtime."



James Brown

"I don't recall ever having a formal singing lesson in my life. I learned from reality—street corner gospel singers, blues singers passing through Augusta when I was growing up, church music—even Bing Crosby and Frank Sinatra records. Singing gospel is a good way to learn about music. I learned early about discipline—the discipline of running a band and the discipline of looking after what God gave you—your voice. At the time, I was working 350 one-nighters a year. I was onstage about 80 hours during an average month. Wore out a lot of shoes but never wore out my voice. In those days, I built the fluid back up by drinking beer *after* the show. Later on I took a saline and glucose solution. Today, I drink Gatorade."



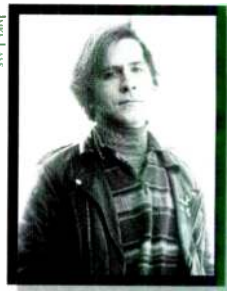
Patti Austin

"Lots of rest, vocal rest and sleep. When I'm on the road, I don't party (unless it's the last night of my run). The worst thing a singer can do is talk before, during or after a performance—which is why I rarely give interviews prior to a show. I also use the following recipes which help

soothe my vocal chords:

"Patti's Potion Number One: Two tablespoons of honey, warm water (preferably distilled), juice of one whole lemon and cayenne pepper to taste. Stir vigorously and drink.

"Patti's Potion Number Two: For Gargling: Eight ounces of distilled water, juice of one whole lemon, two teaspoons of sea salt and two drops of tincture of iodine."



Denzil
(Giant Records)

"I just drink beer and forget about it."



R. Kelly

"My old stand-by is tea, honey and lemon. What really helps get me ready for a performance is to turn on the hot water faucet in the tub or shower, shut the bathroom door and let the steam fill up the room—almost like a boxer getting ready for a fight. I love basketball, so before each show, I play. Not only does this relax me, but it's a good luck charm and it's been working so far."




Chadwick Salls
Seed

"I gargle with Coke before I sing. It feels good. It's a mental thing."



Ozzy Osbourne

"I have three small kids that I scream at all day. That usually keeps my voice in pretty good shape!" 

The human voice is a delicate instrument requiring proper, careful care and training. You want the best care possible for something so fragile, so before you sign up for a string of lessons, interview the voice teachers who interest you most by phone or in person. You need to find the one who is most willing to work with you and satisfy your vocal needs.

Compiled by Tom Kidd

WES ABBOTT

Los Angeles (Highland Park)
213-259-0327
Fee: Call for rates
Clients: All levels, all styles
Specialty: 20 years. Professor of voice L.A. City College. Master of Music. Conservatory trained.

MICHAEL ADAM

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

E. ADIAMANI

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

TRACEY ALEXANDER

7060 Melrose Ave.
Los Angeles, CA
213-469-9979
Fee: Call for rates.
Clients: Available upon request
Specialty: Broadway and pop, sight reading, all levels, all styles.

JO ALICE

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

KAT ANDERSON

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

THOMAS APPEL
VOCAL DYNAMICS

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

JEAN ARNETT

Southbay Vocal Instruction
309 21st Place
Manhattan Beach, CA 90266
310-546-4103
Fee: Call for rates.
Specialty: Breathing, voice placement, all styles.

CATHRYN BALLINGER

310-641-0607
Fee: Call for rates.
Clients: Industry, award winning students in commercials

and recordings, i.e. Mona Lisa Young on European tour.
Specialty: Concert tours. Call and I'll get you started.

BLAKE BARRON

Hollywood & Santa Monica
213-850-5848
Fee: \$30 per hour including materials.
Clients: All levels, all styles.
Specialty: References ranging from Munich Philharmonic Orchestra to Judas Priest. Teaches anything from classical technique to rock. Apply these vocal tools to your touring and performing needs. I make housecalls.

ELIZABETH BARRON

818-508-7350
Fee: \$45 for 45 minutes. \$35 for first lesson.
Clients: Coached singers from the Broadway shows *Will Roger's Follies*, *Les Miz* and more.
Specialty: Strengthening voice, increasing range, preparing audition material. Video taped showcases available. B. M., M.M. of Music in voice.

FRANK BASILE

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

GLORIA BENNETT

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

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WORKSHOP

213-469-2171
Fee: Call for information.
Clients: Beginners to professionals.
Specialty: Private lessons/workshop classes. Audition preparation. Song interpretation. Building your act. Promotion and publicity for singers/actors. Work with a professional stage director and vocal coach/accompanist/arranger in the same session.

AL BERKMAN

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

STEVEN D. BERMAN

818-508-7350
Fee: \$45 for 45 minutes. \$35 first lesson.
Clients: Has coached professionals in Broadway tours.

Specialty: Preparing auditions.

MICHAEL BONDON

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

BRENTWOOD VOCAL
STUDIO

310-207-5188
Contact: Joan Colee
Fee: Call for rates.
Specialty: Vocal studio, turn out real singers, breath, placement, different styles.

ROGER BURNLEY

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

MIKE CAMPBELL'S
VOCAL PERFORMANCE
WORKSHOP

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

BEATRICE CARROLL

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

MICHAEL CHAPMAN

1216 N. Crescent Heights
Los Angeles, CA 90046
213-650-2064
Fee: Call for rates.
Clients: Available upon request.
Specialty: Private coaching, UCLA-Ext. instructor. Producer/director for stage with 30 years experience. Bi-coastal.

WILLIAM AND IRENE
CHAPMAN

818-787-7192
Fee: Call for rates.
Clients: Beginners to professionals.
Specialty: Stress vocal

development and help give you a good technique. Pop, musical theater and opera.

MARILYN CHILD

310-394-7171
Fee: Call for rates.

COLEMAN STUDIOS

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

LLOYD F. COOPER

818-780-6536
Fee: \$35 per hour.
Specialty: Theater, pop, jazz.

BOB CORFF

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

CYDNEY DAVIS

310-419-6505
Fee: Call for rates.
Clients: Beginners, intermediates, professionals, children, actors/dancers. All styles of music. Solos and groups.
Specialty: Have sung professionally with Marvin Gaye, Joe Cocker, Barry White, Ray Charles and Diana Ross. Adept at developing stage performance and overcoming stagefright.

JOHN DELUISE

818-908-0104
Fee: Call for rates.

GODEANE EAGLE

310-390-1775
Fee: \$75 per hour.
Clients: All levels, all styles.
Specialty: Speech and voice training.

BRUCE ECKSTUT

213-876-1620
Fee: Call for rates.
Clients: Desmond Child.
Specialty: By getting back in touch with our native sound we begin to experience freedom in singing. Once freedom is established, we have a firm foundation on which to build the voice. Range increases, breaks between registers disappear, tone quality improves, stamina is enhanced, vocal health is restored and the voice soars.

BILL ELLIOT

1617 N. Sierra Bonita
Hollywood
213-876-4461
Fee: Call for rates.
Specialty: Technique, coaching. Private lessons.

MICHAEL IAN ELIAS

17131 Roscoe Blvd., #8
Northridge, CA 91325
818-344-0582; 310-859-7234
Fee: Call for rates.

KATHY ELLIS

213-874-9243
Fee: \$25 per hour
Clients: Available upon request.
Specialty: All styles, beginners to advanced. Strong technical foundation and development of personal style.

EUBANKS
CONSERVATORY

4928 Crenshaw Blvd.
Los Angeles, CA 90043
213-291-7821
Fee: Call for rates.
Clients: Available upon request.
Specialty: Performance, theory, composition and arranging. Sight singing, sight reading. Offers degree in music. Foreign student visas.

FAUNT SCHOOL OF
CREATIVE MUSIC

12725 Ventura Blvd., #G
Studio City, CA 91604
818-506-6873
Fee: \$75 full rate; \$52 Accelerated Music Mastery Association membership rate.
Clients: Students have played with Paul McCartney, Ice House, James Brown, Michael Jackson, Cher, Rod Stewart, Jeff Lorber, Diana Ross, Little Feat, Richard Marx, Roxy Music, George Harrison, the N.Y. and L.A. Philharmonics, Billy Idol, Natalie Cole, Johnny Mathis, Eric Burdon, Ronnie Laws, Jackson Browne, Linda Ronstadt, Jody Watley, Ray Charles, the Beach Boys, David Byrne and many others.
Specialty: For professionals and aspiring musicians, our unique, flexible schedule, one-on-one programs have been producing rave results for 19 years. Students learn basics of technique and how to sing totally in tune.

SUE FINK

310-478-0696
Fee: \$60-90 per hour.
Clients: Brian Wilson. Also backups for Aretha Franklin, Luther Vandross.
Specialty: Private lessons, workshops (live showcases with band and video taping.)

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OF VOICE

(six California locations)
800-273-SING
Fee: Call for brochure; private and group instruction.
Clients: His students, including Linda Perry from 4 Non Blondes, can be seen on MTV, Letterman, Arsenio and Star Search. They have recorded for labels including RCA, Island, Geffen and Interscope.
Specialty: Since 1980, John Ford and his staff have been preparing beginners and professionals for careers as recording artists, singer/songwriters, nightclub performers and studio

singers. Our classes focus on helping you reach your goals, whether you're singing just for fun or pursuing a career as a professional singer.

MARK FORREST

818-897-3537
Fee: Call for rates.
Clients: Jackson Browne, Jennifer Wames, Sissy Spacek, Roseanne Cash.
Specialty: Top vocal coach.

SUSAN FRENCH

San Fernando Valley
818-888-7697
Fee: Call for rates.
Clients: Belinda Carlisle, Vicki Peterson (Bangles), Peter Case, back-up singers for Michael Bolton & Sheena Easton, Lee Rocker (Stray Cats), others on request.
Specialty: Individualized, goal-oriented program for rapid success. Technique and vocal repair. Individualized and structured program to guide people toward goals and get them to perform in incremental steps. Image, performance and confidence guidance. Video taping.

DAVID GABRIEL

909-592-4110; 213-962-1814
Fee: Call for rates.
Clients: Include Warner, Capitol and Atco Records, local and out-of-state students. Private vocal coach at Lee Strasburg Theatre Institute.
Specialty: Voice strengthening, increasing range and endurance. Specializes in rehabilitating tired, burned-out and problem voices. Teaches students to physically support and emotionally produce a voice full of power and passion.

MICHAEL GALLOWAY

213-464-8382
Fee: Reasonable.
Clients: All levels, all styles.
Specialty: Vocal coach, technique as well as professional pianist and composer.

BOB GARRETT

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

GWIN GIRVIN

818-287-2452
Fee: Call for rates.

BENNY GRIFFIN

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

LINDA GRIFFIN

213-664-9747
Fee: Call for rates.

Clients: Available upon request.
Specialty: R&B, show tunes, pop, jazz. Vocal stamina, increased range, improved vocal quality. Associate of Gloria Rusch School of Natural Voice.

▶ MARY GROVER, M. A.
 Van Nuys
 818-787-SONG
Fee: Call for rates.

Clients: Platinum record and Grammy winning clients.
Specialty: Vocal techniques and voice therapy for all styles, specialize in working with recording artists, on camera performance, mic technique, showcases. Increase vocal range, improve breath management, stamina, control and power. Specialize in reducing hoarseness and vocal strain (medical insurance accepted). Licensed voice therapist and singing teacher, 23 years experience, former faculty CSUN, UCLA-Ext., CalArts. Professional singer, member SAG-AFTRA.

▶ MARY HAGER
 818-762-2660
Fee: Call for rates.

▶ PAMELA HALL
 818-996-0505
Fee: \$25 per 1/2 hour, \$50 per hour.

Clients: Adults, teens, working pros to beginners.
Specialty: All styles, coach performance as well as teach technique. Featured actor on Broadway, LAJC, LAMC. Director of the hit musical *Crazy Words, Crazy Tunes* at the Westwood Playhouse. Former member of the twice Grammy-nominated LA Jazz Chorus.

▶ STEVE HILL
 818-244-9691
Fee: Call for rates.

Clients: All styles, intermediate to pro.
Specialty: Member of TV Academy. Lead sheets, arrangement and song placement. As a musical director I can help you in a lot of different areas. Work with dancers who need to strengthen their vocal technique. Help with audition preparation.

▶ ARMIN HOFFMAN
 213-656-8108
Fee: \$40 per 45 min.

Clients: Tony Award winners and motion picture stars.
Specialty: Broadway, theater, pop.

▶ KYRA HUMPHREY
 818-796-3090
Fee: \$35 per hour.

Clients: Both amateur and professionals, any age.
Specialty: Strengthening and perfecting technique in all styles, classical technique in foundation.

▶ STEVE HUNT—“VOCAL PRO”

1545 Gale, Suite C
 Hacienda Heights, CA 91745
 800-648-6257
Fee: Flexible programs available.

Specialty: Vocal technique, performance and mic technique. Works with songwriters and engineers.

Housecalls by special arrangement (extra charge). Complete packaging available.

▶ RON HUSMANN
 Studio City, CA
 818-506-7729
Fee: \$30 per 1/2 hour.

Clients: Available upon request.
Specialty: Musical theater.

▶ KAREN JENNINGS
 4139 Clayton Ave.
 Los Angeles, CA 90027
 213-668-0873

Fee: \$35 per 45 minute private lesson; \$50 per hour for group lessons.
Specialty: Dante Pavone vocal technique. Increases range, power, stamina and resonance through proper breathing and vocal technique. Ear training and harmony.

▶ DENNIS JOHN
 315 N. Ontario St.
 Burbank, CA
 818-986-5766

Fee: Call for rates.
Clients: All levels and styles.
Specialty: I teach the belcanto style. Relaxation of throat muscles and elimination of vocal strain. Good breath support, well-connected sound, sight singing and ear training.

▶ TIMOTHY W. JOHNSON
 213-937-9491
Fee: \$35 per hour.

Clients: No names and big names.
Specialty: Musical theater for auditions. Pop, R&B and rock. Pianist.

▶ MICHAEL JONES
 213-413-4151
Fee: Call for rates.

▶ MARLA JONES
 213-658-6433
Fee: Call for rates.

Clients: All levels and ages. Various styles.
Specialty: Technique, musicianship, working with groups for blend and performance style.

▶ SUSAN KIECHLE
 818-769-5880
Fee: Fees vary depending on job.

Clients: Coach for movies and recordings, Ellen Barkin, Jack Nicholson.
Specialty: Rock & Roll, movies, voice repair, all kinds of music.

▶ JEFF KLEIN SIGHT-SINGING
 11318 Ohio Ave., #1
 Los Angeles, CA 90025
 310-312-1874

Fee: \$30 for 45 minute sight-singing lesson.
Clients: Beginning to intermediate.
Specialties: How to read sheet music, sight-singing, basic music theory, harmony concepts, studio psychology.

▶ SHEILA KNIGHT
 Glendale
 213-661-8248
Fee: Call for rates.

Clients: Available upon request.
Specialties: Associate of Gloria Rusch School of Natural Voice.

▶ KAT LEHMAN
 310-594-4871
Fee: Call for rates.

▶ LADY ANTOINETTE
 Garden Grove
 714-537-5870
Fee: \$25 per hour.

Clients: All levels, all styles.
Specialty: Microphone and keyboard practice. Gives students opportunity to perform at Moody Music (Garden Grove) student and teacher performance before celebrities such as Alice in Chains.

▶ LIS LEWIS
 818-980-5556
Fee: Call for rates.

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

▶ JAN LINDER
 818-996-SING
Fee: Call for rates.

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

▶ DIANA LIPARI
 818-909-4729
Fee: Call for rates.

Specialty: Singing and speech.

▶ KAROL LOMBARD KIDS WORKSHOP
 818-981-5154
Fee: Call for rates.

Clients: Professionals. Major motion pictures and TV.
Specialty: I don't believe kids should be taught. I allow them to sing out and to be self-taught. Most kids who join the workshop do work eventually, but they don't have to have working as a primary objective. 50 years experience.

▶ ROGER LOVE AND ASSOCIATES
 3151 Cahuenga Blvd. West, #107
 Los Angeles, CA 90068
 213-876-3989

Fee: Call for rates.
Clients: Wilson Phillips, Nelson, Poison, Chicago, Billy Idol, Mötley Crüe, Robbie Robertson, Earth, Wind and Fire, Al Jarreau, the Party, the Jacksons, Bernie Taupin, Def Leppard, Cinderella, Scorpions.
Specialty: Vocal technique and coaching for recording artists. Beginners to advanced.

▶ WARREN LYONS
 310-475-4988
Fee: Call for rates.

Clients: Jeff Bridges, Rue McClanahan, Michelle Lee, Alan Rachins.

Specialty: Master self-criticism, increase self-confidence and let your voice out. Marvin Hamlisch says, "What Warren does borders on the magical!"

▶ WENNDY MACKENZIE
 North Hollywood
 818-753-9111
Fee: Call for rates.

Clients: Star clientele but will take all levels.
Specialty: All levels, all styles.

▶ DAN MARCUS—THE ALEXANDER TECHNIQUE
 213-962-0233
Fee: \$30 per hour.

Specialty: My approach is not to add "techniques" (there are no set exercises), but to give you control over the invisible patterns involved in great vocal performance. The result is not just good sound, but a certain natural ease and presence.

▶ JANIS E. MASSEY
 1326 Olive Drive #D
 W. Hollywood, CA 90069
 213-656-7026

Fee: \$45 per hour.
Clients: Available upon request.

Specialty: Creative voice training for rock, alternative, pop and R&B singers. Beginners welcome. Teacher for Geffen Records. Assets: Voice strengthening, range building and style development.

▶ STEVEN MEMEL
 818-789-0474
Fee: Call for rates.

Clients: All styles, but specializes in contemporary styles.
Specialty: Technique and vocal performance workshops.

▶ FRANK ORLANDO
 Burbank
 310-281-1181
Fee: Call for rates.

Specialty: Aggressive approach that best lends itself to those ready for an intense effort.

▶ DANA R. OWENS
 6700 Woodley, #206
 Van Nuys, CA 91406
 818-780-3891

Fee: Varies with student's ability.

Clients: Jan Brosnan, Jim Boseley, Vickie Bates, Siobhan O'Carroll, Nathalie Burton, Claudette Wells.
Specialty: Vocal stylization and technique.

▶ KATIE PARKIN
 818-761-8424
Fee: Call for rates.

▶ PELAYO VOCAL STUDIOS
 13046 Ebell St.
 N. Hollywood, CA 91605
 818-988-2387

Fee: \$30 per 1/2 hour or \$60 per hour.
Clients: Available upon request.
Specialty: From opera, classical to pop. Full recording studio. A member

of NATS. Breath control, increase volume of voice.

▶ PILLIM MUSIC STUDIO
 4913 Melrose Ave.
 Los Angeles
 213-469-9979

Fee: Call for rates.
Clients: Available upon request.

Specialty: Broadway and pop. Sight reading. All levels and styles.

▶ DAVID PINTO
 818-792-3693
Fee: \$45 per 45 min.

Specialty: Sight singing, backup work, reading, gigs.

▶ LISA POPEIL—VOICWORKS™
 Sherman Oaks
 800-BEL-VOCE

Fee: Call for rates.
Clients: Available upon request.

Specialty: R&B, pop, rock and studio singing classes. Performance workshop, studio singing and charisma enhancement classes. 20 years experience.

▶ PRO VOICE TRAINING
 818-713-9461
Contact: Charlie Gray

Fee: Call for rates.
Specialty: Placement and breathing technique. 26 years experience.

▶ CHRISTOPHER ROBIN STUDIOS
 213-462-1504
Fee: Call for rates.

Clients: Available upon request.
Specialty: Pop only voice teacher—no opera. Video studio for video demos.

Professional presentation with a band, weekly showcase on Century Cable.

▶ BOB ROSE
 818-781-7664
Fee: Weekly, monthly and quarterly rates.

Clients: Exclusive teacher for Mary Stuart Masterson, Tony Osbourne (Blue Train), Jon Stridder (former keyboardist for Eddie Money), Singing Nun (*Sister Act*) and many more.

Specialty: Proven vocal technique with song trouble shooting in a pro recording studio. Instructor at Learning Tree University, former instructor at Dick Grove. Beginner to pro. Private/class/seminar.

▶ SUSAN RUMOR
 Marina del Rey/Santa Monica
 310-473-7690
Fee: Call for rates. First lesson 50% discount.

Clients: Lita Ford, Tiffany, Silent Rate, John Pratt. Also film and TV actors.
Specialty: Applying technique to popular music, rock R&B and pop. Learn from a working professional appearing in major films, TV and recordings.

▶ GLORIA RUSCH
 N. Hollywood
 818-506-8146
Fee: Call for rates.

Clients: Kevon Edmund, After 7, Mint Condition, Traci Spencer, Billy Sheehan and Eric Martin from Mr. Big and more.

Specialty: Restoring natural voices, improving confidence and eliminating nasal tone. Stage performance and recording studio workshops. Private lessons.

▶ CHRISTINE RUSSELL
 213-933-8070
Fee: Call for rates.

▶ ELIZABETH SABINE
 N. Hollywood
 818-761-6747
Fee: Call for rates.

Clients: Love/Hate, Giant, Guns N' Roses, Bad Co., Megadeth, .38 Special, Stryper, School of Fish, Ernie C. Lizzy Borden, Keef, Malice.
Specialty: A vocal technique based on gut level passion to regain the freedom of your childhood screams.

▶ RALPH SAEZ
 818-985-8995
Fee: Call for rates.

Clients: 7% Solution, Long Gone, Night Fall
Specialty: Customized curriculum, studying technique, image and stage presence. Former student of Elizabeth Sabine.

▶ SANTA MONICA MUSIC CENTER
 1247 Lincoln Blvd.
 Santa Monica, CA 90401
 310-393-0346

Fee: \$80 for four private 1/2 hour lessons.

Clients: Intermediate to professionals.
Specialty: Pop and jazz styles, training and coaching.

▶ BILLY SATURN
 818-566-9743
Fee: Call for rates.

Specialty: B.A. in Music, U.C.L.A.; lead vocalist w/ Rings of Saturn. Much experience w/studio, stage and video. Increase range dramatically, solve vocal problems and connect with your audience!

▶ SECRETS OF SINGING®
 14017 Albers St.
 Sherman Oaks, CA 91401
 818-782-4332

Fee: Call for details on special offers and discounts.
Clients: Confidential per clientele's request.
Specialty: The ultimate in vocal training for band lead or backup singers, beginners and professional artists who need to polish their technique. Unleash your hidden vocal potential. Study with Jeffrey Allen, author of the landmark 400-page *Secrets of Singing®* vocal text which is revolutionizing voice training for the studio and stage. Sing better immediately with private lessons, pre-recording sessions or a crash course designed for quick audition preparation. Reasonable prices and simple techniques allow any singer to gain power, confidence, high notes and endurance. See ad in vocal classifieds of this issue.

▶ JODI SELLARDS
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Fee: Call for rates.

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Mel Torme, one of the premier vocalists of the century, shops at West L.A. Music. Here he is with Pro Audio Manager Mark Spiwak.



Ian Anderson, lead singer, songwriter, guitarist and flutist for Jethro Tull is seen here with West L.A. Music's Sandy Sobel.

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MONDAY

JULY 11 - Monitor One

Long time industry veterans **Frank Kelly** and **Walter Dick** will be at West L.A. Music to demonstrate the new standard in near field speaker design. Bring any questions you have on speaker placement, room acoustics, acoustic coupling or...? **The first twenty people get cool Monitor One baseball caps.**



4:00 PM - 7:00 PM

TUESDAY

JULY 12 - Larry Carlton

See Larry do the thing he does best...play guitar, (and write great tunes) talk about the blues and jazz, answer questions, also check out the soon to be released QuadraVerb 2. Larry will be playing some of the great guitar patches, but don't think this piece is just for guitarists, this box has digital in/out and is discrete stereo plus world class studio quality reverb. Call for reservations.



7:00 PM

WEDNESDAY

JULY 13 - ADAT 8 Track

Come on in and visit with our favorite factory rep, Alex Nelson and learn the ins and outs of the Alesis ADAT system. If you already have an Adat, Alex will have a free software update for you. For everyone who joins the Adat Worldwide Network, there'll be more goodies too!



3:00 PM - 7:00 PM

THURSDAY

JULY 14 - QuadraSynth

Alesis has come up with revolutionary gear over the years. Now, they do it again with the New Alesis QuadraSynth! Get a demo from one of the QuadraSynth's designers: Marcus Ryle. Mr. Ryle was also key in designing the Adat, the QuadraVerb, the Oberheim OB-8, the DSX and the Matrix 12. You'll enjoy chatting with this industry expert.

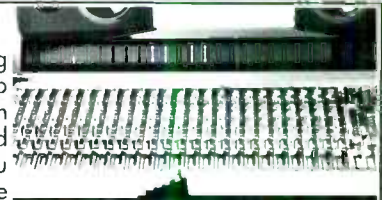


4:00 PM - 7:00 PM

FRIDAY

JULY 15 - X2 Console

You *must* see the New Alesis X2 Recording Console. This is *truly* a professional board with top of the line, fully parametric EQ. Dan Tinan from Alesis will be here giving demos on the X2 and there may even be a little live recording, so if you have any recording questions, Dan has the answer! Celebrate Alesis Week at West L.A. Music!

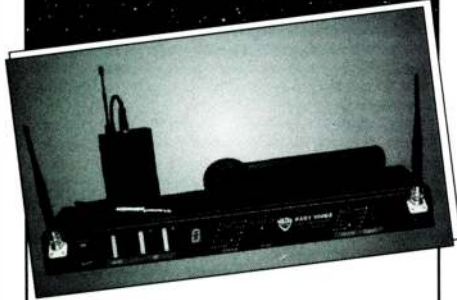


4:00 PM - 7:00 PM

Music Education Seminars

Workshops from Mark of the Lexicon, Unicorn, Tascam, Digidesign, Alesis, Opcode, Cubase, Passport, Mackie, Ensoniq and Roland go on all week long. We also have special seminars from Fender, Zildjian, Kurzweil and more. Call for information and reservations. (310) 477-1945.

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714-855-8459
Fee: \$40 per 1/2 hour or \$60 per hour.
Clients: David Lee Roth, Chris Robinson, Linda Ronstadt, Bette Midler.
Specialty: Combination technician/coach.

◻ **DANNY SIMON (OF GRIND)**
818-760-2279
Fee: \$30 for 45 minutes.
Specialty: Pitch control, breathing, range, feel, confidence and songs.

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

◻ **CHARLOTTE SMURTHWAITE**
818-545-3641
Fee: Call for rates.
Clients: Children to professionals.
Specialty: Musical theater, pop, rock and opera. Develop range, breath support, musicianship and performance skills. The freedom, control and longevity of your voice depends upon what you know. I teach you how your voice works so that you can be in control, sing easily and protect your greatest asset.

◻ **SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC**
8711 Sunland Blvd.
Sun Valley, CA
818-767-6554
Fee: Tuition \$420 per quarter.
Clients: Available upon request.
Specialty: Bachelor of Music. All traditional instruments and voice technique.

◻ **KEN STACEY**
Studio City area
818-753-1475
Fee: \$40 per hour.
Clients: V.I.T. instructor. Looking for committed vocalists, beginners to advanced. Working professional.
Specialty: Helping singers eliminate vocal breaks and improve vocal endurance and quality. Vocal artistry for interpretation.

◻ **Laurie Sterling**
310-370-1890
Fee: Call for rates.
Clients: All ages, levels and styles.
Specialty: Therapeutic technique. 5 Stars (speech level techniques.)

◻ **SARAH STOKES**
818-242-9801
Fee: Call for rates.
Clients: Have worked with Stevie Wonder, Andre Previn.
Specialty: Singing on a grand scale, pop to opera, technique and coaching.

◻ **SUSAN STREITWIEZER**
West Hollywood
213-655-6669
Fee: Private class \$35-40 per hour.
Clients: Available upon request.
Specialty: General techniques, harmonizing skills, theory, musicianship, songwriting, style and repertoire.

◻ **LEANNE SUMMERS VOCAL STUDIO**
N. Hollywood
818-769-7260
Fee: \$40 per 1/2 hour, \$75 per hour. Discount packages available, MC/VISA.
Clients: Available upon request.
Specialty: Seth Riggs Associate graduate, Berklee College of Music, state of the art MIDI studio featuring diversity of private instruction, performance, business orientation, pre-production and demos (individuals and groups).

◻ **MARJORY TAYLOR**
330 S. Rampart, #114
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213-389-2431
24130 Killion St.
Woodland Hills, CA
Fee: \$80 per hour.
Specialty: Teaches you to work without strain or fatigue in extended ranges. Your voice needs damage control. No laryngitis ever!

◻ **CAROL TINGLE**
Santa Monica
310-828-3100
Fee: Call for rates.
Clients: Available upon request.
Specialty: Vocal techniques, all levels and styles. Associate of Nathan Lamm. Build range, breath support, confidence. Works with stress reduction, performance anxiety.

◻ **ELENA TORRE**
310-473-9350
Fee: Call for rates.
Specialty: Speech and presentation, audition preparation and musical presentations.

◻ **GENE TOWNSEND STUDIOS**
5008 Venice Blvd.
Los Angeles, CA 90019
213-938-5774
Fee: Call for rates.
Clients: Available upon request.
Specialty: Pop, hip-hop, light R&B, gospel. High notes with no strain, vocal placement, diaphragm strengthening. Showcase room available.

◻ **JAIME TROY**
Santa Monica, CA
310-399-3414
Fee: Call for rates.
Clients: List available upon request.
Specialty: Rock to Broadway.

◻ **NOLAN VAN WAY**
818-845-1144
Fee: Call for rates.
Clients: Cyd Charisse, Linda Ronstadt, Ben Vereen.
Specialty: You will understand how your voice works and why.

◻ **ALEX VARDEN. M.A.**
818-505-9666
Fee: \$30-40 per hour.
Clients: Available upon request.
Specialty: Full preparation for gigs, recording, etc. 20 years teaching experience in Europe and the U. S. All styles, all levels. Simple, effective and reasonable.

◻ **ERIC VETRO**
818-769-7776
Fee: \$50 per hour.
Clients: Available upon request.

◻ **VOCAL ARTS**
310-452-1032
Contact: William Bohm
Fee: Call for rates.
Specialty: Classical and show music, how to control your voice on stage. 27 years teaching in the same location.

◻ **VOCAL BIO MATRIX**
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818-789-5618
Contact: Warren Barigian
Fee: Call for rates.
Clients: Bonnie Raitt, Keith Carradine, Tom Snow, Bette Midler, Leon Russell, Tom Petty, Rita Coolidge, Russel Hitchcock, Meatloaf, Warren Zevon, Don Robinson, Brian Mitchell, Barbara Hershey, Alice Cooper, Kenny Loggins, Cher.
Specialty: We have our own showcase theater. Your voice cannot outgrow its own sensory set points no matter how long or intensely you practice or rehearse. The Vocal Bio Matrix process is designed to re-set your sensory set points so that your voice can develop further and become a reflex of your feelings allowing your artistic growth to follow your technical ability. This revolutionary system can give you a fine singing voice in only a matter of hours with no practicing. If you already sing, you will improve dramatically. Singing becomes instinctive and natural. You feel more alive.

◻ **VOCAL GYMNASTICS STUDIO**
452 Newton St.
San Fernando, CA 91340
818-365-0950

Contact: Kai
Fee: \$30 per 1/2 hour. \$50 per hour.
Specialty: Vocal gymnastics. Learn the secrets of soul and to riff and ad lib in all styles including blues, rock, R&B, country and gospel.

◻ **VOCAL INTEGRATION**
310-281-1845
Contact: William Hanrahan
Fee: Call for rates.

◻ **VOCAL POINT**
351 S. La Brea, #205
Los Angeles, CA 90036
310-285-5054
Contact: Nijole Sparkis
Fee: Sliding scale.
Clients: Signed artists, local and underground celebrities.
Specialty: Applying "legit" technique to alternative, rock, pop and R&B styles through the three levels of mind, body and spirit. Very sensitive to artists' needs—will not mess with your individual style. Private lesson and on-going four-week workshop, plus classes in theory, sight reading, ear training and career management.

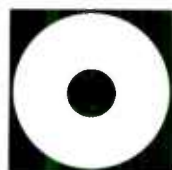
◻ **VOCAL POWER INSTITUTE**
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Contact: Elisabeth Howard and Howard Austin.
Fee: Call for rates.
Clients: Clients on RCA, Geffen, MCA, Capitol, Columbia, *Star Search*, *Grammy Awards*, *People's Choice Awards* and many more.
Specialty: Technique, style and presentation. Industry-attended showcases.

◻ **MARQUITA WATERS**
818-890-0644
Fee: Call for rates. \$10 first lesson.
Specialty: Specializes in perfecting the styles and vocal habits of professionals and advanced singers. Perfects the artists for recording and live performance. Prepares the beginner with skills for a long, healthy career.

◻ **CAROL WEISS**
Hollywood
213-460-6006
Fee: Call for rates.
Clients: All levels, all ages.
Specialty: Vocal coach specializing in preparation for musical theater auditions. I teach private lessons and also a 10 week class.

◻ **SUSAN WILLETT**
Sherman Oaks
818-501-7549
Fee: Call for rates.
Clients: All levels, beginners to major label recording artists.
Specialty: Technique, performance, recording/ touring coaching.

◻ **MARTA WOODHULL**
310-826-0018
Fee: Call for rates.
Clients: Brian McNight (Mercury), Lea Salonga (Tony Award, *Miss Saigon*).
Specialty: Vocal coaching, artist development, demo and master 24-track recording. Author of *Singing For A Living*. UCLA extension faculty.



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◀ 21 JOHN MELLENCAMP

BATTLE CRY FOR THE STRUGGLING BLUE COLLAR WORKERS IN THE CITY AND FARMERS IN MIDDLE AMERICA. THE "AIN'T THAT AMERICA" SLOGAN WAS ANYTHING BUT AN ENDORSEMENT OF REAGANOMICS, AND MELLENCAMP WAS SOON THROWN INTO THE ROLE OF SPOKESMAN, ESPECIALLY WHEN HIS FOLLOW-UP ALBUM, *SCARECROW*, TOOK A MUCH DEEPER AND PIERCING VIEW OF AMERICA DURING THE RECESSION OF THE EIGHTIES.

MELLENCAMP MAINTAINS THAT HE NEVER SOUGHT OUT THE NOTORIETY THAT HE RECEIVED DURING THAT PERIOD, "I NEVER FELT THAT IT WAS MY JOB TO HANG ON A CROSS FOR ANYBODY OR TRY TO ARTICULATE HOW ANY PARTICULAR SECTOR OF THE COUNTRY FELT. I CAN ONLY WRITE ABOUT WHAT I KNOW ABOUT OR WHAT I ASPIRE TO BE. WHEN PEOPLE DID ASK ME ABOUT IT, I JUST KIND OF LAUGHED IT OFF, I REALLY DIDN'T PAY THAT MUCH ATTENTION TO IT."

YET, WHILE MELLENCAMP TRIES TO DOWNPLAY HIS ROLE AS SOMEWHAT OF A SPOKESMAN FOR AMERICA'S HEARTLAND, ALONG WITH GOOD FRIENDS WILLIE NELSON AND NEIL YOUNG, MELLENCAMP WAS ONE OF THE ORIGINATORS OF ROCK'S MOST SUCCESSFUL BENEFIT CONCERTS, FARM AID, WHICH ATTEMPTED TO RAISE AWARENESS OF THE PLIGHT OF THE AMERICAN FARMER AND RAISED MILLIONS OF DOLLARS IN THE PROCESS.

HOWEVER, HE SAYS THAT HE NEVER FELT THAT THOSE CONCERTS WOULD REALLY CHANGE THE SITUATION, AS HE EXPLAINS, "I THINK IF YOU TAKE FARM AID AS AN EXAMPLE, THAT WAS PUT TOGETHER ONLY TO RAISE AWARENESS. I ALWAYS KNEW THAT WE WERE NEVER GOING TO CHANGE ANY POLITICAL OR SOCIAL POLICIES, AND WE DIDN'T. BACK IN THE SIXTIES, IT TOOK AN ENTIRE GENERATION OF PEOPLE FIGHTING IN THE STREETS TO END A WAR. THAT'S THE KIND OF PARTICIPATION THAT IT TAKES TO CHANGE SOCIAL POLICY OR TO CHANGE ANYTHING THAT'S GOING AWRY IN THIS COUNTRY. THE IDEA THAT I COULD WRITE A SONG OR THAT WOODY GUTHRIE COULD WRITE A SONG THAT COULD CHANGE POLITICAL POLICY IS REALLY NONSENSE. IT TOOK AN ENTIRE GENERATION TO END THE VIETNAM WAR. SO THE IDEA THAT WRITING A SONG OR HAVING A CONCERT IS GOING TO DO MUCH MORE THAN ENTERTAIN PEOPLE AND MAYBE RAISE A FEW DOLLARS IS REALLY SILLY. I DON'T MEAN TO SOUND DISGRUNTLED OR NEGATIVE, IT'S JUST THE REALITY OF THE SITUATION. IF YOU LOOK AT ANYTHING THAT HAPPENED DURING THE EIGHTIES, WHETHER IT'S HANDS ACROSS AMERICA OR FARM AID OR LIVE AID OR THIS-AID OR THAT-AID, I DON'T REALLY THINK ANY OF THEM MADE THAT MUCH OF A SIGNIFICANT IMPACT ON THE POWERS THAT BE."

THE *LONESOME JUBILEE* ALBUM IN 1987 WAS MELLENCAMP'S TOUR DE FORCE, AS HE INCORPORATED AN EVEN MORE INTRICATE MUSICAL SOUND TO HIS FORMIDABLE SONGWRITING ABILITY, AND THE PUBLIC RESPONDED BY BUYING MORE THAN FOUR MILLION COPIES AND TURNING IT INTO HIS FOURTH CONSECUTIVE MULTI-PLATINUM ALBUM.

THEN IN '89, HE RETURNED WITH THE RATHER SUBDUED WORK *BIG DADDY*, WHICH FEATURED THE HIT SINGLE "POP SINGER," IN WHICH MELLENCAMP INTONED, "DON'T WANNA BE NO POP SINGER, DON'T WANNA WRITE NO POP SONG." SOME CRITICS QUESTIONED WHETHER HE HAD STARTED TAKING HIMSELF TOO SERIOUSLY, YET *BIG DADDY* BECAME HIS FIFTH STRAIGHT TOP TEN ALBUM, WHILE *WHENEVER WE WANTED* AND *HUMAN WHEELS* BECAME HIS SIXTH AND SEVENTH CONSECUTIVE PLATINUM ALBUMS.

HOWEVER, THE PLATINUM SALES HAD TAKEN A DOWNTURN BY THIS TIME, AND MELLENCAMP'S EASY-GOING DEMEANOR SHOWED SIGNS OF IMPATIENCE WHEN THE QUESTIONS TURNED TOWARD COMMERCIAL SUCCESS. "I DON'T UNDERSTAND THESE QUESTIONS ABOUT SALES. I DON'T REALLY

"THE RECORD COMPANY HATED [AMERICAN FOOL], THEY HATED IT! THEY WANTED NOTHIN' MATTERS TO CONTINUE, AND THEY WANTED ME TO BECOME LIKE NEIL DIAMOND OR WHAT THAT BOLTON GUY IS TODAY. THAT'S HOW MERCURY RECORDS SAW ME AT THE TIME."

RELATE TO THEM. I DON'T UNDERSTAND WHAT THE FUCK DIFFERENCE IT MAKES. IT'S NICE TO SELL RECORDS, BUT TO ME THE QUALITY OF MUSIC HAS MAINTAINED OVER THE YEARS. IT'S NOT LIKE I WENT OUT AND MADE A SHITTY RECORD, ALTHOUGH *WHENEVER WE WANTED* PROBABLY WASN'T THE GREATEST RECORD I EVER MADE. *BIG DADDY* WAS A GOOD RECORD, AND LIKE I SAID BEFORE, I THINK *HUMAN WHEELS* IS THE BEST RECORD I EVER MADE. I MEAN, YOU CAN LOOK AT THE AMOUNT OF RECORDS THAT SIMON & GARFUNKEL SOLD AT CERTAIN TIMES IN THEIR CAREER, AND PAUL SIMON WENT THROUGH A PERIOD WHERE HE DIDN'T EVEN SELL 150,000 RECORDS, AND THEN HE MAKES *GRACELAND* IN THE LATE EIGHTIES."

MELLENCAMP CONTINUES, "YOUNGER PEOPLE WANT TO HAVE THEIR OWN MUSIC, AND I THINK THAT'S THE WAY IT SHOULD BE, BUT I DON'T THINK MY WORK HAS DIMINISHED IN ANY FASHION. I ALSO THINK WE SOLD MORE THAN THREE MILLION COPIES WITH THE LAST FEW RECORDS, BUT THAT'S NOT EVEN THE FUCKIN' POINT. IT DOESN'T MATTER. THE POINT IS THAT I'M MAKING THE RECORDS THAT I WANT TO MAKE, I'M DOING IT AT A PACE THAT I WANT TO DO IT, AND I'VE ALWAYS MAINTAINED THAT IF PEOPLE WANT

TO BUY MY RECORDS THAT'S GREAT, AND IF THEY DON'T THAT'S OKAY, TOO, BECAUSE I DO THIS NOW BECAUSE I WANT TO. NOT BECAUSE I HAVE TO OR I NEED THE MONEY OR BECAUSE I FEEL LIKE I HAVE TO PROVE SOMETHING TO SOMEBODY."

AS FOR THE FUTURE, MELLENCAMP SIMPLY SAYS, "I DON'T MEAN TO SOUND JADED OR MEAN-SPIRITED, BUT I'M NOT REALLY LOOKING FOR A COMMERCIAL BONANZA. I NEED TO MAKE RECORDS THAT ARE ENTERTAINING TO ME, AND TO THE GUYS IN THE BAND; THINGS THAT ARE CHALLENGING TO US. AND IF THEY ARE COMMERCIALLY SUCCESSFUL, THAT'S GREAT. THE THING IS, I COULD PROBABLY GO OUT AND MAKE A VERY COMMERCIAL RECORD IF I WANTED TO, DRAWING ON WHAT'S GOING ON TODAY AND THE EXPERIENCE THAT I'VE GAINED OVER THE LAST TWENTY YEARS IN THE MUSIC BUSINESS. I HAVE THE CONFIDENCE THAT I COULD DO THAT, I MEAN, THERE'S NO MYSTERY TO WHAT'S ON THE RADIO RIGHT NOW. AS A MATTER OF FACT, I FEEL LIKE YOU AND I COULD GO IN THE STUDIO WITH YOU AS THE LEAD VOCALIST AND WE COULD PROBABLY CUT A HIT RECORD, BUT IT JUST DEPENDS ON WHETHER YOU WANT TO BE THAT CORNY OR NOT. WHERE'S THE LINE THAT A GUY IS WILLING TO CROSS."

MELLENCAMP GOES ON TO POINT A FINGER AT RADIO, "WHEN I WAS HAVING HITS WITH 'PAPER IN FIRE' OR 'LONELY OL' NIGHT,' THOSE SONGS WERE NOT COMPROMISED IN ANY FORM OR FASHION TO BE ON THE RADIO. THOSE SONGS WERE GOOD SONGS THAT GOT PLAYED ON THE RADIO AND PEOPLE RESPONDED TO THEM. IN THE NINETIES, RADIO HAS BECOME A VERY THROWAWAY TYPE OF SITUATION.

"I MEAN, JANET JACKSON HAS HAD MILLIONS OF HIT RECORDS, AND I CAN'T NAME ONE OF THEM. I CAN'T SING ONE OF THEM TO YOU, AND I DON'T KNOW ONE OF THEM, BUT I HEAR THEM ALL THE TIME. THE MUSIC ON THE RADIO OF THE NINETIES IS MORE LIKE ELEVATOR MUSIC.

"LIKE MY SONG 'BEIGE TO BEIGE' SAYS, SONGS HAVE TO BE BEIGE, THEY HAVE TO FIT INTO A VERY GENERIC FORMAT SO THAT THESE PEOPLE CAN SELL THEIR ADVERTISING. I DON'T FEEL COMPELLED TO MAKE A BEIGE RECORD IN ORDER TO FIT INTO SOME PROGRAM DIRECTOR'S FORMAT. IF IT HAPPENS BY ACCIDENT, THAT'S FINE, BUT I DON'T FEEL THAT I SHOULD PLAN IT OUT OR CALCULATE IT. THOSE TYPE OF THINGS ARE BETTER LEFT FOR PEOPLE LIKE BRYAN ADAMS OR JON BON JOVI. I'M NOT PARTICULARLY INTERESTED IN DOING THAT."

THE SAGA OF JACK & DIANE (REACHED #1 IN 1982)

"WE WERE MAKING THE *AMERICAN FOOL* RECORD DOWN IN MIAMI, AND I HAD RUN INTO MICK RONSON IN NEW YORK, AND HE SAID THAT HE WANTED TO COME DOWN AND PLAY ON THE RECORD. SO HE CAME DOWN TO MIAMI, AND WE HAD ALREADY RECORDED 'JACK & DIANE' AND IT WAS READY TO GO IN THE SHIT CAN BECAUSE I JUST DIDN'T LIKE THE WAY IT SOUNDED, AND I REALLY DIDN'T CARE THAT MUCH FOR THE SONG.

RONSON HAD HEARD THE TAPE IN HIS APARTMENT AND HE ASKED ME IF WE WERE GOING TO DO ANYTHING WITH THIS 'JACK & DIANE' SONG, AND I SAID, 'WELL, IT'S REALLY NOT WORKING FOR ME.' SO HE SAYS, 'WELL, JOHNNY YOU NEED TO PUT BABY RATTLES ON IT,' AND I THOUGHT, BABY RATTLES, WHAT THE FUCK'S THIS GUY TALKIN' ABOUT. SO A COUPLE OF DAYS LATER IN THE STUDIO, HE KEPT ASKING TO WORK ON THIS 'JACK & DIANE' SONG, AND I KEPT TELLING HIM TO FORGET IT AND TO WORK ON SOMETHING ELSE.

SO ONE NIGHT WHEN WE FINISHED WORKING ON WHAT I WANTED TO WORK ON, HE SAID, 'LET'S WORK ON THIS 'JACK & DIANE' SONG,' SO I FINALLY SAID, 'ALRIGHT.' NOW THE MIDDLE SECTION, THE BRIDGE SECTION OF THE SONG WASN'T HAPPENING AT ALL, SO WHAT RONSON DID WAS HE PUNCHED OUT ALL THE GUITARS AND TOOK THEM OUT OF THE MIX. SO YOU HAD THIS LITTLE CHOIR SINGING, 'LET IT ROCK, LET IT ROLL,' AND IT SOUNDED GREAT. WE JUST BEEFED UP THE DRUMS.

YEAH, RONSON REALLY TURNED 'JACK & DIANE' AROUND BY ELIMINATING GUITARS IN THE MIDDLE BRIDGE PART, AND THAT 'LET IT ROCK, LET IT ROLL' PART BECAME THIS MALE CHOIR, KIND OF A CHEERLEADING SECTION, AND THAT'S THE STORY OF HOW MICK RONSON SAVED 'JACK & DIANE.'"

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SUBMISSION GUIDELINES

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.



Bag Of Fred

Contact: BOF
818-248-7537
Seeking: Label deal
Type of music: Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: BOF is comprised of some tight musicians, but like so many young bands, their material needs to be a lot stronger to catch that golden ring. Vocally, there's lotsa attitude and emotion which makes the songs believable. Production is a bit muddy and cluttered, but this is only a demo tape. Stronger songs will put this band on the right track, career-wise.



Martino Schramm

Contact: Martino Schramm
213-660-5105
Seeking: Label deal
Type of music: Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Martino seems to be out of touch with rock lyrics. "All Night Long" has some of the most sexist lyrics we've ever seen. With guitars that are heavy but muddy, vocals mixed too low into the songs and a below average grade for his original material, we can only suggest that Martino writes with other people to come up with stronger tunes to present to the industry.



Box Of Daylight

Contact: Gary Schmidt
206-728-8290
Seeking: Label deal
Type of music: Alt. Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This marks the fifth time that BOD submitted a package to Demo Critique. Persistence does pay off, guys. Sporting an excellent lead vocalist and a well-produced tape (with a bit too much top end), this band only needs some stronger material to gain industry attention. Their detailed package was appreciated, but more concentration on material will certainly do the trick.



Newspeak

Contact: Shepherd Management
213-666-4031
Seeking: Label deal
Type of music: Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: From Aurora, Illinois, these guys moved to Los Angeles and used the band name of Animation for a three year period while performing. Production on this demo was well above average with the vocals and musicianship categories also very solid. "Cloudy Boy," their opening song, was clearly the strongest in the set. Better material will put this band over the top to stay.



i found god

Contact: Stress Management
213-876-7228
Seeking: Label deal
Type of music: Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: IFG features the ballsy, raw and raspy vocals of lead singer Christy (no last name listed) fronting a band consisting of three other guys. These powerful female vocals, as well as the musicianship and production are all a tad above average—though the tape was a bit top heavy in spots. What needs work are the songs—they must be stronger for this band to succeed.



Stu Simone

Contact: Stu Simone
818-753-5635
Seeking: Label & Management
Type of music: Rock

- Production 4
- Songwriting 4
- Vocals n/a
- Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Performing on an instrument known as a Keytar (a combination of keyboards and guitar), Simone scores points for trying to be innovative, but his demo is lacking in the songwriting department. Since there are no vocals, the songs and melodies are even more important. The Keytar sounds a lot better when used as a rhythm instrument than as a lead. All in all, a nice effort.



Head Cheese

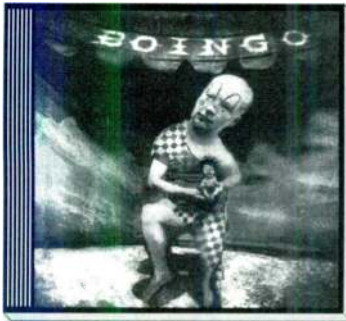
Contact: Shooby Dooby Prod.
714-744-4041
Seeking: Label deal
Type of music: Alt. Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: With a great sounding guitar, some strong, cutting vocals and tight, on the money musicianship, this band would be geared for success were it not for an average grade in the songwriting department. Their melodic songs just miss their hit mark. But with the talents that this band possesses, they should be able to come up with better material in the future.



Boingo
Boingo
Giant

1 2 3 4 5 ★ 7 8 9 10

Producer: Various
Top Cuts: "Mary," "I Am The Walrus," "War Again."
Summary: Whatever this long awaited Giant label debut is—pre-tentious, dynamic, explosive, meandering, insightful, eclectic, bizarre—at least it's anything but dull. Elfman brings to this latest art-rock effort by his ensemble, now dubbed Boingo, his cinematic and orchestral brilliance, combining ambitious progressive ideas with influences like the Beatles and Pink Floyd. It's an intriguing listen, for sure, but sometimes sounds like a rambling, self-indulgent exercise rather than an engaging pop product. It does confirm Elfman's genius, however.

—Wanda Edenetti



Pretenders
Last Of The Independents
Sire

1 2 3 4 5 ★ 7 8 9 10

Producer: Ian Stanley and Steven Street
Top Cuts: "977," "All My Dreams," "I'll Stand By You."
Summary: It's always a pleasure to hear from an old friend who keeps pushing herself to new creative heights rather than rest on a generation of laurels. Chrissie Hynde and friends run all over the rhythmic gamut, infusing infectious punch into zippy rockers, mid-tempo provocations and even sentimental love ballads. Unfortunately, often the playing and singing is stronger than the songs. At thirteen tracks, they tend to run together a bit. Still, Hynde's many charms win out in the end, making this an above-average rocker.

—Jonathan Widran

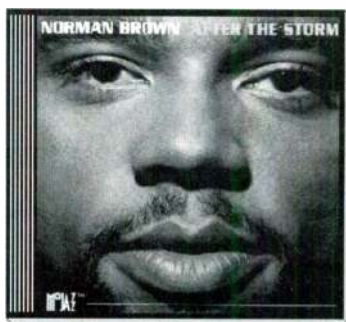


Booker T & the MG's
That's The Way It Should Be
Columbia

1 2 3 4 5 6 ★ 8 9 10

Producer: Booker T Jones
Top Cuts: "Camel Ride," "Cruisin'," "Slip Slidin'."
Summary: Three decades later, the boys from Stax are still rolling along, with simmering B-3 grooves that sound almost as fresh as they did back in their heyday. The playing—by Jones and Blues Bros. alumni Steve Cropper and Duck Dunn—is all cool soul and blues, and the handful of originals cook very well. On the down side, some of the numerous cover tunes sound like little more than by-the-numbers retreads that lack imagination. Overall, the spirit and fun make this an ultracool party disc. More adventure in tune selection would've helped, however.

—Nicole DeYoung



Norman Brown
After The Storm
Mojazz

1 2 3 4 5 6 ★ 8 9 10

Producer: Norman Brown
Top Cuts: "Trashman," "Take Me There," "Acoustic Time."
Summary: Mojazz is the place to turn for the best examples of the ways funk meets more creative improvisations. Brown is one of the genre's brightest lights—a George Benson type whose stirring fluidity makes magic with an edge Benson never had. Many of the tracks here are formula, mid-tempo gems, but Brown adds zest to even the most typical groove with a lightning fast style which jumps off the disc. The Janet Jackson and Luther Vandross covers are fine, but better are more unique originals using acoustic guitar and trumpet. As solid as this stuff gets.

—Jonathan Widran



Mirror Garden
Welcome To The Land Of Mirrors
Icarus

1 2 3 4 5 6 ★ 8 9 10

Producer: Bernie Grundman
Top Cuts: "Everytime," "Carnival of Fools."
Summary: Mirror Garden's debut, *Welcome To The Land Of Mirrors*, on their own Lakewood-based Icarus Records, is filled with positive, upbeat, modern music that is instantly reminiscent of artists such as Peter Gabriel. While this is an occasionally beautiful compact disc, it is not necessarily a commercial one. The band's best run at the charts is "Everytime" which sounds like an update of Psychedelic Furs. Recommended for anyone who misses the progressive music of the late Seventies and early Eighties. Call Mirror Garden at 310-925-4514.

—Tom Kidd



George Pegula
Can't Stop This World
New Republic

1 2 3 4 5 ★ 7 8 9 10

Producer: Steven Bentzel
Top Cuts: "Satellites," "I Can't Live Without You."
Summary: George Pegula has been writing and recording since the mid-Eighties. His experience as a songwriter is evident. Almost any of these cuts would fit nicely into the sets of, say, Bon Jovi or Meatloaf. For these cuts to chart in Pegula's versions is problematic. The man simply doesn't have much of a voice. He sounds like a rougher, untrained Eddie Money. Instrumentation is outdated; the guitar tone is Survivor's rebirth, the keyboards' Gary Wright. To hear decent songs, order from Pegula's label, New Republic Records, RD 2 Box 161, Olyphant, PA 18447.

—Tom Kidd



Is
Infinite Radiant Is
No label

1 2 3 4 5 6 ★ 8 9 10

Producer: Various
Top Cuts: "Bill."
Summary: Is plays a brand of danceable intelli-pop that is like an Americanized Gang of Four. They trade the late Gang of Four's discordant-at-any-cost chording for a more controlled, almost Frank Zappesque approach, but echo their forebearer's taste for intelligent political comment. A song cycle works its way through the mind of an alienated friend who is need of self-affirmation. Not everyone will agree with what Is thinks on this compact disc, entitled *Infinite Radiant Is*, but it's nice to know they do. This CD is available through ABG Management (818-856-3319).

—Tom Kidd



Danny Wright
A Day In The Life
Moulin D'Or

1 2 3 4 5 ★ 7 8 9 10

Producer: Dori Nichols, Julie Tew
Top Cuts: "A Day In The Life."
Summary: This 11th album by instrumental keyboardist Danny Wright is a personal reflection on the events of his life. A quick flip through the song titles—"Peace," "Innocence," "Lasting Love"—makes the 31-year-old seem the Michael Jackson of the piano. At least he has Jackson's child-like side, a first impression confirmed by his airy instrumentals. These downbeat new age tunes lack the gloved one's funkier side, but there is a hint on the title track of the witty, wry tone one would associate with the late Vince Guaraldi. Not much more than pretty. Moulin D'Or, 1148 West Pioneer Pkwy., Suite E, Arlington TX 76013.

—Tom Kidd



ROCK



Hole's Kristen Pfaff

The surviving members of Hole (with Courtney Love now adding "Cobain" to her name), expressed sorrow over the recent loss of bass player Kristen Pfaff who was found dead from a suspected drug overdose on June 16th. The group also stated that they would indeed continue with a new bass player. Hole was just getting ready to start things rolling in support of the current album, *Live Through This*, which also marks their debut for DGC Records. Pfaff was 27.

Prince made an unannounced walk-on at the *House Of Blues* on June 20th. His Royal Badness lived up to his reputation as a kick-ass live performer.

Longtime local producer Geza X (Celebrity Skin, Black Flag, Dead Kennedys, Germs, Ethyl Meatplow, Redd Kross and a host of others) is gigging live with his band *Live Nude Psychics*, which features Beth Hart and Josie Cotten on backup vocals. You can reach Geza X at 213-656-3713.

Newport Beach-based Caliber Group, Inc. will be hosting *Erotica...The Event* on Saturday, July 16th, at the Hollywood Palladium. Similar to San Francisco's legendary *Erotica Ball*, *Erotica...*The Event promises to be a "celebration of sexuality in the Nineties." Attendees will be entertained by the music of soul-leftovers the *Gap Band* and Brazilian dance band *La Boom*, who generally perform nude. There will also be an erotic fashion show by *Miss Antoinette of Sweet Fashions*, two DJ's, go-go dancers and all sorts of other stuff. Major dissent (as if the *Gap Band* wasn't enough): The organizers boast a live Bengal tiger and black panther on-hand to "greet" attendees to the event. Two

thumbs down and one finger up to anyone who uses/exploits wild animals for hype, especially cats, who are on top of the endangered species list. Animals belong in the wild or protected sanctuaries, not on leashes in concrete toilets like Hollywood, being used to hawk tickets. Pathetic. On the positive side, Caliber will donate a percentage of the affair's net proceeds to Search Alliance for AIDS Research.

On the animal subject, former *Beauties* guitarist Steve McNeil brought together a diverse group of artists at the *XX/O Gallery* for the *Second Annual Last Chance For Animals* benefit. Last Chance For Animals is an organization fighting against the various acts of cruelty perpetrated on animals. Included in the recent benefit were local band *Rust & the Superheroes*, and actor/spoken word performer *Billy Wirth*. You can and should contact Last Chance For Animals at 310-271-1409.

Former *Rough Cutt* frontman *Paul Shortino* is in a new eponymously titled band with ex-*Kingdom Come* drummer *James Kottak*, former *House of Lords* bassist *Sean McNabb* and ex-*Rail* guitarist *Jeff Northrup*. The group has a CD out called *Back On Track*. For more info, call 303-575-1762.

If you haven't already, check out *Heaven And Hull*, the final outing by *Mick Ronson*, who succumbed to cancer last year. Ronson rose to fame as David Bowie's main guitar man circa the *Ziggy Stardust* years. Ronson also played alongside Bob Dylan before venturing into production, where he worked with a variety of artists, including Morrissey. *Heaven And Hull* (situated in North England, the port of Hull is Ronson's home town) features outstanding cameos by Def Leppard frontman *Joe Elliott* and guitarist *Phil Collen*, *Ian Hunter*, surviving Queen musicians *Brian May*, *John Deacon* and *Roger Taylor* (they play alongside Ronson on the live rendition of the classic "All The Young Dudes" from the Freddie Mercury Tribute) *Pretenders' Chrissie Hynde* and *Martin Chambers*, Herman's Hermits singer *Peter Noone*, *David Bowie* and longtime Ronson ally *Sham Morris*.

Velocity Girl hits the *Whisky* on July 15th. Rodney Bingenheimer swears by 'em. And, it's another fine show from the folks at *GoldenVoice*.

—Tom Farrell

WESTERN BEAT



Maia Sharp

Monday at midnight. Remember that time. Mark your calendar. Why, you might ask? Starting on Monday, July the 4th at midnight, America and American Music celebrate their Independence as the *Western Beat Radio Hour* takes to the airwaves on *KIEV 870 AM*. The *Western Beat Radio Hour* will promote musical and cultural diversity by providing responsible programming that covers all genres of American Music. You will hear country, rock, folk and blues music with a focus on the incredible community of artists that perform and record here in the greater Los Angeles area. You can also expect to hear live in studio performances and interviews, independently produced recordings and special segments from roots music artists from across the country. Sponsors include *Highland Grounds Coffehouse*, *Richard Barron's Sonora Records*, the *Buzz Coffehouse*, *Buzzy's Recording Studio* and hit producer *Jerry Fuller*. For more information, contact *Western Beat Entertainment* at 310-374-7198. Remember, Mondays at midnight. Tune in.

Another of L.A.'s hot country bands is getting serious label attention. The *Rio Grande Band*, 213-525-9376 fronted by the bi-lingual and multi-talented Tony Wagoner had the A&R folks from *Curb Records* in town to check out their recent shows with another *Curb* act *Jackson Claypool*. The *Rio Grande Band* is currently performing in Mexico at the *Denim & Diamonds Country Cabaret*. *Rio Grande's* rockin' country is tailor made for the current trend in commercial country.

The *Culver Cowboy* (11513 Washington Bl. Culver City) 310-391-1519 will present the amazing *Bum Steers* with special guest *Alan Whitney* together in a special club/concert series every Tuesday night in July from 8 p.m. to midnight. This promises to be a wild evening of original music with lots of special guests sittin' in.

Atlantic Recording artist *Jim Lauderdale* will take his eclectic country/roots music to Switzerland for a return engagement at the *Montreaux Jazz Festival*. Lauderdale's new CD is due later this summer and features the amazing guitar work of *Buddy Miller*, *Greg Leisz* and *Gurf Morlix*.

Singer-songwriter extraordinaire *Reeva Hunter* celebrated the release of her new CD, *Lucky Penny*, with a party at *Tampico Tilley's*. Reeva performed a brilliant set with the expert backing of *Ed Berghoff*, *David Jackson* and *Steve Hunter*. The guest list was a who's who of local musos as *Steve Cochran*, *Karen Tobin*, *Teresa James*, *Tom Fillman*, *JoAnne Montana*, *Mark Islam*, *David Zasloff*, *Rick Ellis* and the album's producer *Robert Savory* helped Reeva celebrate. *Bob-A-Lew Music* staff writer *Mel Harker* did a fine job working the door.

The *Western Beat Showcase* on July 7th will feature many new, unsigned singer-songwriters who are deserving of attention. *Maia Sharp* will make her debut as will *Almost Angels* and *Pam Loe and Chad Watson*. Nashville-based *Claudia Nygaard* will appear along with *James Lee Stanley* and *Open Mic* all-stars *Tim Gales* and *Sean Patrick McGraw*. See you there.

—Billy Block



Bum Steer Mark Fosson



Velocity Girl

JAZZ



Corky Hale

The B Sharp Quartet, celebrating their debut recording on the **M.A.M.A. Foundation** label, performed at **Le Belage Hotel** before an enthusiastic capacity crowd. Along with Black Note, this unit is helping to prove to the "outside world" that not all L.A. jazz is of the lightweight pop Tom Scott/Dave Koz variety. Whether it be advanced originals or the Sixties funk of Father Knows Best, the band (Randall Willis on alto and tenor, pianist Eliot Douglass, bassist Reggie Carson and drummer Herb Graham) was explorative yet accessible, adventurous but melodic, building on the innovations of the past to create fresh new music.

Corky Hale is one of the few jazz harpists around; in fact I can only name five other jazz soloists in history! But as she showed at **Gardenia's** in a retrospective that sometimes bordered on cabaret, she

is also a strong singer, a talented pianist and could even get by on flute! With the assistance of bassist John Leitham and a second pianist, Hale essentially told her life story through music and, since she has been a longtime studio musician (backing everyone from Billie Holiday to Liberace), there was a lot to tell. Rumor has it that she recorded recently as a leader. Hopefully she can be coaxed appearing at local clubs more often in the future.

Mulgrew Miller, performing with his trio at **Catalina's**, showed that he is one of the top interpreters of the modern mainstream, sounding fine on his modal originals but really excelling on such standards as a reharmonized "Body And Soul," a cooking "Blue Monk" and the ballad "It Might As Well Be Spring."

The Paragon Ragtime Orchestra, probably the top band of its type, at the **Ambassador Auditorium** performed everything from ragtime and turn of the century pop tunes to novelties, a period drum feature ("Drumology") and even a singalong. It is particularly nice to hear this music (which dates mostly from 1898-1917) being played by a group consisting of a string quintet, two clarinets, two cornets, trombone, bass, flute (doubling on piccolo) and drums rather than just solo piano. Not everything worked (showing a Chaplin short was a mistake and the Paragon's example of early jazz sounded suspiciously like ragtime) but it made for a very enjoyable show.

Upcoming: **Catalina's** (213-466-2210) features the **Scott Hamilton Quartet** (through July 2), the **L.A. County Museum Of Art** (213-857-6522) has free concerts by the **Todd Cochran Trio** (July 1), trombonist **Michael Vlatkovich's Quintet** (July 8) and **Horace Tapscott's Trio** (July 15) and the **L.A. Classic Jazz Festival** (310-521-6893), held Sept. 2-5, should not be missed by anyone with even the slightest interest in earlier styles of jazz! —**Scott Yanow**



B Sharp Quartet

URBAN



Simplé E

UNIFIED UNDERGROUND: Underground hip-hop has very few true outlets in Southern California, but promoters **Bigga B** and **Orlando** have definitely captured this feel at **Unity**. I cruised through downtown L.A. and discovered this huge, graffiti-bombed warehouse. **DJ Mark Luv** was spinning classic wax and the hardest hitting of the new. At showtime, local MC's **Voodoo & Ras Kass** opened for **King Just**. A surprise flow from **Prince Poetry of Organized Konfusion** topped off this function.

Ras Kass represented the West Coast, wrecking tracks produced by **Voodoo** and **Bird**. This Carson native was recently signed to **Patchwerk Records**, an emerging label out of Atlanta. Ras' single, "**Remain Anonymous**," is establishing Ras Kass as a substantial lyricist with a definitive style and adept lyrics. **Rico** of the **Alkoholiks** and **Coolio** are some guest artists who appear on the forthcoming album, which is slated for release by the fall.

SONY GETS FUNKDAFIED: A highlight of this year's **BRE Conference** included **Sony Music's** buffet and showcase at **836** in Hollywood. Presented by **Hannibal Group** and **N5**, the tightly packed event went

down with a great mix of underground rap and urban music elements. Partygoers enjoyed an array of soul food favorites upstairs and an array of new talent from the **Columbia**, **Def Jam**, **Epic**, **MJJ** and **So So Def** labels.

New **MJJ** acts **Brownstone** and **Quo** hit the stage with fairly warm receptions, but **So So Def's Da Brat** smoked everybody with a little assistance on stage from producer/label head **Jermaine Dupri**. **Brat** and **Jermaine** performed her **Ashford & Simpson**-inspired runaway hit "Funkdafied." So So Def labelmates **Xscape** performed their R & B hits "**Understanding**" and "**Just Kick It**," while **Def Jam West's South Central Cartel** dropped bombs of West Coast funk later that night.

SQUARE BIZ: Local industry head **Joan Rim** shrewdly departed **Fox Records** to manage promising rapper **Simplé E**. Simple E's "**Play My Funk**" became the most memorable element of the **Sugar Hill** soundtrack and generated a nice buzz on E's skills and style. Produced by Oakland natives **DeWayne Wiggins** (Tony! Toni! Tone!) and **Terry T** (Ant Banks, MC Ant), this Jersey girl's project is slated to drop this summer. Joan is a savvy, experienced A&R staffer, published music journalist and should blow up **Simplé E** with no problem.

L.A.-based R & B favorites **Atlantic Starr** is gearing up to embark on a tour supporting their new album, **Time**. Congrats are in order for local studio engineer **Tina Antoine**, who just landed one of her first road gigs with the band, and will work most every date...U Go, Tee!

AROUND TOWN: Thursday's Open Mic Night at the **Good Life** was in usual form with best performances from regulars like **Funky Trends** and **Rifleman** of the **Hip Hop Clan**... **AMG** got busy at **Bizerk** inside of Santa Monica's **Renaissance** nightclub. Hype man **PK** and dance demon **Alf** lit up the stage for **AMG** and kept the crowd on buzz. Word has it that **Bizerk** may become an official weekly club & concert spot by presstime, so head for the Promenade and check it out.

—**Juliana "Jai" Bolden**



Atlantic Starr with Soul Train guest host Byron Allen

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CLUB REVIEWS

Korn

The Whisky

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Larry Wientraub: 213-856-2748

The Players: Jonathon, vocals; Fieldy, bass; David, drums; Welsh, guitar; Monkey, guitar.

Material: Korn is a rock band with a definite Nineties flavor. The stop start rhythms from the bass and drums lay a heavy foundation for the metal edged guitars and angst ridden vocals. The songs are groove oriented yet hard and very heavy, especially the lyrics and vocals of Jonathon, who is obviously ridding himself of his personal demons through this hard hitting music.

Musicianship: It takes a lot of discipline to be as tight as Korn, especially the bass and drums whose punctuated yet fluid playing drives the band. David's drumming was excellent and Fieldy's use of the bass was both exceptional and unique; he slapped, pulled and bashed out the grooves like a man possessed. The use of two guitarists is often just a power tool but Korn's guitarists also compliment each other with underlying melodies and choppy rhythms creating a very pleasing sound that was sometimes metal and sometimes funk. Jonathon has that rare presence necessary in a front person. His anguished vocals were delivered with real passion and emotion; a potent cocktail. Jonathon also played bagpipes on one song that gave Korn's sound a different dimension, sort of hard-core folk. Overall, Korn has good musicians, but tonight a better mix of their heavy sound would have helped.

Performance: "Anger Is An Energy" was never more true than tonight. Starting out calm and poised, Korn quickly got carried away on a wave of passionate anger and frustration. Jonathon, stripped to the waist and flaying his dreadlocks, seemed so involved in his music, I don't think he



Korn: Heavy, hard and intense.

was aware of the crowd. How the rest of the band managed to play so well while leaping around the stage was amazing. Heavy, hard and intense, Korn left no doubt that they mean what they say and they say it mean.

Summary: Without the best live mix of Korn's gigantic sound I was left to imagine the possible subtle nuances of their songs, I hope they exist!

—Nigel Mitchell

Bill Grisolia and the Attachments

The Roxy
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Bill Grisolia: 310-436-6684

The Players: Bill Grisolia, vocals, keyboards; David Goldman, guitar; Scott Duncan, bass; Phil Hardy, drums.

Material: When you see this powerhouse band, you'll be entertained by the likes of Billy Joel, Springsteen, Marc Cohn and at times a cry of the Stones' *Exile On Main Street*, blues days. On the other hand, the original sounds and stage presence pigeon-holes Grisolia and company in a category of their own. A pleasant balance is what made the performance quite savory. Work hard, play hard seems to be the formula here. When it's time to rock, no messin' around, they rock with counterblows, yet the ballads come off smooth, well written, polished and precise.

Musicianship: Transforming from bar band to the big club scene, Grisolia seems to make the necessary adjustments easily and with no alterations to his untamed self-confidence behind the keyboards and mic. With vocals and persona able to leap tall buildings, the prodigy frontman gave his audience everything he possibly could. Not to undermine other members of the group, I tip my hat to Scott Duncan, the rock steady bassist who kept the chunky bottom driving non-stop through out

the forty-five minute set. Duncan's backing vocals blended extremely nice with Grisolia's indomitable lead vocals. A key player here! David Goldman, the kicked-back guitarist played with such a smooth bluesy modest texture, he shined like a star in the night's sky. It seems the Attachments are trying to compete with Spinal Tap's replacement list of drummers, the newest addition is Tim Hardy, whose timing is as precise as the tick-tock of Big Ben and who rocks like a run away renegade. Each member contributes equal talent and energy, the different personalities equalize a horizontal balance. Just a lot of good healthy ego.

Performance: At times it was a bit haunting as Grisolia moved onstage with all the moves, expressions and Animal House muscle of a reincarnated John Belushi. His solid "in your face" piano playing and aggressive vocals were that of a rash and bellicose nature, but on the other hand, you just can't help liking the heck out of the guy. The Attachments seemed to please the audience with all their charm, wit and endowments. And at the same time, each member of the band seemed to be having fun, too. There was some sort of a void or empty hole in the overall sound, possibly it was missing a sax? Or a second guitar? Not sure, but something wasn't there. All in all, the other many pluses about this clinched outfit helped to overlook the lows.

Summary: The Attachments put on one of the best performances that I've seen in a while. It's not everyday that you can go see a band that you're not familiar with and get that itch to become familiar with all their material; it's the unexpected that leaves you wanting to hear more. The volume throughout the show was not too low, but loud enough to where my ears didn't ring for three days after the show—nice...Bill Grisolia and the Attachments brand of rock is quite satisfying. I suggest checking out at least one of their shows. You owe it to yourself.

—Steve Triolo



Bill Grisolia and the Attachments: A powerhouse band



Wait For Nothing: Convincing and stirring.

Wait For Nothing

Betelgeuse
Los Angeles

1 2 3 4 5 ★ 7 8 9 10

Contact: Joey Alkes: 213-665-7338

The Players: Chad Williams, vocals, acoustic guitar; Jim Hooper, lead guitar; Kevin Keller, bass, backing vocals; Joyce Rooks, cello; John Holmes, drums.

Material: Imagine, if you will, a band that plays the kind of mid-tempo acoustic-and-electric guitar music that you can find on almost any college radio station, but with a twist: Among all the sensitive guy angst are the decidedly neo-classical strains of a cello. Nearly all of the songs were slightly above average, but they involved at least one moment when Williams sang in hushed tones, which led to the obligatory crescendo which led to the chorus/dramatic statement. The buildups to these choruses were strong enough to grab attention, but when too much of the set became paced this way, it started to become a tad predictable.

Musicianship: Even though some of the songs were occasionally marred by awkwardness, Wait For Nothing demonstrated overall cohesiveness in their arrangements, give or take a few guitar clichés. Rooks' cello playing added a unique dimension to the music. But the eerie and quirky string sounds that may work well for say, the Kronos Quartet, didn't always hit the mark with Wait For Nothing's music. During one song, the screeching cello noises were so irritating, they had the same effect as hearing fingernails on a blackboard.

Performance: Every band needs a leader, and Williams undoubtedly carried the bulk of this group's lively persona. Without his passionate vocals and confident stage mannerisms, much of the material probably would have fallen flat or would have

sounded too superficial. It was obvious that the band members have camaraderie and were at least enjoying themselves, since they kept grinning at each other during the set. And considering how small Betelgeuse's stage is, it was no mean feat for the group to maintain a high energy level without crowding each other or appearing uncomfortable.

Summary: Wait For Nothing is convincing as an earnest and stirring band, but with the exception of the cello, most of the playing was filled with pretty standard techniques. Experimental cello noises alone won't bring the group accolades as inventive songwriters. Neither will falling into the same overdramatic crescendo rut. The band's live set needs a bit more fine tuning when it comes to executing arrangements without stylized repetition or those moments when it sounds like fumble-and-practice time. —Carla Hay

Planting Impossible Gardens

Coconut Teaszer
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Pete Collins: 213-876-3595

The Players: Eric Sedorovitz, vocals; Pete Collins, guitar; Dan Duffy, bass; Rob Gardener, drums.

Material: The music of Planting Impossible Gardens (or P.I.G., as they are affectionately known) can best be described as Rollins Band meets Alice In Chains meets Faith No More. It's a brutal assault on the senses without overkill and just the right amount of melodic structure to keep the listener hooked. With so many grunge and glam wannabe bands polluting the Sunset Strip, it's good to see a band that can keep a certain amount of irreverence in both the

lyrics and music, without coming across as calculated poser cool.

Musicianship: While P.I.G.'s songs can rip apart tiresome clichés, the band still needs some work when it comes to playing as a cohesive unit. If you were to take the same songs and put them in the hands of more accomplished players, this probably would have made for a much better show. However, vocalist Sedorovitz has the outstanding trait of easily switching his range from a gut-wrenching bellow to a bluesy slide tenor to a mischievous whine. Guitarist Collins provided some intriguing moments through his playing, and even though Gardener was just a fill-in drummer, it hardly showed by the way he competently handled playing with the rest of the band.

Performance: Sedorovitz has the kind of restless persona that demands attention, whether crouching down during one of his primal screams, fiercely swinging his hair around or galloping from one side of the stage to the next. He's also a fairly talkative frontman, usually saying something to the audience before and after each song, all with a random sense of humor. The set was smattered with offbeat comments like, "If this is gonna be that kind of party, I'll stick my dick in the mashed potatoes." This weirdness and other comments that sounded like inside jokes may have rubbed some people the wrong way because the audience's reaction was frequently subdued. Still, when the band dedicated to the bone-crunching "Let Yourself Die" to assorted enemies ("You know who you are," Sedorovitz sneered), it turned out to be one of the best highlights of the show.

Summary: Listening to P.I.G. is like wallowing in the band's personal hell while still enjoying the experience in a roundabout sado-masochistic way. The music is dark but not too depressing because there's always a thread of bizarre humor running through it. With improved playing and tighter musicianship, P.I.G. could make quite an impact on the club scene, especially if the band can find a way to whip a crowd into a frenzy without compromising the music. —Carla Hay



Planting Impossible Gardens: An assault on the senses.

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CLUB REVIEWS

Hepcat

House of Blues
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Elyse Rogers: 213-650-0247

The Players: Alex Desert, vocals; Greg Lee, vocals; Deston Berry, keyboards; Dave Fuentes, bass; Lino Trujillo, guitar; Greg Narvas, drums; Raul Talavera, sax; Efen Santana, sax;

Material: Hepcat plays ska music which sounds like it was filtered through various styles of music from contemporary periods (late Fifties, early Sixties). At times this approach to the music works, but once in a while, like on their last tune "Hooligans" you get the feeling that a ska song has just mated with the theme song from "My Three Sons." Two fine examples that do work are the tunes "On Broadway", which sounds like ska music that came from a bossa nova band, and "Love Me Forever", which blends the ska sound with doo-wop harmonies and creates a moving ballad.

Musicianship: This burning hot band is led by the dueling vocals of Greg Lee and Alex Desert. The interplay between these two vocalists is astonishing. They both manage to have a totally distinct style, yet they mesh their voices at times to create a totally common sound. The rest of the band is solid, with the only minor complaint being that sax players Raul Talavera and Efen Santana should be allowed to step out front more and strut their stuff. The brief solos these two talented players have are not enough.

Performance: The stage antics of Greg Lee and Alex Desert make this band fun to watch. They dance and caper about the stage as if in some kind of music-induced frenzy. They spin and move with great grace and show the crowd what good dancing looks like. The other fascinating thing was the pit in front of the stage, which looked like the fans of the



Blood of Abraham: A stunning finale.



Hepcat: Fun to watch.

band had joined some strange sort of synchronized aerobics class.

Summary: While Hepcat is not the best ska band in the world, they deserve a look by anyone who enjoys ska music or dancing until the soles of your feet hurt. This is band whose fans love to dance and that's all right.
—Jon Pepper

Blood of Abraham

The Troubadour
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Amy Bloebaum, Relativity Media Relations: 310-212-0801

The Players: Benyad, vocals; Mazik, vocals; DJ Lett Loose, turntables.

Material: L.A.'s Blood of Abraham doesn't mince words when it comes to sounding off on two of the world's touchiest subjects: religion and racism. The fact that group members Benyad and Mazik happen to be Jewish was trumpeted out proudly in songs that reaffirm their ethnic pride, as illustrated in blasting redneck anti-Semitism ("Southern Comfort") or in songs like "Niggaz and Jews (Some Say Kikes)." However, these fiery and often militant lyrics were surrounded by mostly unremarkable hip-hop beats and the music was sometimes downright disappointing.

Musicianship: For the most part, the show was a bare-bones production of two rappers and their DJ, with much sampling and prerecorded tracks fleshing out their sound. Benyad and Mazik's rapping proved to be sufficient enough for the music—vocally they can pass the "authenticity" test, but (lyrics aside) the problem is that their voices don't have enough of a distinctive tone or

inflection that's immediately attention-grabbing or identifiable. DJ Lett Loose's scratching-sampling was at its best during his solos, when he artfully maneuvered between his two turntables. Toward the end of the show, Blood of Abraham brought opening act Overwhelming Colorfast on stage to serve as a backup band of sorts, and it was an intriguing addition to the sound mix.

Performance: Rattling songs off their debut, *Future Profits*, Blood of Abraham went through all the requisite hip-hop performance moves: jumping up and down and bobbing in time to the music; fierce finger pointing; pacing back and forth on the stage; shouting variations of line in the "yo" and "what's up" vein. (And let's not forget "Put your hands in the air, and wave 'em like you just don't care." It seems like this line has to be shouted at least once during every hip-hop concert.) Only during the last song did the show really seem to take off: In a free-for-all jam session, DJ Lett Loose came out from behind his turntables, there was stage diving and everyone on stage (including Overwhelming Colorfast) jumped up and down in time to the music in sheer exuberance. It's too bad the rest of the performance didn't match the power of the show's finale.

Summary: Lyrically, Blood of Abraham should be given kudos for their unique message, when so much of today's hip-hop is about one-dimensional gangsta and mack daddies. Musically, however, the group leaves a lot to be desired. As an act with only one album out so far, the members of Blood of Abraham are still young enough (early Twenties) to hopefully improve their vocal delivery and explore more interesting ways of performing live.
—Carla Hay



The Skatalites: Three decades of ska.

The Skatalites

House of Blues
West Hollywood

- 1 2 3 4 5 6 7 8 ★ 10

Contact: Linda Kowalski: 201-579-7763

The Players: Tommy McCook, tenor sax; Lester Sterling, alto sax; Luis Bonilla, trombone; Nathan Breedlove, trumpet; Lloyd Brevett, bass; Lloyd Knibb, drums; Devon James, guitar; Cary Brown, keyboards.

Material: The Skatalites create ska music and are still playing this potent dance music today, over thirty years later. The Skatalites play a mix of material from their current release *Skavoovee* and songs which date back to the Sixties. The current material, such as the song "Police Woman" (created for the TV series of the same name), a great dance tune with a moving beat, mixes very well with the older material. All the songs sound like the band wrote them fresh for the show and still enjoy playing them. The band even plays a brief history of Jamaican music by doing a rock steady number and then a reggae number. These songs help illustrate the progression of the music the Skatalites helped to inspire.

Musicianship: The Skatalites are based around a four horn front line, made up of two saxes, a trumpet and a trombone. While all the horn players are fine players, who could probably match chops and riffs with some of the finest jazz and R&B players around, the sax playing of Tommy McCook and Lester Sterling, especially stands out. These two guys are two of the original members of the group and play with the fire and intensity thirty years of music-making can bring. These two inspire young people who were not even born when they started playing to dance to the awesome ska solos they pour out of their horns. Also to be commended are the other original Skatalites Lloyd Knibb on drums and Lloyd Brevett on bass. These two know how to anchor the dance beat and keep it rocking while the horn players blow up a storm. This is a band of fine musicians who had the crowd moving from the start.

Performance: The performance the Skatalites put on is one of the best this reviewer has seen in a long time. Nothing in their set feels tired or overworked. The band plays with the kind of energy normally associated with people half their age. It is as if the band's only purpose is to make people dance, and they succeed at this. There was not a person in the house who was not dancing or shaking in time to the music. The only complaint about the show was there was no time for an encore as the club had booked another show with a different age limit for 10 P.M. and they had to clear the house.

Summary: If anyone can keep from dancing to this music, they would have to have incredible willpower or lead shoes on. This is some of the most fun music in the world. It is great to see musicians enjoying themselves this much playing ska and making people dance.

—Jon Pepper

Shocking Still

FM Station
North Hollywood

- 1 2 3 4 5 ★ 7 8 9 10

Contact: Ian Bland: 415-334-7908.

The Players: Ian Bland, guitar, vocals, Mario Pietryga, drums, George Wadsworth, bass.

Material: Shocking Still plays music with the ability to surprise anyone at any time. The music seemed to be headed in a dirge-like direction and then suddenly they are in the middle of a speed-metal song. While this kind of diversity is always interesting, after a while it becomes repetitive and makes one want to hear one whole song in the same style. The other problem with the material of Shocking Still is all of the songs seem to be too long. They seem to go on for about a chorus too long. While something is good the first time, it doesn't mean it will still be good the twentieth time around.

Musicianship: These three players, all of whom had impressive credits before coming to this trio, play with great flair and verve. George Wadsworth and Mario Pietryga seem to merge the bass and the drums into an hypnotic sort of backbeat, creating a backdrop for the guitar melodies of Ian Bland. The only complaint, and this may be intentional, is that the vocals of Bland just seem to meld into the mix as if they were just another instrument. This creates a very interesting effect, but makes it very hard to make out any lyrics at all.

Performance: This band has so much energy it is quite amazing. Even though this show was played in front of a handful of people close to closing time, Shocking Still managed to keep their energy up and pumping. It sounded like most bands when they are playing before a roomful of appreciative fans.

Summary: While at times Shocking Still's set bordered on dreary, it still contained enough material to give this group a look, especially for fans of speed-metal or post-punk noise. They play with energy and the loss of the vocals may not bother most of their fans.

—Jon Pepper



Shocking Still: Lotsa energy.

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Freddie Jackson

The Strand

Redondo Beach

Longtime R&B favorite Freddie Jackson's recent show at the Strand proved that the veteran is a consummate performer, providing fans with a well-balanced show that included a nice mix of sensuous slow jams and funky uptempo tunes.

Backed by a five-piece band and three background singers, Freddie Jackson launched his performance at the Strand with several mid-tempo tunes that showcased his incredible vocal abilities and even tossed in a few sexy dance moves that drew instant approval from the female portion of the crowd.

Pitching his latest album, *Here It Is*, his first for RCA Records following a successful stint with Capitol, Jackson and band also played many of his best-known songs, including the song that no Freddie Jackson concert would be complete without, "You Are My Lady." Hitting some beautifully sustained high notes, Freddie Jackson turned up the heat on the latter song, which Jackson dedicated to all the beautiful ladies in the crowd.

While Jackson has not achieved the kind of crossover commercial success that many industry pundits have long predicted for him, Jackson proved that as far as romantic R&B stylists are concerned, no one does it better.

—Pascale Lanfranchi

Anthrax

The Palladium

Hollywood

Rhythm, Power And Crunch.

Such will be the album title twenty years from now when it's time for the obligatory Anthrax tribute and all of music's superstars are citing the metal stalwarts as a seminal influence. Anthrax, along with thrash-metal progenitors Metallica and Megadeth, will rightfully take their place among the *crème de la crunch*, and still have the peace of mind that comes from knowing the band did it



Jackson at the Strand

their way.

For years it seemed Anthrax was doomed to inhabit the nether regions of the rock world, pushed out of the spotlight by rock's beautiful people who made beautiful pop-metal candy. Anthrax, however, was ugly and their music was too hard. And when they got any attention at all, it was for the amusing rap-rocker "I'm The Man," which nearly relegated the band to cartoon rock status.

But in our topsy turvy world of pop culture, where tastes change and fads come and go, the pendulum has once again swung. And if their stellar performance at the Palladium was any indication, lo and behold, Anthrax is suddenly in (not that they give a shit) by virtue of the same three things that made them out a decade ago: rhythm, power & crunch.

All three were in full effect as the band not only stormed through cuts from their latest release, *Sound Of White Noise*, but also dug deep into their catalog of pre-John Bush songs for those fans still lamenting the departure of former singer Joey Belladonna.

Simply enough, this was one of the most amazing metal shows I've ever seen, as my hoarse voice attested to in the days following. First, guitarist Scott Ian, the human pogo stick, said this show was the band's

first in L.A. proper in a long time and, consequently, the energy level was through the roof. No matter how popular Anthrax may be, they're not rock stars. They're ordinary guys who love to rock, and on this night it showed.

Second, the band's sound quality was flawless (which is truly exceptional when you consider the Palladium's bad acoustics and the bludgeoning force of Anthrax's music). And I'd like to go on record as saying that I hold the band personally responsible for the case of whiplash I sustained while thrashing to cuts off the new album like "Room For One More," "Only" and "Potter's Field."

Third, John Bush's voice was dead-on. Like many of the best rock vocalists these days, this man is blessed. I'm sure Belladonna cringes when he hears Bush sing old standbys like "Antisocial" and "Got The Time," but the fact is that Bush sounds like he could kick the shit out of Belladonna just from the bitter passion he spews into the mike.

And last, but certainly not least, devoted Kiss disciples that they are, Anthrax invited Gene Simmons and Paul Stanley onto the stage for an awe-inspiring rendition of Kiss' "She," which Anthrax covers on the new Kiss tribute album. Needless to say, I lost consciousness at this point.

All of the above reasons lead me to conclude that after years of grinding it out, Anthrax is beginning to peak as more and more fans come around to their style of music. And while it's only a matter of time before the next wave of metal sweeps the band out of vogue, as long as Anthrax remains true to rhythm, power & crunch, the tribute album is a lock.

—Sean Doles

Sam Phillips

The Roxy

West Hollywood

More than likely, Sam Phillips spent many of her idle childhood hours transfixed before mommy's wardrobe mirror vamping into the reflection for hours. What could be interpreted as being somewhat pe-

culiar is, she's now thirtysomething and still vamping away—the only noticeable difference being that she's substituted densely packed throngs of human beings for vanity mirrors.

Despite her obvious and unnatural quirks, she's always captivating, for Phillips pens bracing and sardonic material that flies over her tonsils as if on wings. As for her endless mugging, she should pull the plug or visit a good drama coach pronto. The overall effect never transcends bad performance art.

On the musical end, Phillips' formula for success melds one part vulnerability with a dash of Elvis Costello Anglo pop. On a production level, she has impeccable taste in assembling backup ensembles as well. This evening's sidemen pooled together the wonderfully whacky T Bone Burnett on guitar (Phillips' husband), ex-Dylan/Doors bassman Jerry Scheff and an ebullient percussionist named Josh LaBelle, who not only played with flair, but who made a hell of a lot more amusing faces than his boss. Not to be forgotten was Tony Gilkyson (he of X fame) who, as he matures, is looking more and more like Nick Nolte. That's not a bad physical characteristic for a guy who can play both rhythm and lead guitar as tastefully as anyone around.

Phillips' songs, while unique, all have a certain modal structure to them which, to the unfamiliar, renders them somewhat tedious. But for those who have wallowed in the rich treacle goo of her albums, her stuff always hits the mark.

Though outwardly cerebral and shy, the waif-like choir girl is not above fleshy sensationalism for pure effect. Toward the end of the evening, she dredged up enough nerve to peel off her gold lame jacket and reveal a surprisingly scanty undergarment. Even more shocking was the realization that she was Frank Sinatra as the inspiration for the gesture but Sinatra would have had to bare a lot more flesh to elicit the same kind of catcalls from the crowd.

All in all, Phillips brazen posing was a lot more Las Vegas than Broadway.

—Oskar Scotti



Sam Phillips



MUSICIANS

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AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013

Contact: Lizzy 213-687-3558.
Type of Music: Original, unique Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

CHIMNEYSWEEP LOUNGE
4354 Woodman Ave., Sherman Oaks, CA 91423
Contact: Said: 818-783-3348
Type of Music: Acoustic material. Both covers & original.

Club Capacity: 100
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Auditions: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable

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

TONY LONGVAL'S COUNTRY CLUB
18415 Sherman Way, Reseda, CA 91335
Contact: Tony Longval: 818-881-5601
Type of Music: All styles
Club Capacity: 1000
Stage Capacity: 40+
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send promo pack.
Pay: Negotiable

FM STATION "LIVE"
11700 Victory Blvd., North 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

FAME OF HOLLYWOOD
6633 Hollywood Blvd., Hollywood, CA 90028
Contact: Scott Kelly: 213-469-2138
Type of Music: Jazz and classic rock
Club Capacity: 150
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: Yes
Audition: Send tape to Scott Kelly at the club.
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046
Contact: Jay Tinsky: 818-392-1966
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country
Club Capacity: 60
Stage Capacity: 6
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Negotiable

THE JUNGLE
17044 Chatsworth St., Granada Hills, CA 91344
Contact: Lorna Kaiser: 818-832-4978
Type of Music: R&R cover and original bands
Club Capacity: 200
Stage Capacity: 5-6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305
Pay: Negotiable

LAS HADAS RESTAURANT & CANTINA
9048 Balboa Blvd., Northridge, CA 91325
Contact: Alex at Las Hadas Booking: 818-766-3006

Type of Music: R&B, jazz, blues, reggae & various latin
Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
PA: No
Piano: No
Lighting: Yes
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA 91603
Pay: Negotiable

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035
Contact: Jed: 213-937-9630
Type of Music: Authentic blues & jazz
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed
Pay: Percentage of door/no guarantees.

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

ST. MARKS
23 Windward Ave., Venice, CA
Contact: Elizabeth: 818-506-3219
Type of Music: Jazz, R&B and salsa
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Elizabeth for more information.

SUNSET
322 Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Richard: 818-575-4732, Rich Prod., Mon. & Tue. from 4 p.m. to 6 p.m.
Type of Music: Hard rock, alternative, blues
Club Capacity: 248
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address, c/o Richard and Bob.
Pay: Negotiable

TILLY'S CLUB
1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hughes Lavergne: 310-837-5535
Type of Music: World beat, african, reggae
Club Capacity: 120
Stage Capacity: 4-6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address.
Pay: Yes, from the door

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

TROUBADOUR
9081 Santa Monica Blvd., West Hollywood, CA 90069
Contact: Lance Hubp, Zack Zaloz: 310-276-1158
Type of Music: All types
Club Capacity: 450
Stage Capacity: 8
PA: 36 input Venue Board, EAW 4 way concert system, independent 16x8 monitor mix, complete effects system, house engineer.
Lighting: Yes
Piano: No
Audition: Send tape and bio.
Pay: Negotiable

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

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus: 714-496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes

Lighting: Yes
Piano: Yes
Audition: Call for info
Pay: Negotiable

LINDA'S DOLL HUT
107 South Adams, Anaheim, CA 92802
Contact: Linda: 714-532-5639 or Dirk: 714-758-9669
Type of Music: Original alternative, rock, blues, rockabilly
Club Capacity: 50
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485
Pay: Negotiable - NO PAY-TO-PLAY!

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KOFI BAKER - Drummer Ludwig and Zildjian endorse-all pro equipment. ***Contact: Angel***	310-859-2231*	✓	✓	✓	✓	✓	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	✓	✓	✓	✓	✓
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CLIFF G. BRODSKY - PRODUCER/KEYS E-16, ADAT, K-2000 with sampler, Sound canvas, RM-50, D4, Proteus, DX-7s, RD-300, Juno-60 with midi.	213-469-4981	✓	✓	✓	✓	✓	Worked with artists from Warner Bros., Polygram, Motown. 5 Year degree from Berklee in Synthesis/Music production & engineering. 20 years playing keyboards professionally	Good w/b producer. Expert player, arranger, programmer, engineer. Always great results.	✓	✓	✓	✓	✓
BOBBY CARLOS - Slide Guitar 1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Fryng Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30. 1988 Honda	310-452-2868	✓	✓	✓	✓	✓	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist	✓	✓	✓	✓	✓
DAVID C. - Drummer/Perussionist Broad array of drums, cymbals, gongs, All Ludwig, Paiste, Bells & percussion, hand & classical. Proteus module. Brushes & bowed effects.	818-985-5017	✓	✓	✓	✓	✓	Studied formally with name teachers. Road work with shows, groups, and revues. Recording, original & corporate. Vinyls, C.D.'s, soundtrack percussion for films T.V., and documentaries. 4 or 14 piece drum set. Production experience in film. Camera and lights.	Hard hitter w/ sense of dynamics. Some reading. Sound scapes for your visual project. Will and can get the feeling, mood for your music. Live: Let's do it.	✓	✓	✓	✓	✓
MICHAEL EWING - Studio Humanly engineered patch bay design with legible labeling. Clean wiring for reduced noise, better sound and increased flexibility	310-573-3550	✓	✓	✓	✓	✓	Built numerous music recording studios. Music recording engineer for 20+ years. Built/owned/operated 24 track studio in New York City/10+ years. Radio Network Engineer for NBC and ABC.	Reasonable hourly rates. No markup on parts. Consult with a pro before you buy... avoid costly mistakes. Get the MOST out of your studio.	✓	✓	✓	✓	✓
BRYAN FOUNGER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range.	818-715-0423	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits. BIT 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.	✓	✓	✓	✓	✓
PETER G. - Drummer DW drums, some percussion and vocals.	818-761-9081	✓	✓	✓	✓	✓	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	✓	✓	✓	✓	✓
JERRY GABRIEL - Lead Vocalist 3 1/2 octaves with broad, dynamic range.	310-477-9753	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer Fostex16-trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Korg M-1, efx, etc. Acoustic piano, Atari comp.	213-662-3642	✓	✓	✓	✓	✓	Read music, Berklee College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist, LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only	✓	✓	✓	✓	✓
JOE GOFF - Drums/Perussion Yamaha drums, Zildjian cymbals, percussion.	310-577-0004	✓	✓	✓	✓	✓	11 years experience. Extensive touring and recording. Read music well. P.I.T. Honors graduate. Studied with the best. Specializing in session and demo work at reasonable rates, casuals, club work, touring and substituting	Versatile player, multi-purpose image. Demo and resume available. Very strong in variety of styles.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	✓	✓	✓	✓	✓
JAMES LOWNES - Bassist Rauner upright, Yamaha 5-String, Martin acoustic bass, Fender P-Bass w/ Demeter guts, fretless w/Demeter guts, Chapman Stick, Vocal-tenor.	818-841-1041	✓	✓	✓	✓	✓	15 years exp. B.A. in music. Studied w/ John Scavo, Jim Laceyfield, Putter Smith, Alfonso Johnson. Extensive studio work with wide variety of artists, including Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work	Influences: Charlie Haden, Eddie Gomez, Mingus, Alfonso Johnson, Putter Smith, Tony Levin, and artists like Pettey Gabriel, Kate Bush, etc. Paid sessions only.	✓	✓	✓	✓	✓
KEITH LYNCH - GUITARIST - VOCALIST Strat guitars, Yamaha Acoustic, Boogie, Marshall, Fender, Music Man amps. Big or small rack. Eventide H3000SE. Many Ft's. Home studio.	310-397-2212	✓	✓	✓	✓	✓	20 years professional, much studio, road, club experience. Read music. Guitarist for Bill Ward (Black Sabbath drummer). Did video with Ozzy Osbourne, played for president Clinton, study with Ted Greene. Play many styles fluently. Arrange vocal harmonies. Available for lessons	I am up beat and professional, very easy to work with and get a great sound. Quick learner, punctual, ambitious.	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 and 6 string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players and arranging music. Reads music, plays by ear, loves to teach. Cited in 'Downbeat' and 'Bass Player'. 'Aka The Funkmaster'	✓	✓	✓	✓	✓
PAUL MURPHY - GUITARIST Tom Anderson Strat, Martin 6 string, Yamaha APX-6N classical, Daquisto custom jazz guitar, loaded rack, Peavey Classic 50 etc.	310-396-2123	✓	✓	✓	✓	✓	Established pro guitarist, Berklee grad, excellent reader, good ears, very versatile. Performances with Latoya Jackson, Merv Griffin, Tom Childs, Jerry Vale, The Drifters etc. (Assistant to Jamie Glaser's musician career super charger system). Pager # 310-585-0311.	Great attitude and equipment, all styles, career oriented lessons available. T.V. Movie sessions experience. Sessions, Demos, & Show Cases etc.	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Kybs. Pianist, keyboardist and arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	310-476-5285	✓	✓	✓	✓	✓	Film, TV, album credits - over 15 years experience. Play and read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music and albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Fender.	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32 trk master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Helicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓
EDDIE ROGERS - Drums/Perussion What difference does it make... They're drums. They sound killer and they look great!!! Electronics (MIDI, Hard Disk Rec. etc) & background vocals.	818-985-8078	✓	✓	✓	✓	✓	Degree in Drums & Engineering (Berklee College of Music). Demos for Steve Vai, Mark Wood (BMG Records). Session work for: Roger Powell (Utopia) & Rob Arbuthnot (Steve Wonder). Jon E. Love (Love/Hate). Drummer for Sick Puppies (Independent CD) blah blah etc.	✓	✓	✓	✓	✓	✓
SEGANTI Trumpet player.	818-244-0502	✓	✓	✓	✓	✓	Bachelor of Music degree. Can learn charts quick and/or write them for you with brass arrangements. Also improvise.	Quality professional work from classical to hip hop to rock. Dependable, good attitude. Available for lessons.	✓	✓	✓	✓	✓
BILL SPOKE - Drummer/Drum prog. Sonor acoustic drums, Paiste cymbals, Roland R-8 drum machine.	213-874-7118	✓	✓	✓	✓	✓	Performing and recording credits include: Ecstasy, Centaurus, Broken Dreams, Gail Sonders & Hot Ice, Studio Cats, The Pastels N.V.S., Daddy Joe, Monty Mann, Big City, J.J. Jackson, The Tubes, Harpeggio, Wayne Perry, Touje Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump.	20 yrs experience, 2 years Berklee College of Music, excellent live playing, recording, or programming.	✓	✓	✓	✓	✓
RICK STEEL - Drums 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.	310-392-7499	✓	✓	✓	✓	✓	✓	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓	✓	✓	✓	✓
PATRICK STEFURAK - Guitarist Classical guitars, acoustic and electric guitars and bases. Amps and rack. Too many to list.	818-505-6595	✓	✓	✓	✓	✓	12 years experience as solo guitarist, duos, jazz band, sideman and songwriter/arranger. Musicians Institute graduate.	Punctual and professional. Specializing in working with singer/songwriters. Lessons available.	✓	✓	✓	✓	✓

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	QUALIFICATIONS	COMMENT		
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/obio available	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen	✓	✓
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	213-878-6980	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓
DEBRA TAYLOR - Vocalist/Arranger Soulful vocalist with 3 1/2 octave range. Specialties include melodic power anthems, wailing blues, rock, R & B rifting, country covers and originals	818-905-3271	✓	✓	✓	✓	Excellent ear. Quick study. Lead or backup vocals and vocal arranging. Accomplished session vocalist and powerful live performer. 10 years studio recording experience. Live shows with west coast bands.	Professional, reliable. Special rates for NARAS and LASS members.	✓	✓
TOM TORRE - Violin, /Fiddle Guitar Electric and Acoustic Violins. Midi violin set up for programming or live work. Electric and acoustic guitar.	818-340-6548	✓	✓	✓	✓	Many years experience Sessions and Clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓
JOHN TYREE Meotic, Amek boards; Telefunken and 3M 24 tracks. Top mics and midi gear.	213-467-5055	✓	✓	✓	✓	Multi talented songwriter, composer, arranger and engineer. Musician and programmer. Extensive studio work on demos and albums.	Strong hit mentality. Able to produce, write, and engineer hit records from the simplistic to the fastest, great equipment, great rates.	✓	✓
WARREN WHITE - Drums/ Percussion Acoustic drumset, perc./latin perc., MIDI drums/perc., Yamaha/Gretsch, LP, Roland TD-7, KAT, EMU, Korg, Alesis, Mac Performer-based MIDI sys.	818-420-3311	✓	✓	✓	✓	16 years professional experience. Int'l tours, BM North Texas State, Graduate studies University of Miami. Recordings/jingles-NBC Sports, American Airlines, Mary Kay, etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entiendo Espanol. References, resume, demo available upon request.	Excellent time feel, reading, click tracks, authentic groove playing in acoustic and MIDI formats. Thorough knowledge of rhythm section styles. Southern gentleman	✓	✓
SEAN WIGGINS - Female vocalist Vocal range - Lead and/or backups, intense soprano.	805-254-7170	✓	✓	✓	✓	Over 10 years studio and stage experience. Extensive training in pop, rock, jazz and classical. Strong R&B chops. Featured on numerous albums and publishing demos. Published songwriter.	Imagine Aretha Franklin and Bonnie Raitt sitting in with Billie Holiday and Chissie Hynde on the same microphone. Not generic.	✓	✓

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2. PA'S AND AMPS

- 16 chnl board, 2 bs bins, loaded, 2 horns, loaded, 2 midsails, not loaded. CS800PV pwr. imp. \$800 Matt 818-980 8966
- Carvin X100B, 100 watt tube halfstack w/vinyl covers & pop out casters. \$500 Matt. 818 799-4227
- EVHS1502ER spkr mains. 15 spkr w front loaded horn. xint cond perfect for any application \$300 ea \$550 pair Pat 714-536-7595
- Late model Fender twin w chnl switching & fx loop. new cond \$650 firm Srs inquires only Dan 310-670-6940
- Ld Jackson 200 watt stereo amp xint cond rck mnted \$450 818-701-1867
- Legend spkr cab. natural oak wood finish, 12 Celestion spkr, \$100 obo Darryl. 213-874-4501
- Marshall 50 JM800, xint cond, \$500 firm. Marshall cab. xint cond JM800 straight, 4x12 \$500 firm. Marlene 213-878 0117
- Marshall JCM800 50 watt hd, modified by Lee Jackson, very clean shape, \$450 213-969 4067
- Mesa Boogie 2x15 cab. loaded w. EV pro line spkrs. road ready style. \$500 818 506-8774
- Mesa Boogie 50 watt caller combo guit amp black new tubes. sounds grt w EO 818-348 3733
- Moss valve pwr amp xint cond \$300 obo Paul 310-396-2123

- Two SDT2 hds & cab for sale, \$800/ea Tommy 310-289-1896

3. TAPE RECORDERS

- 2 rolls Ampex 996 2" tape. \$150/roll obo Scott, 213-654-2610
- Akai MG14D 12 trk tape recdr, includes remote control & DBX rck mtable xint cond. \$1250 310-583-2090
- Tascam 4 trk w DBX new. \$800 Will sell for \$400 818-701-1867
- Tascam 644 recdr. includes 16 chnl mixer & DBX noise reduction, perfect cond cost \$1500, sell \$750 818-386-5901

4. MUSIC ACCESSORIES

- 1 Quadraverb Plus, \$275. Yamaha SBX90, \$250 805-296-5166
- 10 guit mags, mint cond w/music stand, \$15 or trade for dbl guit stand or mike boom stand Hillywd 310-358-6982
- Aarmor ATA flight case 1 2" fiberglass, 8 spcx 18" deep \$180 Rafael 818-346-4672
- Alesis midi verb \$100 Dan, 714-826-8252
- Alesis quadraverb, has reverb, chorus digital delay & flange perfect cond \$290 310-583-2090

- Alesis SR16 drm machine, 6 months old wall manuals \$250. 818-701-1867
- Brnd new Digitech TSR24, still in box w/manual, mint cond. \$500 Sebastian, 818-769-7239
- Drm riser, 8x8x4 w/steps, completely pro. \$100. Devin, 213-874-7442
- Macintosh Classic computer w/40mb hrd disk, 4mb RAM, keybrd, monitor & mouse, xint cond \$500 818-386-5901
- Mesa Boogie 50 watt combo amp xint cond \$500 obo Keith, 213-665-1917
- MXR chorus 4 pedal \$125 firm Marlene 213-878-0117
- Nady 201 wireless w/ick mnt adaptor \$175 Yamaha XDX500 digital sound processor. \$150 Stereo pwr amp 125 watt. \$60 818-799-4227
- Rockman octopus switching systm \$140 Name brd guit p/u's, \$30-40 New pre amp & matched pwr tubes, \$6 15/ea. 213-969-9067
- Roland sound brush & sound canvas, never used, in box, paid \$1200, first \$750 takes Ampex 499 2" tape, new, paid \$143, sell \$85 619-295-5372
- Ultimate Deltex keybrd stands, bi-level, A-frame, includes bag xint cond, \$85/ea Murray 818-224-2237
- Yamaha RX5 drm machine w/4 ROM cartridges & 3 storage packs, \$400 Brian 818-224 2045
- Yamaha RX8 digital drm machine 2 RAM cards & manual included, like new in box \$250 Matt, 213-460 4249
- Yamaha TO-5 sound module, 8 trk sqncr \$195 Korg SDD 1200 digital delay, \$120 Brian, 310-390-4348

5. GUITARS

- 1975 Ibanez acous dreadknob body, deep rich sounds \$200 obo Paul 213-465-87785
- 1991 Rickenbacker 12 string, fire glow Petty model w/certificate, immaculate cond w/vintage HSC \$950 obo Frank, 818-564 3056
- 1993 Segal acous. like new, w/built in volume & EQ, \$600 firm 1978 Gibson L6S w Les Paul gut xint cond. \$500 firm Marlene 213-878-0117
- 5 pc Singalin drm set w brnd new Pearl hrdwr w cases \$1000 818-702 0532
- BC Rich ST3 custom yellow w F Rose EMG p u & HSC \$300 818-799 4227
- Epiphone clarinet, late 60s model, dbl cutaway solid body, single P9f p u on 6 on a side tuners \$650 obo Darryl 213 874-4501
- Fender '66 jazz bs neck on 71 T bs body Duncan P-J vintage p/u's, orig case xint tone & cond \$850 213-962-8488
- Fender 1979 anniversary strat silver new mint w HSC & papers of authenticity \$895 or trade? 213 969-9067
- Gibson Les Paul custom tobacco sunburst all org parts frets in gd cond yr unimpnted LV msg 818-841-4761
- Ibanez bs sound gr system model SR800LE metallic grey active electronics, xint cond w HSC \$375 Matt 213 460-4249
- Precision bs w 64 relinished body & 69 teblebs neck D/Marzo p u's new cond \$600 obo Brian 310 390-4348
- Rickenbacker bs for sale Black, like brnd new, \$600 Chris, 818-785 2420

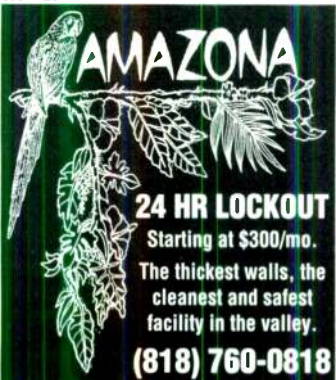
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7. HORNS

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•New Roland Sound Brush, model SC55, & sound canvas, model SC50, for sequencing. Both new in box, never used, 2 months old, paid \$1200, 1st \$900 takes them both. 619-295-5372

8. PERCUSSION

•Roland elec drm kit, R8M sound mod, 5PD31 pads w/kit system, PM16 pad to midi interface, DW trigger pedal, midi hat pedal, all cables & accessories, \$1000 obo Greg, 213-663-9771

9. GUITARISTS AVAILABLE

•Aggrsv, melcd guit, sngwrtr skg to form/join band w/ extremely dedictd, srs & pro att musicians. Infl Dream Theater, O'Ryche, Extreme, Sebastian, 818-769-7239

•B/A sngwrtr, ld guit, glam, punk, HR lk & sound, Hilywd steeze image w/lnr only. Form/join 2 guit sit. JJ, 213-876-1572

•Bart Walsh of LANCIA AND THE ATOMIC PUNKS, sks ong proj. Paying, signed or grt. All styles. 818-841-5715

•Blues guit, voc avail for wrking sit. Traditional blues & contemporary Pro att & equip. Jimmy Q, 818-982-8346

•CIRCUS OF POWER guit, sngwrtr sks new collab w/voc or band. Lv msg, 213-312-6989

•Cntry rock ld guit & voc avail for wrking band. 818-753-9810

•Creatv guit avail to join/form band. Xpenmntl & versfl Infl Cure, NIN, Skinny Puppy, Jane's. 818-382-2813

•Creatv guit, keybrdst avail for band or recrdng. Must be into atmosphere, groove, spc, passion. Infl NIN, Cure, Sonic Youth, Hugen, 818-352-9728

•Estab R&R raw guit, voc, sngwrtr to tour, join/form band w/orgnic roots. Ld, slide, tunings, vintage gr. 310-376-2081

•Exp guit plyr. Infl Stones, Wings, T'Lizzy, Ramones. Sks gnging band Dan, 310-670-6940

•Extremely dedictd fem guit sks killer two guit band. Have xint image, equip, bckng vocs. Lv msg, 818-841-4761

•Extremely raw, soufl, ld rhythm guit, vintage gr, Marshall sound, avail to join/form hvy sounding band w/direction & soul. Kevin, 213-467-3040

•Fem guit plyr, vocs, vintage gr, Strat, into Texas blues &

60's/70's style lkg for band. 818-761-4062

•Guit avail for funkified, fusion like R&B acid jazz proj. Estab cats only. Eron, 818-761-2220

•Guit avail for studio wrk. Nds exp, very capable & very pro. Sight reading skills, pro gr, trnspo. Scott, 818-909-7690

•Guit avail for jamming in LA area only. 213-759-6022

•Guit avail to join/form metal band. Infl Metal Church, Armored Saint, Megadeth. Srs inquires only. Dino, 213-549-0974

•Guit, Infl Page, Ronson, J. Marr, R. Smith, N. Young, sks intellg band. 805-966-0730

•Guit, keybrdst, sngwrtr sks voc, guit, drmr, bst to estab progrsv melcd HR band. Infl O'Ryche, UFO, T'Lizzy. Srs only. 213-753-4773

•Guit skg HR metal act w/classical tastes, clean & speedy w/finesse. Infl Maiden, UFO, VH, etc. No flakes or drugs. Call 818-986-0054

•Guit skg signed or touring band. Tour & studio exp. Steve, 818-846-8627

•Guit, sngwrtr avail for progrsv band. Dream Theater, Fates, O'Ryche, Have gr, exp, trnspo, image, recrdng & toung exp. Srs only. Call 818-752-0535; 818-819-5615, pager

•Guit, sngwrtr sks bst, voc & drmr into Sister/Mercy, Cult, idol, Mission UK. Matt, 312-761-5677

•Guit to join/form pro hvy rock band. Infl Blue Murder, VH, Lynch, Ozzy. No flavor of the month trend chasers. Curt, 714-842-3555

•Guit, voc, sngwrtr, male, 29, skg band &/or guit to form/join two guit melcd HR band. 818-504-9627

•Guit wrtg to collab & form band. Plys w/att, willing to take risk, hvy groove, psychdlc acid rock. 310-842-6403

•HR guit, 24, 10 yrs exp. Into strange grooves & huge harmonies. Alice, VH, Doors, Floyd, Zep, U2. Join or form. DiMeth, 310-915-5040

•Indie guit plyr lkg for indie bs plyr, voc & drmr to form band. Call 213-467-9557

•Ld guit, HR to progrsv, xint equip, chops & lks. Will travel,

tour, etc. No kids pls. 805-250-9433

•Ld guit of xint matrl sks dedictd tntd band a S'Garden, STP, A/Chains. Have equip, job, trnspo. Scott, 213-962-7738

•Ld guit sks hvy edge, sng orientd band. Emphasis on musicianship, creativity, direction. Have extensive studio, live exp. Pro sits only. No grunge, thrash. 818-783-9666

•Ld guit, sngwrtr, voc w/melcd HR ongs, focus, chansma, trnspo, equip, a clue, obsessed w/success sks committed F/T band. 619-789-0358

•Ld guit, sngwrtr sks to join/form band w/blues, boogie foundations building onto rock, pop, soul, etc. Jeff, 818-348-6671

•Ld guit, voc w/lots of touring, recrdng, csl & club exp w/gd equip & trnspo lkg for wrking sit. Jim, 805-376-3094

•Lng hr, ld rhythm, Les Paul, Marshall, Skid, Maiden, Scorpions, Metallica, sng band w/mgmt or bckng. 818-784-2869

•Melcd blues guit, wrtr sks pro wrking or recrdng gpls only. Currently doing studio wrk in LA. 818-761-9354

•Melcd guit avail for musci expression of substance. Prefer one guit sit & male vocs. Bands or singrs, pls call. Doug, 213-851-1717

•Orlg pro guit, 27, fully equip'd, pro image, pro att, na'l touring & studio exp. hvy groove a la Deep Purple, Zep, Sabbath, S'Garden. Rob, 818-380-1230

•Pro ld rhythm guit, varied infls, avail to join HR/HM proj. Matt, 818-287-3465

•Pro plyr sks pro proj. Cmrcl rock a la Extreme, Journey, Giant. Estab act or artist only pls. Glen, 818-846-6511

•Pro R&B guit plyr lkg for pro caliber rhythm section. Must be very soufl. Mark, 818-366-0914

•R&R guit avail. Infl Josie/Pussycats, Archies. Absolutely ready. Jack, 213-368-6427

•Rhythm guit avail. Lkg to form ong band. Infl N. Young, Pumpkins, B Dillan, Kravitz, Dead/Dance. Must be raw, creatv, open minded, artistic. Michelle, 213-851-8372

•Tall, skinny, lng hr guit w/24 hr Hilywd rehsl avail. No drugs, women or personal problems pls. Infl Slash, Love Bone. Rage. 213-962-8981

•Texas born guit plyr, slide, lap steel, vocs. World class credits & endorsements sks touring &/or recrdng w/signed act. 213-461-1018

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•Verstl. expression rock w/sngs, vocs, stage chops, contemporary lk sks enterprising sit w/grt plyrs. Michael, 818-377-5189
•Verstl. pro avail for paid sits, appears in Guitar World and Guitar Player mags, mgt exp. 818-362-4522
•R1 Rick Fox where are you? Gut infl Vinny Vincent, strching for you? John, 714-892-5410
•A1AAA gut plyr avail. Lkg for 1 gut band. Infl Zep, Crowes, no HM, no bozos. 818-386-1819
•10 yr pro gut plyr w/vocs sks studio live, etc. All Styles, have top gr & tmspo Dave, 818-766-8951
•21 y/o gut plyr w/soul. Infl S'Garden to Hendrix to Allman Brothers Srs only. Lee Jackson, 213-957-5631
•22 y/o gut lkg to join/form orig rock, funk band. 11 yrs exp, xint equip & tmspo Long Beach area Todd, 310-431-6967

•Accomplished fem rock gut guy avail, quick learner gd att, willing to wrk, 10 yrs exp. Infl Metallica, Steely Dan, S'Garden, Nicki, 818-892-1293

9. GUITARISTS WANTED

•All chick rhythm section nds exp fem ld gut to form alt/rnvt, punk, hvy band. Lvmsg, 714-670-6551; 310-431-6912
•Alt/rnvt band infl Ministry, Jane's, Zep. nds rhythm ld gut to complete band & perform pending shows's. Image important. Dave, 818-551-1820
•Alt/rnvt band into inbal, hvy groove. sks guit. 213-467-9179
•Alt/rnvt gut wtd by bst, voc to form strummy, jazzy, English sounding band. Your sngs, my sngs. Infl R.Orbison, Smiths, Crue. Louie 310-768-8223
•Any hrd edge, solo musicians left out there? Fem voc to join/form band. Must have image, male pros. Infl Aero, Hendrix, Zep, GNR, 310-398-0522
•Bootsy, Hendrix, funkadelic. Are there any brothers out there who can even ply real funk? No bald heads, just Hendrix, L. Graham lkg brothers. 310-372-3208
•BRAT PRINCE ld gut, maj label intrst Avail now Touring, infl old KISS, Aero, Skid, Humor a must, dedictn, no drugs, 714-740-3613
•Can't anyone ply funk jazz Kenny G, Incognito, Livingtons? Call 310-827-7158
•Christian gut wtd for PARADE Dedictn & exp absolute necessity Skg musicians for a hienergy new sound. Mark, 818-894-0711
•Compelling fem rock voc skg 2nd gut plyr & drmr. Career minded and sane. 310-820-7479
•Cool gut infl. Nancy Sinatra mts L7 Call 213-938-7847
•Early 30's by artist w/airy vocals, Pumpkin gut sounds, cmrcl sngs, studio, collab & glg, have CD. Grt humans only. Brentwood, 310-444-9315
•ENGINES OF AGGRESSION former bst sks visionary to create atmospheric chaos in newly forming band. Infl Jane's, NIN, Hendrix Bull Dog, 213-660-7215
•Estab wrking band lkg for verstl ld & rhythm gut. Stage presence & voc range into funk, R&B, pop, rap, etc. Mike, 818-508-1374
•Fem gut nnd for hvy agrsv fem band w/prod deal. Unlike anything you've ever heard. Pros only. 818-762-8681
•Fem voc, lyricst, rhythm gut forming focused, dedictd hvy mld band. Tint, presence, image, unstoppable drive. Srs only. 310-470-5069
•Gd acous ld plyr to fill-in my orgs. Already have gigs at clubs, coffeehouses. Infl Indigo Girls, Joan Biez, folk/rock

style Lisa, 818-247-4524
•Glam band sks gut The lks, tint, equip & dedictn a must. Old Crue, old Poison, pretty boy Floyd, Billy, 909-734-8245
•Glam band sks gut The lk, tint, equip & dedictn a must. A la old Crue, old Poison, Floyd. Call 909-788-2808
•Guit nnd to complete THE BILLY JOHNSON rhythm machine. Agrsv in all styles from Marley to Slayer a la Brains, Jane's, Porno, Jeff, pager, 213-241-0251
•Guit & drms for fem drms, gut, fem bst. Own style, no doodlers. Infl Dream Syndicate, Pavement, MB Valentine, Hole, Sonic Youth 213-939-5997
•Guit plyr wtd immed Pro metal band, VISCOUS CIRCLE, sks 2nd gut plyr. Pro stage, studio exp lks. Dan, 714-489-0656
•Guit plyr wtd. Label band sks creatv, mood setting, mldc plyr a la Edge or A. Summers, Scott or Bill, 818-513-5847
•Guit, sngwrtr sought to collab w/tem voc for hypnotic, despoite/sounds, le early Pretenders, Eve's Plum, Ronson. Pis call 213-469-8262
•Guit to complete estab 4 pc alt/rnvt band w/CD on Dr. Dream, OC studio & gds. Hrd edge pwr pop. Infl Green Day, Super Chunk, Soul Assylum, Lemonheads. John, 310-421-5922
•Guit wizard wtd by pwr voc, lyricst to form obnoxious HR/HM band. Infl Megadeth, Pantera, Racer X, A. Cooper, 213-850-5848
•Guit wizard wtd by pwr voc to form obnoxious HM band. Infl Pantera, Dream Theater, Racer X, 213-850-5848
•Guit wtd by sngs & bst for creatv bluesy rock band w/ xperimntl vibes. Srs. 20-25 only. Shaun, 213-656-7602
•Guit wtd for LIONS AND TIGERS. Rock, R&B, alt/rnvt infls. We have in-house rehrl & recrdng studio plus promo staff for indie record & touring. Brian, 818-990-5557
•Guit wtd for punk band w/shows. Infl Pistols, Dead Boys, Fugazi. Jeff, 310-915-1096
•Guit wtd now. Agrsv, alt/rnvt rock a la Pumpkins, Replacements. Bking vocs a plus, lable intrst. Trm, 213-654-2782
•Hey girls! Strong fem voc, lyricst srching for brave gut plyr for collab you can count on. Raitt, C.Crow, Rommie, 213-656-2230
•JETTISON EDDY sks gut plyr, bckup vocs. Above average matrl, nnd above average plyr. HR, 90's edge. Infl many, not a one flavor band. 213-856-7130
•K/A acous gut wtd for sngwrtrng, gigs by voc, percussnt. Contrasts, intensity, moods, silence, noise, Blues, funk, rock. Patrick, 213-857-8445
•Ld gut nnd for noisy pop band. Sngwrtrng a must, vocs a plus. Call 24 hr band hotline. Rachel, 213-368-6598
•Ld gut plyr, 26 yrs exp, lkg for a rd bs plyr, ld sngsr & drmr to form classic 60/70's rock band to do parties & gigs. Robert, 818-797-4356
•Ld gut plyr wtd for band. Infl early Petty, C.Trick, REM, John, 213-653-3660

•Ld gut wtd to go beyond S'Garden, Jane's, Peppers, w/ band that has maj mgmt, atty. If you're one in a million, call. 714-846-8334
•LEE VINE sks gut for fearsome, reformed music ensemble. Call 310-313-2974
•Meldc rock, pop band lkg for gut w/abil. Many contacts & upcoming shows. S.Bay area. Mike, 310-548-8169
•Off beat performce artist nds male gut w/vocs to start up the hottest act to hit LA. Mike, 213-469-3136
•Pop rock gut wtd by 23 y/o male voc to form future cmrclly successful grp. Infl Duran Duran, Eurythmics, Tears/Fears, Will, 213-483-8665
•Pro minded, 20-35 y/o, gut, sngwrtr wtd by sngsr, sngwrtr to write sngs, form band & record w/. Infl Elton John, G.Parker, Costello, Crowes, Van Morrison. Call 818-502-1351
•Punk rock band sks fem punk rock gut. Must have image & not be afraid to tour & record. 213-876-2131
•Pwr pop wiz kids, FEE FI FO FUM, nd bs plyr, vocs to complete family unit. We have incredible sngs. Replacements mts McCartney a la Brian Wilson. Phil, 310-823-2720
•Rhythm gut wtd who also plays some keybrds. Bckup vocs helpfl, nnd for tour, paying sit. Pager, 818-410-1404
•Right here, right now. C.Trick, V.H. Hooks, lks, vocs, punch. Awesome gr, awesome sound. 5 night rehrl, drug free. 818-241-4569
•Rock band w/what! fan base, mgmt nds gut plyr w/groove, strong vocs. Lng hr image, road ready. Must be willing to give 100%. 213-931-9060
•Sngsr lkg for acous gut for sit gigs in coffeehouses, private parties. Into ballads, blues, R&B. Must sight read. I have vox & lks. 818-556-6504
•The scumbags currently terrorizing local scene sks 2nd gut plyr into old Anthrax, Misfits, Sepultura. Call 310-473-5752
•2nd gut wtd by gut, drmr team to help complete HM band. Infl Metal Church, Armored Saint, Megadeth. Dino, 213-549-0974
•A fun, funky, dedictd gut wtd for orig dance, pop/rock

proj. Atty, rep, label intrstd, upcoming gigs Pis call 213-850-6094
•A+ ld gut nnd for orig pop rock band. Must be team plyr. Gigs, CD, bckng Jeremy, 213-344-9458
•A1 diverse gut plyr nnd to complete diverse HR band. Infl Zep, Sabbath, Seattle 310-208-0619
•Acous gut wtd to accompany alt/rnvt folk rock sngsr, sngwrtr. I have pwrfl lyrics, intrsting melodies, grt vox. Let's ply out. Terry, 213-650-7049

10. BASSISTS AVAILABLE

•19 yrs exp bs plyr avail for paid sits, studios, touring, clubs, T40 & rock bands 4 & 6 string bs, SWR gr. Brian, 818-715-0423
•Agrsv bst plyr w/showed hd & gd gr sks intense, gigging pro band that's real. No idiots. Infl Tool, Pistols, NIN, Mike, 818-752-2228
•Aim hi, creatv bst avail for paid sits. Plyd w/Pages, K. Loggins, C. Anderson, A. Gibb, Jerry, 310-390-0369
•BIT grad avail for jazz sit. Real book lunes standards. John, 310-390-2573
•Blues, jazz, funk bst Also dark, acous sounding fretless for folk, alt/rnvt gigs. Hot musicians only. Music first, image last. 818-344-8306
•Bs plyr, all styles, sngs, sks pro gig. Tony, 818-340-6777
•Bs plyr avail for paying sits only for funk R&B, rock, reggae, jazz. Able to read music, pro gr. Pis pros only. Joe, 310-392-8121
•Bs plyr avail. Intrsts vary, mainly popular rock. Mario, 213-778-1216
•Bs plyr, pro, w/20 yrs exp in R&R styles, avail for wrking or soon to be wrking or studio wrk. Eddie, 310-559-8524
•Bs plyr, studio, touring, clubs, elec fretted, fretless or upright. Exp pro, read, listen, solid support, groove, blues, jazz, R&B, etc. Hank, 310-358-5922
•Bst, 26, lkg to join pro estab mld HR band. Have equip, exp, desire & lks. No drugs. Valley area. Page, 818-386-8108 code 00
•Bst avail, 28, JPJ style & lk, sks band into Zep, Beatles,

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 •Bst avail for recrdng & perfrmng. All styles, fretted/fretless, funk, blues, sight reading, etc. Pros only. 818-377-9832
 •Bst avail for funky, soul or reggae projs. Kai, 310-277-0798
 •Bst lkg for dynamcally orig & creatvly intense contemporary band. I'm infl by Phmis, Nirvana, Tool, S'Garden among others. Mike the bs plyr, 310-391-5866
 •Bst sks band w/pwrfl atmospheric wall of sound, infl Curve, NIN, J & MC Sweeny Driver, Kevin, 213-874-1837
 •Bst, voc avail. Very steady, very exp, recorded w/Ralph Humphreys, Chet McCracken & many more. Easy going, minimal att. Pro sits pls. Tony, 310-576-5458
 •Bst, voc, sngrwrtr in srch of S.Bay/Hilywd altrntv band w/ unq sound a la Nirvana, Beatles, Pumpkins, Jellyfish, anything that's gd. Phil, 310-798-5461
 •Pro bs plyr avail for wrking classic rock band. Larry, evgs, 609-596-5064
 •Pro bst avail for studio, club or possible toumg. 818-771-7489
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 Fax 81-92-715-1360

10. BASSISTS WANTED

•#1AAA bst nddd for complete band w/hvy, moody groove. Gd sit, pro att. Stuart, 310-458-1041
 •#111 pro bs plyr w/lk who can sing wtd by positive pro, grt image, old VH style band. Pros only pls. Theo, 310-397-5755
 •Acous, elec altrntv style band w/ong sound, pro att, snags & direction, sks quality bst. Gd att & equip a must. Ten, 310-375-5730
 •Aggrsv bst wtd for estab hrdcore band, RUINED. Infl Ministry, Sabbath, Slayer, Hartan, 818-981-5105
 •Aggrsv, creatv bs plyr nddd by hvy band. Infl Sabbath, Ministry, Zep, Pantera, Gigs & demo, 818-783-9166
 •Aggrsv, groove bs plyr wtd, early-mid 20's. Jeff, 704-249-3231
 •Aggrsv, hrd, meldc rock band w/label intrst sks creatv, motivated monster bst w/pro att & vocs. 818-348-5772; 818-753-0290
 •Aggrsv hrdcore band w/srs opportunities sks bst. Hrdcore to hip hop feels a la Tool, Helmet, Beastie Boys, PE. 818-340-4917
 •Aggrsv, progrsv HR band lkg for bs plyr. Infl Pantera, Megadeth, Fight. We nd you to complete pro sit. Gregg, 818-779-9398
 •Altrntv band into tribal, hvy groove, sks bs plyr. 213-467-9179
 •Altrntv bs plyr nddd for estab band. Pro att & dedictn a must. Recrdng soon. Pumpkins, REM, Dino Jr. Chrs, 213-966-3957
 •Altrntv bs plyr nddd for meldc band w/edge. Demo ready, video in the wrks, free rehrls. Pumpkins, Catherine Wheel. Lv msg, 818-395-1818
 •Band name RAINFOREST lkg for open minded, creatv bst who wants to wrk hrd. Infl Global Rock. Ricardo, 818-760-3427; Robert, 213-467-6521

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 •Bitter sks progrsvly simple bs plyr. Melvins, old S'Garden, Fudge Tunnel, Crimson, Obituary. No hacks. Upcoming gigs. Trnsop & job a must. 213-467-3078
 •Bootsy, Hendrix, funkadelic. Are there any brothers out there who can even ply real funk? No bald heads, just Hendrix, L. Graham lkg brothers. 310-372-3208
 •Bs plyr & dmr wtd by singer, sngrwrtr to complete band. Acous rockin' style a la N. Young, J. Browne. Harmonies a plus. Have gigs. Chris, 310-473-8997
 •Bs plyr, hvy groove, psychdcm acid rock, plys w/all, creatv, solid, motivated, team plyr, willing to take risk. Must have a tape. 310-842-6403
 •Bs plyr w/bcking vocs, 21-29, young, energetic, orig rock band. Infl Smithereens, Hendrix, Vaughan, Blossoms. Richard, 818-585-2322
 •Bs plyr wtd by acous, elec gtr plyr. Infl Adorables & other indie bands. Marcel, 213-467-9557
 •Bs plyr wtd by gtr, dmr team to help complete HM band. Infl Metal Church, Armored Saint, Megadeth. Dino, 213-549-0974
 •Bs plyr wtd, male/fem, into Slow Ride, Ride, Lush, New Order, Cure, Patrick, 213-224-8332
 •Bs plyr wtd for dedictd tuned down aggrsv band. Hvy groove a must. Infl old Sabbath, S'Garden, Peppers, Tim, 310-445-0933
 •Bs plyr wtd for noisy pop band. Sngrwrtr, vocs a plus. Call 24 hr band hotline. Rachel, 213-368-6598
 •Bs plyr wtd by English altrntv LA based band, orig from England, skg srs pr minded. Must have equip. Mike, 310-439-9982
 •Bs plyr wtd for LIONS AND TIGERS. Rock, R&B, altrntv infls. We have in-house rehrls & recrdng studio plus promo staff for indie recrd & toung. Brian, 818-990-5557
 •Bs plyr wtd for progrsv, jazz metal band. Huh? For info, contact Doug, 818-776-9433; Pat, 818-884-6134
 •Bs plyr wtd. Stones, Dolls, R&R, 818-901-9737
 •Bs plyr wtd. Infl REM, Lou Reed. Must be avail for lots of

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Gigs. Must have positive upbeat att. 818-953-8522
 •Bs wizard wtd for obnoxious HM proj. Infl Megadeth, Cooper, Dream Theater. 213-850-5848
 •Bst nddd for orig & wrking club band projs. Mature, able to commit. Have record intrst, OC based. Paul, lv msg, 714-730-6006
 •Bst nddd to complete metal proj. Dark, aggrsv, meldc, technical. Immed label intrst. John, 818-705-4376
 •Bst nddd to form grp. Must be srs & dedictd. Infl Deep Purple, Rainbow. No drugs pls. Sergui, 818-762-0746
 •Bst nddd to complete estab aggrsv, progrsv metal band w/mgmt. Tmsop, pro equip, pro att & total dedictn a must. Kragen, 310-915-9915
 •Bst nddd. Orig pop rock w/alltrntv edge. Must sing backup. Creatv pros only, but no mercenaries. Have vcs, contacts, rehrls studio. Bob, 818-883-7094
 •Bst w/strong groove & time wtd by gtr to create strong rock, funk type band. Long Beach area, 18-25. Todd, 310-431-6957
 •Bst wtd by dmr & gtr forming eclectic, occasionally discordant rock band. The Smiths & House/Love mts Zep. Eric, 213-250-0812
 •Bst wtd by PUSHING UP DAISIES, 213-469-5261
 •Bst wtd by dark & hvy rock band w/mgmt, financl bcking, nationwide fan base. 213-587-5564
 •Bst wtd by estab HM band. Must be exp, dedictd & ambitious. Able to contribute to writing & bckup vocs a plus. 310-376-7934
 •Bst wtd by MIND HEAVY MUSTARD. Infl S'Garden, Helmet, Sabbath, Tool. Lv msg, 310-358-6148; 805-526-4746
 •Bst wtd by OC HR band. SYNAPSE. Hvy emphasis on bckgmd vocs, image, trnsop a must. A la White Snake, Scorpions, Rainbow, UFO. Brian, 714-771-2709
 •Bst wtd by sngrwrtr, gtr plyr. Infl Pomo, Pumpkins, Afgan. Lv msg, 310-395-6839
 •Bst wtd by singer, sngrwrtr, gtr w/CD, receiving airply. Mostly rock w/new age spiritual lyrics. Vocs & some spirituality pref'd. Peter, 818-348-5953
 •Bst wtd for altrntv pop grp w/image for grt markable snags. Infl Duran, Eurythmics, DePeeche, etc. Will, 213-483-8665
 •Bst wtd for rock band. Infl 6070's rock. Dave, 310-453-4980
 •Bst wtd into Skid, Maiden, Scorpions, Metallica. Hvy, loud, straight ahead sound. HR image. Call for more info. 818-784-2869
 •Bst wtd to complete HR lineup. Moody, dark & soufl. Alice, Zep, VH, Floyd, PJ. Have rehrls spc. DiMetri, 310-915-5040
 •Bst wtd w/voc to complete band. We have indie deal & nrgmt. Infl from Zep, Jane's, Cure & Young. Rich, 310-453-1090
 •Bsts, sick of pretentious, untalnt clone bands? We have honest snags, grt harmonies, sense of humor, label intrst. Beatles, Breeders, XTC, Who, Kravitz, Jim, 213-856-8946
 •BURNING DAISY sks bs plyr from psychdcm jazz to hvy soul & groove to altrntv, ply dynamics. Shaun, 310-599-8235
 •Can't anyone ply funky jazz. Kenny G. Incognito, Livingston? Call 310-827-7158

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•**CHAMBER** is auditing metal fusion bst Must have advanced chops, xinf bckgrnd voc abil & image 5 string pref'd 310-854-0291

•**Christian bst wtd for PARADE** Dedictn & exp absolute necessity Skg musicians for a hi energy new sound Mark. 818-894-0711

•**Contagious** is lkg for bs plyr, bckup vocs for gigs & traveling Must be a team plyr Infr VH Stripper, Fire House 818-798-8459

•**Cool bat ndd.** Nancy Sinatra mst L7 Call anytime 213-938-7847

•**Creatv pop** rock grp nds bst who is versatl, solid & simple Ong matrl w/ Bryan Adams, Sing sound Joe 213-874-4266

•**Dark & hvy blues** infr d 90's metal band w/mgmt financ bking, nationwide fan base 213-889-2101

•**Drug friendly** bst wtd for xperimntl hvy band into Sonic Youth, Sabbath, Jane's, Jim Carroll Image irrelevant Jeff or Tony, 213-962-1955

•**Early 30's** by artist w/fairy vocals, Pumpkins gut sounds, cmrc/sngs studio Collab & gg, has CD Grt humans only, Brentwood 310-444-9315

•**Electric pop** rock band nds bs No metal, no grunge sng onest Bckup vocs a must Steely Dan, Police Rush Toud, Beatles Mark 909-823-0386

•**Fem bst wtd** to form 3 member band Infr Rage/Machine, Beastie Boys, Peppers, Hole 213-871-5855

•**Fem entry rock** bs w/strong vocs wtd for F/T wrk in Euro & US Lynn, 702-438-8798

•**Fem voc, lyrical,** rhythm gut forming focused, deditcd hvy meltd band Tint, presence image, unstopable drive Srs only 310-470-5069

•**Freeless bs** plyr wtd for hip hop, altrntv pwr trio REM mts New Jack Swing Vision & creativity a must Adazag, 213-874-3853

•**Gothic, blaq** chic, sks HM bst Must be srs 213-850-8216

•**HARMFUL IF SWALLOWED** sks bs plyr Infr punk rock Brandon, 213-938-2412

•**HR/HM band** sks bs plyr w/chemistry, groove & emotion Infr love & the world, Rex, 818-349-5651

•**Hvy agrv** sks meltd bs plyr w/gd writing style Infr vned, styles vned pro all Frank, 818-766-4966

•**Hvy groove** bst wtd for all orig proj Srs pros only, OC area Infr A/Chains, STP, new Motley Ear, 310-439-2304, Rob, 909-736-6988

•**Keybrd plyr & voc** forming band lkg for bs plyr Infr Sting, Gabnel, U2 Srs only Call 310-358-6126

•**MIND HEAVY MUSTARD** still lkg for agrvrs bs plyr for proja la Tool, Helmet, S'Garden, Rollins Ndequp Infrsop Ready for shows, we have label intrst Call 310-358-6142, 818-991-2305

•**Modern rock** band sks bs plyr, Gd level, deditcd, between this and that CD coming, 310-208-3772

•**No image** bs plyr for HR band Versatility & bckng vocs required, We've got indie CD, lockout & plenty of gigs 818-773-7625

•**OC band,** MIRADA skg bst Infr Poison, Jovi, Yankees, etc, Sean, 310-693-9938

•**PIN CUSHION JONES** sks intellgnt, deditcd bst w/strong bckng vocs We've got indie CD, lockout, paying gigs &

following 818-981-4218

•**Pro bs plyr** Must sing & have pro equip & att Infr Rush, VH, U2, Floyd, 818-789-7150

•**Pro bst** for rock, jazz, instrmntl band, Showcng & recrdng w/top prodcr: Monster plays a LaRue, All sessions paid for 818-506-6423

•**Rock band** what! fan base, mgmt nds bs plyr w/groove, strong vocs, Lng hr image, road ready Must be willing to give 100% 213-931-0060

•**SG all fem** band lkg for bs plyr Call 310-289-4734

•**Shadow clone** sks deditcd, outrageous monster bs plyr w/techniq, finesse, pwr & dynamics to add third dimension to our progrsv HR sound Bckup vocs a plus, Mike, 818-761-4205

•**Soon** to be wrkng blues band sks bst, Not a paid sit If you nd a paycheck, get a day job Must have real blues chops gdt Nathan, 213-666-9542

•**SOUTHERN DISCIPLE** sks bs plyr Straight ahead R&R Dolls, Stones 818-901-9737

•**Spoken wrk,** instrmntl groove, france music Infr rock, blues, Indian, James Brown, the Dead, Coffeehouse gigs, record deal possible Jimmy, 818-764-0162

•**STONED IMMACULATE** sks R&R bs plyr, Gigs galore Singing & style a must Bogart, 213-883-9639

•**Tind** bs plyr wtd w/bckng vocs, We have album, radio airply, mgmt & legal rep, Jamie, 310-393-7913

11. KEYBOARDISTS AVAILABLE

•**Creatv keybrdst** avail for band or recrdng Must be into atmosphere, groove, spc, passion Infr Deep Forest, NIN, Aphex Twins, Cure, Hugen, 818-352-9728

•**Fastest ear** in town Keybrdst, voc, pro appearnc & gr, extensive club, stage & tour exp avail for paid in-town gigs only Dean, 310-823-3763

•**Former keybrdst** w/Sass Jordan & Peter Wolf, dbl on rhythm gut, avail for pro sits Greg, 909-353-9507

•**Keybrd plyr** avail for studio, demo, arrangmnts Atari Cubease, Korg T11, RBN Drm machine, Programmng, sequencing, Keys, bs, drrms, 310-208-3772

•**Keybrds,** piano, singr, sngwrtr lkg to perform & record studio & live sessions Ron Love, 213-504-5370

•**Keybrdst,** compsr lkg to wrk w/gut &/or voc, lyrical to write & perform ong matrl Infr ELP to Gershwin, John, 213-882-6450

•**Keybrdst,** gut w/voc abil & rock image sks rock band w/ melody, diversity & texture Prefer existing grp w/mgmt &/ or album, 310-540-8334

•**Piano plyr** lkg for members to join a band or orig w/T10 sngs Mike, 818-989-0826

•**Totally pro,** versatl keybrdst w/xlnt gr skg touring T40, dance, R&B acts or touring recrdng proj only, No local gigs, Avail to relocate now, 818-386-9984

11. KEYBOARDISTS WANTED

•**A** textural plyr wtd Out there, fluid type sound Call machine to hear samples, 818-786-4287

•**Can't** anyone plyr funky jazz, Kenny G, Incognito, Livingtons? Call 310-827-7158

•**Christian keybrdst** wtd for PARADE Deditcn & exp absolute necessity, Skg musicians for a hi energy new sound, Mark, 818-894-0711

•**Hey girls!** Strong fem voc, lyrncst srchng for brave fem keybrd plyr for collab you can count on, Raitt, C.Crow Ronnie, 213-656-2230

•**Keybrdst** wtd by exotic progrsv band, atmospenc, moody Infr world beat to HR We have rehrl spc & PA Ricardo, 818-760-3427; Robert, 213-467-6521

•**Keybrd plyr** wtd for tour, rhythm gut help!, solo artist Pager, 818-410-1404

•**Keybrd plyr** wtd for extremely hvy jazz rock band, John, 310-390-2573

•**Keybrd plyr** wtd, Jay, 310-998-9791

•**Keybrdst** for contemporary adult T40 band George, 818-342-4058

•**Keybrdst** wtd, 20-25, Infr Queen, Duran Duran, Mozart, INXS, Huge harmonies, theatrical shows, have lockout studio, Vocs & deditcn a must Rob, 818-752-7555

•**Keybrdst** wtd for LIONS AND TIGERS Rock, R&B altrntv infs, We have in-house rehrl & recrdng studio plus promo staff for indie record & touring Brian, 818-990-5557

•**Keybrdst** wtd for psychdcl, classic rock band Must be proficient & quick study Vocs & mythm gut a plus Call 310-869-1695

•**Keybrdst** wtd for just forming jump blues band Must be able to swing & know the Louis Jordan, Joe Turner genre & some standards, John Weiss, 310-278-2514

•**Keybrdst** wtd to ply w/male, fem acous Groove, very collab & very open, Helen, 805-250-8085

•**Keybrdst** wtd to form/complete org cmrc rock band Cool theatrical image Must sing harmonies, have equip, goals & be under 25 Lv msg 818-366-4372

•**Lkg** for keybrdst to form ambient techno grp Infr Pet Shop Boys, New Order Matt 310-474-4110

•**Lyrical,** sngwrtr lkg for creatv genus keybrds for collab to create magic music of the future Hue 310-915-9462

•**Piano** god from the Hillywd Tower, 1987 Ladan is lkg for you Anyone w/infr pls call Ladan, 310-859-0585

•**Synth artist** wtd by male voc to form altrntv pop grp w/ image for grt marketable sngs Infr Duran Eurhythms DePeche, Pet Shop Boys etc Will, 213-483-8665

•**Tind** keybrdst wtd w/bckng vocs We have album, radio airply, mgmt & legal rep, Jamie, 310-393-7913

•**Versatl keybrdst** wtd by Brazilian jazz infr band Covers, ongs a la Sadie Tonya Maria, M Frank Team plyr, creatv srs only Diana 818 705 2107

•**We** nd groove keys for rock w/some gut & vocs Leon Russell mts Steve Wonder Adnen, 213-654-4453

•**Wrkng dance** rock T40 band sks keybrdst willing to rehrls 2 night minimum Tens 818-386-1043

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12. VOCALISTS AVAILABLE

- 18 y/o fem singr, sngwrtr, gospel & R&B sensibilities, skg record prodcr for demos. Michelle, 213-295-0886
- A sexy, pwrfl, pro fem alto voc avail for gigs, recrdng, etc. All styles, pro gr & trnspp. Michelle, 818-766-8951
- Altrntv folk rock singr, sngwrtr sks acous gut. Intrstng lyrics, grt melodies, grt vox. Let's play out. Terry, 213-650-7049
- Any hrd edge, soufl musicians left out there? Fem voc to join/form band. Must have image, male pros. Infil Aero, Hendrx, Zep, GNR, 310-398-0522
- Attractive black fem voc w/wide range lkg for wrk. Demos, recrdng, album pros, etc. Marge Garcia, 909-465-0747; 213-367-3085
- Attractive fem voc lkg for wrk. Demos, albums, recrdng sessions, etc. Styles pop, R&B, gospel, jazz, funk. \$75/\$5 bckup, \$100/sngld & bckup. Taraword, 213-756-8416
- Attractive fem voc, wide range, gd credits, R&B, pop, T40, dance, lkg for estab band w/paid gigs. Also paid sessions & live gigs. Susan, 818-762-0583
- Band members wtd by cntry rock singr, sngwrtr w/orig matir. Infil Eagles, G. Parson, G. Jones, B. Dillan, Gary, 818-766-9704
- Bluesy HR singr, frontmn, lncyst w/deep vox sks rock band a la Aero, B. Crowes, Scream, No grunge. 818-997-4077
- Bluesy HR voc sks band, plyrs a la GNR, Zep, Skynyrd. Wild GNR types, pre production ready, pros only. Bane, 818-843-3711
- Cntry rock voc & ld gut avail for wrking band. 818-753-9810
- EurAsian singr, sngwrtr completing soul rock band. Infil Lennex, Gabriel, Turner, innovative dmrns, call to discuss. Madena, 310-641-6511
- Exp black fem voc, ld & bckgmd, avail for a wrking band

- or artists. Prodrs. studio, sngwrtrs, all styles. Phylcia, 818-846-2154; 818-759-9897
- Exp voc, gravel soufl vox & presence sks to join/form gut onentd band w/rock blues infl. Zep, J. Joplin, SRV, Hendrx, Crowes, 818-763-1556
- Fem bckup voc lkg for srs job. 310-399-2551
- Fem singr lkg for prodcr to help w/demos. 18 y/o. 213-365-6815
- Fem voc, 24 y/o, avail for ong pop/rock proj & paying gigs. Strong frontgrt w/dance exp. Lisa, 818-712-1292
- Fem voc, Aussie, for studio, live, travel. Will also nanny. Grt harmonies & lyrics. Pls tv name & # only. Catherine, 213-464-1028
- Fem voc avail for live gigs. Have exp & flexible schedule. Debbie, 310-207-0566
- Fem voc avail. Pwr of J. Joplin, innocence of a child, but jaded. 70's style soul, groove. Lv msg, 213-508-1748
- Fem voc lkg for HR band w/hvy groove. S'Garden, Kings X, new Crue. Lisa, 805-257-7997
- Fem voc sks estab band w/mgmt, label instrnt. Acous to elec, grt vox, gd lks, no drugs, Eagles, career sincere. Donna, 310-545-3062
- Fem voc w/Houston, Mariah sound & attractive lks, skg produce, musician w/gig connx & an ear for any tune. Srs & deditd only. Fredia, 310-509-7138
- Fem voc w/pwrfl, melcld, Heart sisters type vox, sks session wrk or paying live performnce gigs. 310-534-8006
- God fearing male progrsv, exp, singr, sngwrtr avail for recrdng unq, soufl, pre-arranged vocs, on the spot improv, creatv lync, positive. John, 818-719-9006
- Hey LA, so it's time to put LA bck on the map w/some hrd R&R. It's time to ply. Lv msg, 714-227-5125; 213-966-7533
- Incredible fem ld voc lkg to form a pop/cntry, R&B band. Pros only. 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
- Ld throat avail, bad att, even worse rep. 818-985-6615
- Male ld voc, 3-1/2 oct range, full vox, extremely pwrfl. Infil Charles, Isaacs, T. Jones, Bolton, Stuart. Ballads, blues & soul. 818-556-6504
- Male pop singr avail for demos, jingles & session wrk. Exp, tmtd, most styles covered. When you a real singr, call me. Steven, 213-876-3703

- Male tenor voc, pro exp, most styles covered, avail for demos, sessions, jingles. JR, 818-880-4506
- Male voc w/grt range sks R&B, pop band. Date. 213-874-5342
- Singr lkg for prodcr in jazz, blues, R&B & gospel. Also nds band. Call 213-464-8063
- Singr, sngwrtr, 22, lkg for bst & dmrnt to complete 3 pc. Acous, elec. Have mgmt, srs inquires only. 818-819-0568
- Singr, sngwrtr sks collab for writing for live shows. R&B, jazz, pop, altrntv. 310-591-1843
- Sobber fem voc w/chops sks band w/label instrnt R&R & blues. Kimberly, 213-874-0454
- Two famous porn stars, fem ld vocs w/new record deal skg R&R band w/ong matir for recrdng & toumg partnership. 310-289-3129
- Verstl singr lkg for hrdcr slammin' diverse band. Aggrsv & hvy emtion a must. Infil Suicidal, Pearl, Zombie, Public Enemy, Pat, 818-988-3450
- Voc avail for demos & pro sits. Tape & references avail. Reasonable rates. Mishayla, 818-501-3130
- Voc avail. Infil Carol King to Motorhead. Kevin, 213-654-2724
- Voc, guit, sngwrtr, male, 29, skg band &/or gut to lorm/ join two gut melcd HR band. Dokun, WNT, UFO, KISS, Scorpions, Steve 818-504-9627
- Voc lkg for cover band, all rock of the 70/80/90's. Srs only. 818-769-8479
- Voc, lyricst, altrntv infl from Eve's Plum to Kate Bush sks band of collab. Skg focused, grounded, frndly people w/ vision. Andrea Lane, 310-288-1631
- Voc, lyricst lkg to join/form band. Infil Beatles, Ramones, Pistols. Vocs sound like Smlhereens mts Ozzy. Scott 213-461-4786
- Voc, unlimited stylist along w/pianist nbs agent & wrk. Stage or studio. Ron Love, 213-504-5370

12. VOCALISTS WANTED


- #1 hi energy voc ndd to form new HR sound of the 90's. Call 818-347-4624
- #0 commitment to the world, all commitment to taking music somewhere other than grunge. Skg singr into hvy groove, dark glam. Pls many infs. 818-225-2281
- #25 y/o gut, sngwrtr w/some piano skills sks singr, sngwrtr for collab. Infil Jellyfish, Beatles, Elton John, C. Trick, Scott, 818-909-7690

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- #2nd ld singr to join altrntv rock band. Disharmony helpfl, melcld appreciated. ABBA to Ramones infl'd. No former T40 lounge singrs pls. 818-995-6009
- #1 pwrfl, dynamic ld voc ndd for completed grp Infil O'Ryche, Journey, Dream Theater. Must be willing to travel. Bruce, 213-222-3764
- #1 pwrfl, emotional male voc for melcd, diverse, blues infl rock band. Hvy to acous, gd range & creatv Infil Zep. Floyd, 310-837-2533
- #1 pwrfl fem ld voc ndd for progrsv, cover gig band Soprano or alto range Bonnie Center, 213-931-8854
- Adult contemporary pop grg integrating Latin sounds nbs textural voc. Very rhythmic crossover matir. Srs inquires only. Murray, 818-224-2237
- Aggrsv, progrsv HR band lkg for voc. Infil Pantera, Megadeth, Fight. We nd you to complete pro sit. Gregg, 818-719-9398
- #1 orig band lkg for soufl singr. Styles include jazz, hip hop, funk & reggae. Infil Brand New Heavens. Pro att required. Nickie, 310-392-4172
- Are you a fem voc w/strong vocs, character & spint? Are you ready to express? No delicate flowers nd apply. Joanne, 818-556-3783
- Bcupp Diva ndd by fem singr for gigger. Skg soufl sound for tons of grt blues harmonies Maj industry contacts, possible pay. Ladan, 310-859-0585
- Black fem voc w/pwrfl style & vox wtd for cutting edge dance proj. Call 310-289-0637
- Blues brother, soulman voc who can also rock & is verstl wtd by ld gut, sngwrtr to join/form band. Jeff, 818-348-9671
- Blues dog, raspy, HR voc, tall, lng hr w/tnsps only. Into Skid, GNR, Crue. Blood thrives deditd a must. Hilywd, 310-358-6982
- Bono, Chris Cornell, K. Glover, altrntv HR band w/mgmt, sng orientd, Pretenders. S'Garden, sks melcd frontmn w/ trained, pwrfl pncs, pitch. No brats, posers, dummies. 213-969-4093
- CIRCUS OF POWER guit, sngwrtr sks new collab w/voc or band. Lv msg, 213-312-6989
- Creatv, uniq voc w/pwr, range & ideas ndd by pwr, groove, gut & drm team. Sing it, feel it & mean it. Mark, 213-931-7718
- Creatv uniq voc ndd for modern hvy band. Infil Cure, NIN, Skinny Puppy, Jane's, 818-382-2813
- Creatv voc, lyricst wtd by sngwrtr, gut plyr to form band. Porno, Afgan, Pumpkins. Lv msg, 310-395-6839
- ENGINES OF AGGRESSION former bst sks visionery voc to create atmospheric chaos in newly forming band. Infil Jane's, Cure, Hendrx. Bulldog, 213-660-7215
- Estab hrd groove altrntv rock band sks pro minded voc. Intensity, rage, image, att, will & deditd. No metal screamers. Your best offer Vincent, 310-402-7794
- Estab wrking band lkg for verstl pwrfl black fem voc frontperson. Stage presence & voc range into funk, R&B, pop, rock, rap, etc. Mike, 818-508-1374
- Fem bckup singr, strong vox, pretty, petite, peppy. Some dancing for Elvez, the Mexican Elvis. US tour in Aug. Euro in Oct. Bob, 213-666-2927

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***Fem monster** voc wtd for fem hvy band. Infi Sepultura, Pantera, Metallica. No wimps. If you don't fit the bill, don't call Vela, 818-501-0567

***Fem singer** wtd for dance funk recrdng proj. Must have strong vox, lk gd & att. Pros only. Call 213-654-7917

***Fem voc w/fisness** wtd for R&B proj. Lv msg, Mark, 818-783-1045

***Fem voc w/R&B**, gospel, blues styles wtd. Orig matr, have mgmt, studio time, demo avail. Polished pros only Dennis, 310-985-3168

***Grandpa Moses** sks voc. Meldc groove onentd rock, set finished, 3 sng dem complete. No job, no car, don't call Rod, 818-777-0538, 818-347-1922

***Guit, drms & bs sk singer**, sngwrtr w/pwrfl vox & gd melody, Infi Rush, Yes, Floyd, James, 805-945-0501

***Guit, keybrdst**, sngwrtr sks singer to estab progrsv melc HR band. Infi Q'Rhyth, UFO, T'Lizzy. Srs only 213-753-4773

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***Hip hop & R&B** fem singers & dancers for funk music record proj. Have studio, have sngs, have maj contacts. Voc ncd. Kevin, 310-604-1710

***HR blaq** chd nics HM bst. Hrdcore gothic, HM, srs only 213-850-8216

***Hungry, intellgnt** frontmn ncd. Amazing vox w/pwr. soul & fire, Emotionally intact, confident, humorously twisted. This isn't the band you called last week. 818-901-7102

***Hvy aggrsv** band sks melc voc for HM proj. Infi vared, styles hvy, Frank, 818-766-4966

***Intense, melc**, altmvtv singer, male/fem wtd into Lush, Ride, Curve, Adorab, Medicine. Patrick, 213-224-8332

***Intrating, melc**, diverse individual wtd to join, participate in West Side local band w/studio. Brad, 310-822-1759, John, 310-829-3098

***LA headline HR band, BIG DEAL**, is now lkg for ldc voc. Must have pro att, desire & will to be part of the best band in LA. Pros only, 213-845-4752; 818-367-6475

***Ld guit** sks voc, artist for HR blues based band. Raspy blues edge pref'd, pros only. Pete, 818-762-5438

***Maj label** act sks singer a la Steven Tyler, Brian Johnson. Must be an absolute pro w/grt image. Call to hear clips, 213-243-0507

***Male & fem** voc ncd by keybrdst, arrangr for demr wk on spec. Jeffery Osborne, Whitney Houston style. Aanon, 213-883-1786

***Male voc**, keybrdst ncd for wrking classic rock cover band. AC/DC to ZZtop, P/T, pros only. John, 818-382-7944

***Male voc w/tint** ncd to complete hrd, altmvtv band. Have sngs, vision, exp. Lv msg, 818-342-9364

***No wonder** LA's dead Raw, in your face, voc ncd by hvy groove, showmanship, image band. Dyed hr, thin, etc. No sleeper, dopers or kids. 213-883-9578

***One of a kind** band, focused & determined in nd of very exp ldr sngvr. Dnven by love, seasoned by wrks. Check us out! Lance, 818-346-4915

***Ozzy wtd** for ong Sabbath tribute band. Must sound & lk somewhat like Ozzy. Rehrls spc, PA & possible mgmt deal. Srs only, So.Bay area. Alex, 310-798-4993

***Pro band**, prosit, maj label intrt. Altmtv edge. Bndge the gap w/R&R. Must hear Dave, 818-955-8825

***Pro singer** wtd. Hrd groove & ong band. Must have killer range, stage exp, pro att, creativity. Don't miss this one. Call 714-536-7595; 714-969-3768

***Pro voc wtd** by cmrl rock band. Must have xint vox & image. Rob, 310-594-6176

***Progrsv altmvtv** band lkg for next Chns Cornell, Infi Cmnsn, S'Garden, A/Chains. Maj prodr intrt, lockout, finished demo. Pete, 310-322-6076

***Progrsv singer**, sngwrtr, frontmn wtd for HR band. Early-mid 20's. Jeff, 704-249-3231

***Rush** tribute band skg the perfect Getty ld clone. Must sing in key, have Rickenbacker 4001 & mini moog. Brian, 818-888-8727

***Skg soufl** women singer for cntry & gospel ballads. Pro only. Call 909-880-5753

***Sngwrtr** for BB King & Bobby Blue Bland skg voc, male/fem, a la Aretha, Raitt, E. Clampton, etc. 213-971-2147

***T40**, pop rock, dance band skg a tintd, verstl bckgrmd from voc to join grp as permanent member. For more info, call Christopher, 213-962-8937

***Tintd black** fem voc w/basic keybrd abl for psychdc soul, pop grp, Barry Levine, 213-656-0364

***Tintd, young**, male singer wtd by guit to form band, Infi Dokkin, TNT, Blue Murder. If you have gd vox, call, Rich, 310-421-0814

***Two black** fem singers wtd to form a trio singing grp. Must commit to a rehrls schedule. Srs only, Miss Lee, 310-973-1229

***Voc, guit**, male/fem, wtd for band into deconstructive pop a la early Sonic Youth, Velvets. Must be open minded & willing to travel. Enc, 310-322-3165; Tamila, 213-935-0541

***Voc ncd**, Strong A&M label intrt, recrdng, toumg, etc. Infi Fugazi, Sonic Youth, Seaweed, Pixies. Guit a plus. Chris, 714-723-6775

***Voc sought** by guit, sngwrtr to form surreal rock grp mixing mysticism w/unlimited music. Floyd, NIN, Beatles, Crowley, Zep, Denny, 213-883-1937 93

***Voc to collab** w/guit. I have grt matr, S'Garden, STP, etc. You create grt melodies & sing them well. Scott, 213-962-7738

***Voc wtd** by guit plyr to form band. Infi Saints, Slow Dive & others. Marcel, 213-467-9557

***Voc wtd** for extremely tintd, very verstl, weird, grunge mts Beatles band. Must write, be a genius. 818-345-2919

***Voc wtd** for punky pop band, THE DIX. Infi Ramones, Green Day, Rose Tattoo. Srs & deditd inquries only. 213-782-0223

***Voc wtd** for melc, atmospheric, groovy sng orientd band. If you can't sing, don't call. 310-820-7067; 213-465-3736

***Voc wtd** to form grp. Must be srs & deditd. Infi Deep Purple, Rainbow, No drugs. Sergio, 818-762-0746

***Voc wtd** for extremely tintd, very verstl, weird, grunge mts Beatles band. Must write, be a genius. 818-345-2919

***Voc wtd** for punky pop band, THE DIX. Infi Ramones, Green Day, Rose Tattoo. Srs & deditd inquries only. 213-782-0223

***Voc wtd** for melc, atmospheric, groovy sng orientd band. If you can't sing, don't call. 310-820-7067; 213-465-3736

***Voc wtd** to form grp. Must be srs & deditd. Infi Deep Purple, Rainbow, No drugs. Sergio, 818-762-0746

***Voc wtd**, HM sks verstl singer to complete lineup, label intrt & rehrls spc avail. Tnsopo a must. S.Bay area. Bnan, 310-375-2603

***Wtd** 1 fem voc, soprano, to complete singing grp. 50/60/70's music. Harmony is a must. No drugs or flakes. Kim, 213-463-2130

***Young singer** wtd by sngwrtr, guit, former maj label artist, for melc proj. Infi Tears/Fears, Blossoms, Carnbernes. Bnan, 818-993-3030

13. DRUMMERS AVAILABLE

***Attn singer**, sngwrtr, Very verstl chameleon pro drmr w/credits avail for recrdngs, paid sits only. Will wrk on spec w/contract. Infi Fontana, Dordin, 818-584-0192

***Awesome** drmr, 18 yr veteran, record credits, image, 18 pc custom kit, sks complete hvy groove band w/maj mgmt or deal only. Pete, 213-464-2677

***Awesome** progrsv drmr sks complete progrsv, melc, HR band. Infi Dream Theater, Boston, Rush, Yes, MSG. Pros only. Kevin, 213-258-2518

***Drmr avail** for altmvtv swinging band proj. Lkg for fun, pro plyrs, lkg for that Big Band sound. David, 213-464-8813

***Drmr avail** for T40, blues or classic rock wrk. 16 yrs exp. quick study. Phil, 310-925-3446

***Drmr avail** for toumg, studio sessions or orig band. Rock, pop, funk, R&B, jazz, any kind of gd music. 818-789-8342

***Drmr avail**, Hrd, in the pocket groove, pwrfl chops, killer image, grt att, total seasoned pro, skg estab pro rock act w/incredible sngs. Art, 818-995-7005

***Drmr lkg** for complete estab angry, aggrsv, raw, ong 90's sound w/maybe a punk intrt. Sabbath, Helmet, Prong, Nirvana, Michael, 818-752-7308

***Drmr**, rhythm guit, writing, singing, srs, melc, tasty. Limor, 818-705-3383

***Drmr** sks to complete a uniq 90's rave, rock band. Shamen mts AC/DC. Quarter note pop, people. Boyny Rocks, 310-540-5790

***Exp** pro fem drmr, percussnt lkg for wrking band or studio wrk into funk, R&B, pop, rock, Ld & bckgrmd vocs. Srs. Dagg, 818-846-2154; 818-759-9897

***Fem** drmr, sngwrtr, w/tint stage presence, chops, equip, vocs & album credits sks srs pro rock, pop or new cntry band. Suzanne, 818-509-7914

***Groove** orientd, drmr, album & toumg exp, skg nght sit. Ray, 213-663-9546

Hrd htting time keeper of skins avail for pro paid sits. Credits, image, tint, equip, recrdng, toumg, have drms, will travel. 619-295-5372

***Pro** drmr avail for R&R, classic rock, cover bands, some orig OK. Keith, 908-989-1516

***Pro** drmr, ex-Barkeley, 30 yrs exp, rock, blues, jazz, soul, pop, rap, lkg for live or studio perfmrnc. Doug, pager, 310-556-6152

***Pro** drmr, very orig, creatv. Style A/Chains except different. MIDI mtg Zep w/some odd time. Voicemail, Jamie, 213-368-8094

***Pro** HR/HM drmr sks the last real R&R band. I have lks, chops, pro att & equip. Very srs inquires only. Richie, 213-876-9647

***Pro** noise maker avail for new lunky music proj. If your music doesn't come from your gut, don't call. Srs only. Bill, 310-276-5652

***Pro** quality drmr, 18 yrs exp, sks estab pro level wrking T40 cover band. Tastell killer chops & master of the groove. Can do it all. Brad, eves, 818-707-1804

***Shuffle** drmr, blues, blues/rock, swing. Exp & ready to wrk. Paying gigs only. Pat, 818-784-0732

***Tintd** HR drmr sks tintd HR band. Enough said. Andy, 818-445-5134

***Veratl** groove drmr avail for live & studio gigs. Gretsch endorser. Infi Bonham, Bozoo, Bruford. Paid sits only. Paul, 818-985-3700, pager, 818-423-1800

***Xint** funky, groove drmr sks fun slt that pays. Infi P.Funk, Sly, GCS, all R&B all reggae. Grt gr & att ready to go. Jonathan, 310-477-4314

13. DRUMMERS WANTED

***#0** hrd htting, groovin' drmr wtd to complete K/A, bck to basics, R&B band. Pros only. Ken, 818-785-5095

***#1** fire breathing drmr ncd to form the biggest sound of the 90's. Call 818-347-4624

***#1A** funky, blues rock band, ong music, 60's psychdla sks drmr. Coplin mts Baker. Jonathan, 213-994-9133

***#99** pro estab HR band w/Warner & Columbia intrsts sks deditd drmr to complete band STP. Life/Death, old C.Tnck, Mike, 818-880-1269

***A** creatv, friendly, jazz, rock, ethno drmr by sngwrtr, keybrdst & pro partners for orig jams & local gigs. Michael, 310-855-0524

***A** fluid type sound. Must be top notch. Call machine to hear samples, 818-786-4287

***A1** deditd hvy drmr for melc, diverse, blues infk rock band. Hvy to acous, gd w/groove & dynamics. I kick pref'd. Infi Zep, Floyd, 310-837-2533

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lineup. Must have perfect time, gd att, drive, tint, groove & be willing to commit. 19-25, 818-786-3366

- **Aggrsv**, tribal & groove orientd. Youth mts Pumpkins. Tool & Kyuss melts w/Miles. Jane's, Nymphs & S'Garden filtered through Chains & Nirvana. Edward, 213-469-3044
- All orig melodic band w/mgmt, rep & maj label intrst. sxs rght dmr. Infi Beatles, Eagles, Mike, 818-783-8654
- **Altrntv** band sxs solid pro dmr to complete lineup. All orig sngs. Infi Smiths, U2, Beatles. Rehrs in Valley, under 28 pref'd. Chns, 805-287-4529
- **BAD SEED** sxs dmr. hrd htr w/feel. 20-26 y/o, time to devote. We have pro show, mgmt, money. No egos. Call 818-801-9712
- **Christian fem altrntv** rock band, **BREAK THE SILENCE**, sxs dmr to complete. Infi U2, Cure. Srs only. Shana, 714-775-4381
- **Complete dmr** for very creatv instrmntl band. Must be pro, verstl, w/open mind. Dbl bs. 818-771-7489
- **Complete hvy edged hrd R&R** band w/a future sxs a dmr who is dedictd & srs. 818-789-1042
- **Creatv pop rock** grp nds dmr who is verstl, solid & simple. Orig matrl w/Bryan Adams, Sting sound. Joe, 213-874-4266
- **Creatv, tribal dmr** wtd by sngwr, guit. Must have grt meter. Infi Porno, Pumpkins. Lv msg, 310-395-6839
- **Crisp kick & snare pls**. Altrntv HR band w/mgmt sxs in the pocket, groove orientd Martin Chambers. Shuffle, swing, no whores, total commitment. 213-969-4093
- **Dbl bs dmr** wtd for progrsv metal band. Infi Rush, Dream Theater, Fates. Mike, 310-820-7629; Charles, 818-788-8521
- **Dbl kick dmr** wizard a la Bozoo. Castronova wtd for obnoxious HM prof. Infi Megadeth, A. Cooper, Dream

- **Theater**. 213-850-5848
- **Dmr & bst** wtd to start jazzy, groovy grunge band. Infi Pumpkins. Stevie Wonder, STP, Zep, Nirvana. No egos. Steve or Jason, 818-762-5902
- **Dmr ndd** for 3 pc band. If you are lkg for a creatv & artistic outlet, let's talk. 310-358-6954
- **Dmr wtd** for HR band. Minimum 10 yrs exp, must be in the pocket w/grt chops. Infi Bullet Boys, Aero, Kenny, 714-367-1712
- **Dmr ndd** for noisy pop band. Gd meter a must, vocs a bonus. Rachel, 818-368-6598
- **Dmr w/vocs** wtd for tour by solo artist. Beeper, 818-410-1404
- **Dmr wtd**, 21-29, young, energetic orig rock band. Infi Smithereens, Hendrx, Vaughan, Blossoms, Richard, 818-585-2322
- **Dmr wtd** by hvy, orig band w/maj label intrst & studio. Chops, exp, image a must. Call msg for info, 818-503-7429
- **Dmr wtd** by English altrntv rock orig from England. Equip a must, srs, Mike, 310-439-9982
- **Dmr wtd** by sng & bst for creatv bluesy rock band w/ xperimtl vibes. Srs, 20-25 only, Dave, 213-464-1815
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- **Dmr wtd** for blues based band. Infi Money, Wolfs, BB Bunny, Ira, 310-659-1951
- **Dmr wtd** for just forming jump blues band. Must be able to swing & know the Louis Jordan, Joe Turner genre & some standards. John Weiss, 310-278-2514
- **Dmr wtd** for reggae, rock pop band. Tom, 310-450-4458; Darryl, 310-841-0926
- **Dmr wtd** for punky bands, **The DIX**. Infi Ramones, Green Day, Rose Tattoo. Srs & dedictd inquiries only. 213-782-0223
- **Dmr wtd** for rock band. Infi 60/70's rock. Dave, 310-453-4980

- **Dmr wtd** for gd altrntv rock band. Infi Crowes, Floyd, Practice near Dodger Stadium. Richard, 213-222-0585
- **Dmr wtd** for altrntv pop band. Infi Blur, Suede, TRex. Ricky, 213-876-7188
- **Dmr wtd** for HR band. Infi Bonham, Chuck Biscuits, Danzig. Pls call, srs only, Mike, 818-980-0761
- **Dmr wtd** for sng orientd band. Must be srs & stable. Infi Pretenders, Sundays, Costello, Smiths, REM. Tom, 818-584-0911
- **Dmr wtd** for band w/indie label. Infi Descendants, Bad Religion, U2, 20-25, pro gr pls. Ghandi, 818-385-6539
- **Dmr wtd** for srs prof, Infi Pumpkins, Sugar, Tool, Pomo. We have lockout, nd aggrsv hrd htr. Wade, 818-988-5713
- **Dmr wtd** into Skid, Maiden, Scorpions, Metallica. Hvy, loud, straight ahead sound. HR image. Call for more info, 818-784-2869
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- **Dmr wtd** w/vox to complete band. We have indie deal & mgmt. Infi range from Jane's, Cure to N.Y. Young. Rich, 310-453-1090
- **Dmr wtd**. Infi Pumpkins to STP for estab band. Call 310-372-3402
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