

1994 ANNUAL GUIDE TO EVERYTHING JAZZ IN L.A.

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MUSIC CONNECTION

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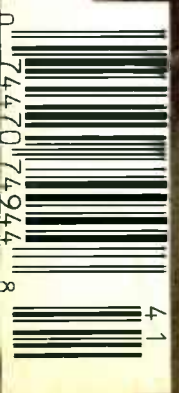
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PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Kenny Kerner

ASSOCIATE EDITOR/NEWS

Michael Amicane

ART DIRECTOR

Dave Snow

ADVERTISING/PROMOTION MANAGER

Billy Coane

ADVERTISING/PROMOTION

Jonathan Grell
Richard Imamura

OPERATIONS MANAGER

Trish Conery

PRODUCTION

Augie Alvarez

ADMINISTRATIVE ASSISTANT

Randy Coleman

SHOW BIZ

Tam Kidd

SONGWORKS

Steven P. Wheeler

NIGHT LIFE

Rock: Tam Farrell Western Beat: Billy Block
Jazz: Scott Yanow Urban: Juliana "Jai" Balden

TECH EDITOR

Barry Rudolph

CONTRIBUTING WRITERS

Billy Block, Chuck Crisafulli, Sean Dales, Sam Dunn, Tom Farrell, Sue Gold, Carla Hay, Harriet Kaplan, Tam Kidd, Michael Kramer, John Lappen, John Matsumoto, Karen Orsi, Scott Schalin, Jonathan Widran, Scott Yanow.

PHOTOGRAPHERS

N. Azzara-Millet, Steve Cordova, Tom Farrell, Heather Harris, Toni C. Holiday, Jeff Levitt, Blake Little, Anna "Flash" Luken, Caroline Potaky, Chris Russell, Donna Santisi, Michelle Schwartz, Helmut Werb.

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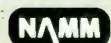
MAIN OFFICES

6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 213-462-5772
FAX: 213-462-3123

E-Mail Internet Address: muscon@mnsusa.com

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FEATURES



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BRANFORD MARSALIS

Whether as a solo artist, touring with Sting or leading *The Tonight Show* band, Branford Marsalis has excelled in every musical endeavor. In this candid interview, the talented performer talks about his new hip-hop jazz album and future plans.

By Scott Yanow



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EVERYTHING JAZZ GUIDE

If you're a true jazz aficionado, you'll appreciate our annual Guide To Everything Jazz In L.A. Record labels, magazines, radio stations, local clubs—you name it and we've made it easy to find. As usual, we've included addresses, contacts and phone numbers wherever possible.

Compiled by Scott Yanow

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FEEDBACK

A Heckler

Dear MC:

It seems that your writer (Grapevine column) is the only person in America that doesn't know that the "heckler" on the recent MTV Video Music Awards show was one of the Beastie Boys. Jeez- and you're giving us news?

Preston Digit
Los Angeles, CA

Radio Coverage

Darren Davis
Montebello, CA

"Honestly, I have no desire to get this published, per say, but I may call back some other time and put in a more official request. I just wanted to make sure that I could voice my opinion on the fact that I would really, really like to see you guys do a little bit more coverage on the L.A. radio scene as well. I've been a *Music Connection* reader/subscriber for the last three or four years now (since I've been in college, I just graduated a little while ago), and I've really, really wondered for a long time why it is *Music Connection* has never made more of an effort to keep in touch with what's going on in the L.A. radio scene. I've seen a little bit of coverage on the new Triple AAA station, 101.9, but not nearly enough, and personally I think we need radio critiques, since the L.A. radio market in my opinion really blows. It would be highly appropriate. But anyway, I just wanted to make sure that was known, and hope you guys appreciate it, because I know I appreciate the ability to tell you what I think, so keep it up."

Going For Broke

Dale Alan Hartford

(Known as Danny Lovedoll in L.A.)
"Well, I'd like to make a couple of comments on the L.A. scene. No

wonder it's dead—one in four people in Los Angeles apparently receive that welfare check, I mean, what can I say. Everybody's broke out there, there's no jobs and desolation. I remember being out in Dallas, TX, working for a rehearsal studio, where I was making a K a month at DLP Rehearsal Studios, but when I went out here to L.A., I couldn't get nothing, no job, nothing. What can I say, L.A. is desolate because everybody's broke, everybody's on welfare. Everybody is broke because there's no music scene anymore, it ain't 1988 anymore. It's broke, what else can I say."

To Err Is Human

Sharon Kramer
Silverlake, CA

"I'm calling about Issue #20, page 32, and the Chakra review. Decipher is spelled d-e-c-i-p-h-e-r, not d-e-c-i-f-e-r. I know it's really important, especially for a music magazine to check their spelling, because people are going to think that L.A. is full of average bands with no spelling ability, but that's not true. And that's all I'd like to say. Check your spelling, dude, you're a magazine!"

Artica Article

Dionne

"I'm calling in reference to your article on Artica. I thought it was right on. I thought it was a very bitching article. Rock & Rollers out now doing original rock that's basically a format of classic rock and people don't like it. I think that's fucking bullshit. I think the shit they have out now is a bunch of fucking noise, that's gonna last about as long as everything else did. Punk ain't gonna last, and that shit ain't gonna last either. So, peace and here's to classic rock."

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CALENDAR

By Trish Connery

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

Current

The Vocal Point has a new, four-week intensive course for singers beginning October 22. 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, and reservations are required. Call the Vocal Point for class dates and times at 310-285-5054.

Veteran songwriter K.A. Parker has two new classes scheduled for October. The first, "Lyric Writing: The Foundation Course," is an eight-week course beginning Sunday, October 16, 2:00 p.m. - 5:00 p.m. This class is specially designed for songwriters who have been writing for less than three years, songwriters who have trouble completing songs, and those who have never studied lyric writing before. The fee is \$200. The second class, "The Business of Songwriting" begins Sunday, October 16, 11:00 a.m.-2:00 p.m. This class is for anyone who wants information on the copyrights, meeting and working with publishers, collaboration, royalties, how to start your own publishing company, and much more. The fee is \$100. Call 818-377-9730 to reserve your seat, or to obtain additional information.

The Vocal Power Institute is offering a ten-week performance workshop for career-minded singers starting Monday, October 10. Vocal coaches Elisabeth Howard and Howard Austin will cover lyric interpretation, personal style, dynamic staging, mic technique, confidence and professionalism. The workshop fee is \$345, and enrollment is limited to six-to-eight students per class to ensure individual attention. Call 818-895-SING to reserve your spot.

The Third Annual Acoustic Artist Of The Year Show, produced by the National Academy of Songwriters, will be held Monday, October 10, at the Troubadour, 9081 Santa Monica Blvd., 8:00 p.m. This special program features performances by select acoustic songwriter/artists chosen from 1994 Acoustic Underground showcases. This year's finalists include the Chaney's, Lany Poor, Through The Woods, Laura Lees, Amilia K. Spicer, Yvonne de la Vega, Joe Hill, Michael McNevin and Martin Sexton. Tickets are \$10 for general admission, \$5 for NAS, NARAS, LASS and SGA members. For additional information, contact the NAS at (213) 463-7178.

Once again, Tutt & Babe Music will be offering its one-day workshop in demo production and home studio recording techniques for singers and

songwriters. The workshop takes place on Monday, October 24, 7:00 p.m., and will be repeated on Tuesday, October 25, 8:00 p.m. This three hour class will include song evaluation, presenting a professional demo, getting the best possible sounding demo from your four and eight-track recorders, vocal arrangements, equipment and more. Classes will be taught by producer/songwriter and Musicians Institute guest speaker, Guy Marshall. The fee is \$45 and reservations are required. Call 310-395-4835 for additional information or to reserve your seat.

Re-Caps

The Steven Memel Studio announces two new Vocal Performance Workshops and Showcases beginning this fall. Students can opt for a Monday or a Wednesday night class, both of which take place 7:00-10:30 p.m. Students will perform in each class, and receive personal attention on their performance in the areas of communicating their material, staging, stage presence and power, mic technique, personalizing arrangements, and also will learn techniques for dealing with stage fright, performance anxiety, and other blocks. In addition, emphasis is placed on building repertoire and preparing for auditions and gigs. The fee is \$150 per month. Call the Steven Memel Studio for starting dates at 818-789-0474.

The Society of Composers and Lyricists will present "Composer-To-Composer," on Wednesday, October 19, 7:00 p.m. with noted TV and film music composer Lalo Schifrin as guest. The event, which is co-sponsored by ASCAP, will take place at the Director's Guild Theatre, 7920 Sunset Blvd. in Los Angeles. The evening is free for SCL members, \$15 for non-members, and \$10 for students. Call 310-281-2812 for additional information or to place reservations.

WRITERS WANTED

Music Connection is looking for feature writers and reviewers.

- Must possess knowledge of the industry/local music scene.
- Local writers only
- Must be responsible and able to meet deadlines.
- Submissions on computer disk a plus. Send resumés and writing samples to:

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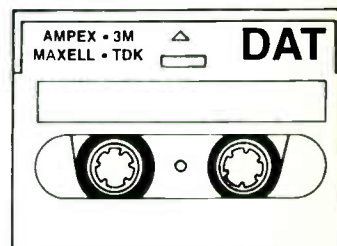
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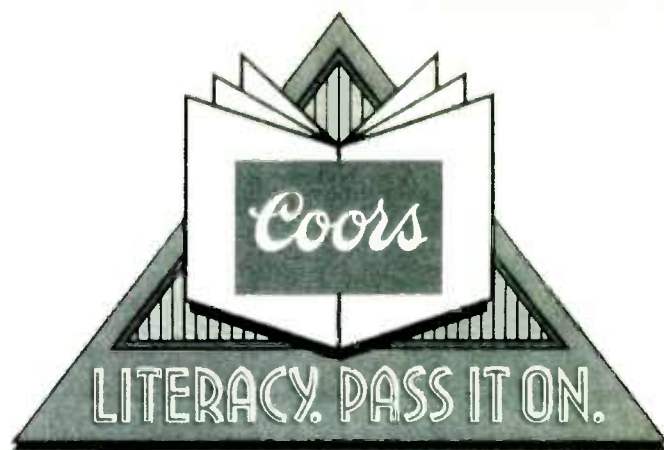
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CLOSE-UP



By Karen Orsi

Coors has sponsored a comprehensive, long-term program to address the problem of illiteracy in this country with the "Literacy—Pass It On" campaign. The U.S. Department of Education reports that twenty percent of the total adult population in this country is functionally illiterate. That means that one in five of us can't read the morning paper—a total of 40 million. The U.S. Department of Justice also reports that 60 percent of the prison population is illiterate and 75 percent of the unemployed are functionally illiterate. Experts predict that it will require the help of government programs, private individuals and corporations to remedy the problem. Coors' "Literacy—Pass It On" campaign includes substantial support of leading literacy organizations, funding and promoting a hotline, increasing awareness, recruiting volunteers and non-readers and generating funds at local levels. Coors has teamed up with four national literacy organizations to achieve the goal of reaching 500,000 adults with literacy services in five years.

One of Coors' most prominent spokesmen in this effort is country star John Berry. One of the most talked-about new stars in Nashville, Berry has made a name for himself with a raw brand of country blues. His hit singles include "More Sorry Than You'll Ever Know," "Kiss Me In The Car," "She's Got A Mind Of Her Own" and "Your Love Amazes Me," from his self-titled album that reached Number one on *Billboard* and *R&R* charts last May.

Coors chose Berry to front the campaign with actor Danny Glover. This issue is near and dear to Berry's heart. "I didn't do really well in school,"

he says. "I do a lot of reading now, and it's become such a big part of my life. I learn a great deal from that. There are people in this country that just 'get by,' and if they knew how to read, they could do so much more. I can't imagine not being able to read the newspaper. There are times when I just have to read the newspaper. So it is important. And it's important that my children learn how to read. One of the biggest things that this campaign does is that it affords me the chance to give something back to the community, and that's very important to me. It's really hard to believe that there are that many adults walking around that cannot read. But then I got through high school, just barely, and I can imagine that there are people who never really learned how."

So far the campaign has generated more than 86,000 calls to the Coors Literacy Hotline from people that need help learning to read or know of someone who does. They also claim to have reached more than 428,000 adult new readers with literacy services and have donated \$5.1 million to local, regional and national non-profit literacy organizations. Coors has supported the efforts of Laubach Literacy Action, Literacy Volunteers of America, Opportunities Industrialization Centers of America and SER-Jobs for Progress to expand their services.

"I think that the Coors people have found a wonderful spokesperson with Danny Glover in that he is a person who does not intimidate whatsoever, and he's very reassuring, one of the kinds of people who can accept that you cannot read and just wants to help. Let us show you how easy it is. He's such an asset to the program."

Berry enjoys the opportunity for helping out with the campaign. "I'm one of those people," he says, "who believes that if you don't give back to the community, it will hurt you in the long run."

For more information on becoming a volunteer tutor in your community or learning to read, call the Coors Literacy Hotline at 1-800-626-4601. For Coors "Literacy, Pass It On" program information, call 1-800-525-0308.



John Berry

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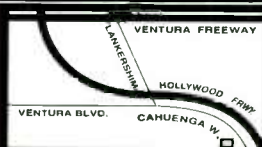
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Proposed Pennsylvania Bill Resurrects Obscenity Battle

By Steven P. Wheeler

New obscenity bill would penalize retailers and minors who purchase 'labeled' music

Harrisburg, PA—Next year marks the tenth anniversary of the infamous Congressional hearings in which the late Frank Zappa and now Second Lady Tipper Gore went head-to-head, arguing the music industry's standards of obscenity and First Amendment rights.

Eventually, an uneasy truce was struck between Tipper Gore's organization, the Parents Music Resource Center (PMRC), and the Recording Industry Association of America (RIAA), in which the recording industry promised to police itself, agreeing to label controversial recordings with a Parental Advisory sticker.

However, since that agreement, many state legislators have attempted to resurrect the issue, calling into question the music industry's ability to police itself.

Such is the case with H.B. 2982,

a new bill authored by Pennsylvania Democratic Representative Terence Rooney that would impose fines on retailers for selling "labeled" products to minors. In addition—for the first time—Rooney's bill would also target the consumer and force the minor in question to serve up to 100 hours of community service in a rape crisis or domestic violence center if he misrepresented his age at the time of purchase.

Rooney's bill, which was introduced to the Pennsylvania Legislature this past June, passed the State House Judiciary Committee on September 28th, following a hearing on September 12th. The bill will now be voted on by the House Appropriations Committee, and if passed, it will then be voted on by the State House and State Senate. If it passes these legislative hurdles, it could conceivably be signed into law be-

fore the end of sessions in November (though that's highly unlikely given the studied pace of lawmakers). Whatever the bill's current fate, it could be re-introduced during next year's session in January.

RIAA Director of State Relations Paul Russinoff says, "Without a doubt, this has become a perennial issue at the state level since the 1985 agreement. There was a bill in Missouri last year, which would have done basically the same thing as Rooney's current bill, however, that bill died in committee."

In an interview with *Music Connection*, H.B. 2982 author Rooney explained, "First of all, I'm not on some moral crusade to save ourselves from ourselves. I'm not asking for more labels, and I'm not making up new standards to fit a personal or political agenda."

Rooney's controversial bill would criminalize the sale of labeled sound recordings to minors. However, the retailer—not the record label or manufacturer—would be the one who is fined. For this reason, many within the music industry believe this could possibly lead to record companies and manufacturers relaxing their policing efforts, as products with the Parental Advisory stickers could possibly be blackballed by retailers, who now have something to lose by selling the products.

"If this bill is ever enacted into law," states the RIAA's Russinoff, "it will act as an incredible 'disincentive' for record companies to label products, and it could result in the stickers not being placed on certain sound recordings because of the liability that this bill would attach to the sale of those products. I think the legislators would be shooting themselves in the foot if this bill were to be passed because it would actually accomplish exactly the opposite of what they say they

are intending to accomplish."

"I think the RIAA's argument that the industry would stop labeling their products because of this bill only reinforces the contention that the music industry is more concerned with their bottom-line than the safety and well-being of our communities," Rooney responds.

Al Bell, formerly the President of Motown and owner/Board Chairman of Stax/Volt and now founder/CEO of Bellmark/Life, says, "You don't have to have outright censorship in order to attack the First Amendment. You can attack the First Amendment merely by curtailing the rights of the people who want to hear certain examples of expression, and it's my feeling that that is exactly what bills like this are attempting to do."

Bell goes on to criticize Rooney's belief that the industry is only concerned with the bottom-line mentality. "I think the industry has a responsibility to record, produce and manufacture 360 degrees of attitudes and beliefs that are alive in this diverse country."

Rather, Bell says the media has glorified the issue of censorship and obscenity to the point of bringing about political action. "The problem with rap music and rock music is that the emphasis—through the media and the press—has been placed on the negative aspects of society, and then the politicians and activists respond to what the media is telling the people. I think the problem is that the politicians, the activists, the media and the music industry itself have not placed the proper amount of emphasis on the positive aspects of rock and rap, so that there could be a balance in the marketplace and a balance presented to the youth."

Russinoff believes that during the September 12th hearings, a racial dilemma, more than a censorship issue, began to arise. "It was interesting to note," recalls Russinoff, "that while the Parental Advisory stickers appear on heavy metal albums and other genres, it became clear to me during the hearings that this bill is more of a referendum on rap music."

Not so, says Rooney. "This is not a racial issue. I'm not isolating rap music. Hell, last week Motley Crue stood onstage and said, 'T.J. Rooney can suck my dick,' and as far as I know, they're white guys. Many people who support this bill are Afro-Americans, including the NAACP."

Yet African-Americans such as Al Bell feel this bill is not the an-

EMI Purchases Early Lennon Recording

By Keith Bearen


Unearthed Lennon and the Quarry Men tape from 1957 sells for £78,500 at Sothby's auction

London—A previously unknown recording of the Quarry Men, featuring future Beatle John Lennon, fetched £78,500 (around \$116,000) during an auction held at Sothby's in London on September 15th.

Recorded on a portable reel-to-reel tape machine (Grundig TK8) by Bob Molyneux during a summer fete held on July 6, 1957 at St. Peter's Church in the Liverpool suburb of Woolton, the three-inch tape includes two songs performed by Lennon and his skiffle group, the Quarry Men—"Baby Let's Play House," as recorded by Elvis, and Lonnie Donegan's then-current hit,

"Puttin' On The Style." Lennon was sixteen at the time.

Molyneux, who originally wanted to give the tape to Lennon but eventually kept it in a bank vault for over 30 years, captured the Quarry Men's evening performance (they also played an afternoon set). This day looms large in Beatle history since Paul McCartney was introduced to Lennon in between sets.

The recording was bought by David Hughes of EMI and may be used in the upcoming Beatles anthology video/CD release. 

KENNEDY FUND-RAISER



Aerosmith recently held a fund-raiser to help Massachusetts Senator Ted Kennedy in his current bid for re-election. Pictured at the \$500-per-person private party, which was held at Brad Whitford's home, are (L-R) Brad Whitford, Steven Tyler, JFK, Jr., Vicki Kennedy, Ted Kennedy, Joe Perry, Joey Kramer and Tom Hamilton.



swer to society's ills. "The problem with crime and violence is not solved by attacking the music, which is just a symptom. You never cure an ill by attacking a symptom, you must go to the cause. The cure rests in the disease, and music is just a victim. It's merely reflecting what's going on in the lives of these people, it's not the cause."

Rooney agrees with Bell's assessment, but says, "I've done a lot of work with youth violence during my stint here, and if you listen to any expert in that field, they will say that things are the way they are because of a lack of parental involvement, and I wholeheartedly agree with that. Now, people say that issues like this should be left to the parents. However, government is left to pick up the pieces when a thirteen-year-old kid shows up in the hospital with a gunshot wound because the parents don't get involved. Now, I wouldn't ever claim that this bill is a panacea, and I wouldn't insult your intelligence by suggesting that this bill will end youth violence. However, it is one of the factors that I believe contributes to where we are today, and I feel that it at least deserves a serious discussion, if nothing else."


"The thing is," offers Bell, "we put a skull-and-crossbones on cans and say it's poison, but we put those on the shelf in stores and allow anyone to buy them. We put a Surgeon General's Warning on a package of cigarettes, but we allow anyone to buy them. We don't fine or arrest the people who sell these things. Yet, this bill would go after retailers who sell music products, just as a liquor store owner sells cigarettes. Where did this bill come from?"

Regarding the origins of his bill, Rooney explains: "There is a constituent of mine, an African-American man, whose family was one of the few African-American families in this particular community. What happened was this man's daughter was in school and one of her classmates passed her a note, which was a racially motivated written assault that was very X-rated and graphic. So, the school investigated the incident, and when they asked the boy where he learned such a disgusting thing, he said, 'I got it from the music I listen to.' Of course, that's questionable, he could have very well gotten it at the dining room table and just blamed it on the music. But, anyway, they found out what kind of music he said he listened to, and someone came to me with some of these records and said,

'T.J., take a look at this, it's really goofy. There's a mixed signal here.' I agreed with that assessment because you see a Parental Advisory sticker that says, 'This product may contain messages that you may find inappropriate for your child,' and yet, any child with enough money can purchase that product."

While others argue that government is not an institution that should be parenting the country's youth, Rooney argues, "Now, if I could wave my magic wand, everybody would be happy and we'd all live in peace and harmony. Unfortunately, this is 1994, and Ozzie and Harriet are six-feet under. Even if the most thoughtful parent in the country asks a child his or her current musical tastes, you can rest assured that 'junior' is not going to pull out his 'labeled' recordings and say, 'Here, mom and dad, let's talk about this.'"

Russinoff says that the RIAA has continued to find new ways for the industry to best enforce the 1985 agreement with the PMRC and that government interference only upsets those ideals. "We no longer oppose record retailers using the Parental Advisory stickers as a basis for a restrictive sales policy. In other words, we do not oppose an individual retailer responding to a particular community's attitude toward 'labeled' products. However, we will continue to oppose the state governments making those decisions for everyone in a given state. Our policy is to fight these bills every step of the way. If a particular bill does get passed and is enacted into law—as happened in the state of Washington—then we will challenge the constitutionality of those laws to get them overturned, as we did in the state of Washington."

Bell gives an example of America's changing politics and again points out that he believes this issue must be addressed in the home. "When I was a kid, there was a song called 'Sexy Ways,' and I remember writing a note to a girl in school that said, 'I just love your sexy ways.' I didn't really know what I was saying, but I knew that I wanted to say something to this girl. Now, I didn't grow up to be a pervert. If her parents had found out about it, they might have been upset and told my parents, who might have beat my behind. But I don't think a politician would have gone out and tried to write a law that effectively attempted to abridge the artist's right of free speech. I realize that we live in a different world than when I was a kid, but the responsibility must rest with the parents." 



By Michael Amicone

**Alex Hodges**

Alex Hodges has been named to the post of Senior Vice President, **MCA Concerts, Inc.** Hodges, who was formerly with the Nederlander Organization, where he held the post of Vice President and head of the West Coast Concert Department, can be reached at MCA Concerts' Universal City headquarters (818-622-4401).

Curb Records and the **Atlantic Group** have announced a multi-level pact in which Curb recordings will be distributed in the U.S. by the Atlantic Group through WEA. Releases will appear on both Curb Records and the newly formed imprint, Curb AC. (This agreement does not affect Curb/MCA artists Lyle Lovett and Wynonna Judd.)

As part of a restructuring of its Pop Promotion Department, **Motown Records** has named **Mark Kargol** to the post of Vice President of Pop Promotion. This fifteen-year industry veteran will perform his duties out of the label's Hollywood offices (213-468-3500).

**Niki Johnson**

MCA Music Entertainment Group has promoted **Niki Johnson** to the post of Manager of Sampling Clearances. Johnson, who will work out of the company's Universal City offices (818-777-4000), was previously a paralegal in the Business & Legal Affairs department.

Kaman Music Corporation and **Dean Markley Electronics** (408-988-2456) have inked a distribution deal. The domestic distributors of Dean Markley amplifiers will now be Coast Wholesale and C. Bruno.

Rhino Records has announced the appointments of **Jennifer Sperandeo** and **William Smith** to the posts of National Manager, Radio & Video Promotion and Promotion Coordinator, respectively. 

Both Sperandeo and Smith will work out of the label's L.A. offices (310-474-4778).

Ray Anderson has been named President and Managing Director of **Doctor Dream Records**. Anderson, who has held senior positions at a variety of labels, including Epic, Columbia and RCA, will work out of the label's Orange County offices (714-997-9387).

Industry veteran **Marty Diamond** has announced the formation of **Little Big Man Booking, Inc.** (212-262-2020). The new agency's roster includes Janis Ian, Sarah McLachlin and Michelle Shocked.


Stonegarden Records has appointed **Robert W. Ryan** to the post of Director of Marketing and Promotion and **Carl Ann Phillips** to the post of Director of Publicity. Ryan and Phillips can be reached at Stonegarden's Los Angeles offices (213-290-6162).

**Amy Campbell**

Private Music has named **Amy Campbell** to the post of Manager of Promotion. Campbell, who previously worked as coordinator of the company's Radio Promotion Department, is based at the label's Los Angeles offices (310-859-9200).

RCA Records has named **Andy Missan** to the post of Associate Director, Business & Legal Affairs. Missan, who will work out of the label's New York offices (212-930-4000), was previously an attorney in the law department of Sony Music Entertainment, Inc.

**Bill Wilson**

Arista Records has announced the promotion of **Bill Wilson** to the post of Manager, Artist Development. Wilson, who was previously a Coordinator for the Artist Development Department, will implement marketing ideas and maintain the label's burgeoning presence on the information superhighway. He is based at the label's New York offices (212-489-7400). 



Brian Malouf

Title: A&R/Staff Producer
Duties: Talent Acquisition & Producing
Years with company: Two Months
Company: RCA Records
Address: 1540 Broadway, New York, NY 10036
Phone: 212-930-4000
FAX: 212-930-4479

Dialogue

Background: "I came into the business as a fledgling engineer. I was a drummer in a local Los Angeles band in the late Seventies and early Eighties. I had some knee trouble and eventually had to stop playing the drums, so I called my producer, Roger Paglia, and told him I wanted to be an engineer. He told me to hang up the phone and that he'd call back in ten minutes. He called me back and told me to be at Eldorado Recording Studios at 10:00 a.m. on Monday morning (he called on a Saturday) and meet with Gary Gunton and Dave Jerden. They took me under their wings and I trained there. I did an apprenticeship for free. Everything from emptying the trash to setting up sessions to getting hamburgers. But I learned engineering from Dave.

"From there, I went to Can Am Recorders in Tarzana, where I was the only engineer there. At the time, the studio was in bad shape and was

for sale, but I managed to talk the owner out of it and we fixed it up. That's where I made my first inroads as an engineer and mixer. That was in 1982. The next year, after all of the changes were made, in walked the Jackson family, and Michael's career was just taking off—I think they were on the second single off the *Thriller* album—and he asked me if I wanted to come back with him that night to work on some of his stuff. I said 'sure,' and things started to snowball after that. I got the reputation for being a mixer because it was the dawning of the remixer era. People were making 12" singles and doing extended mixes, and I did that for a while, too.

"Then I hooked up with Peter Wolf who liked what I was doing with Starship. He gave me my start as a mixer, and it kinda went from there, really. I had some good breaks, and I really started to flourish as a mixer. That's what I consider myself primarily. Recently, a few people at the Steve Moir Company, [Steve is Brian's manager], went to work at record companies. One of them was Tony Berg, who I knew socially. Tony went to Geffen Records. Occasionally I would drop in to see him and asked how he liked the gig. He would always say it was the greatest thing he ever did. He basically made me wide-eyed about the concept of working within a record company. At that

time, I was looking for a few things: I wanted to get out of Los Angeles, I wanted to expand my knowledge of the business and to re-acquaint myself with the joy of being back in the studio.

"So I got myself an apartment in Hollywood and started looking for new bands in L.A. What I first started out doing was finding bands in clubs and then taking them into the studio to do demos. That was a lot of fun and I wanted to start doing it again. So I did it with a band called A Thousand Mona Lisas, who are close to signing with RCA, a band called Cool For August and one named Everclear, who are now signed to Capitol. This quest to find bands in clubs was a quest to get back to my beginnings. A chance to be in the studio because I wanted to be there and not because I had to be there. In doing all of this, I was really practicing to be an A&R guy. I went back to my manager and told him that I might like working for a label. He put out some feelers, had a few meetings and RCA was interested."

The Approach: "Mixing is the engineer's dream gig. It's the most fun part of the project. It's where the song becomes a record. If you're a producer who's in the studio for two or three months straight and you know every single note on the album you're working on, sometimes your perspective is skewed because of your familiarity with the project. So, you bring in a remixer who is fresh and doesn't really care how long it took you to get that guitar part. He doesn't care what you went through to get that drum sound. All he hears is the music coming out at him as a whole. That perspective gives him a point of view that can be really valuable. Prejudices don't exist. The producer, who spent eight hours re-cording a flute overdub is going to make sure we hear the flute in the mix—even though it might not need to be so blatant. The remixer will mix the flute where it belongs in the song—not caring about the eight hours it took to record it."

Producer's Ears: "Sometimes, when you're both a producer and a remixer, and your job is to remix, you have to fight the producer in you and listen to the tracks with remixer ears and not producer ears. I come up against this same problem. But in this job now, I can't wait to bring in a Bob Clearmountain or a Chris Lord Alge to mix. I don't know how I'm going to react with someone else mixing a project I produced. I might not be able to keep my hands to myself."

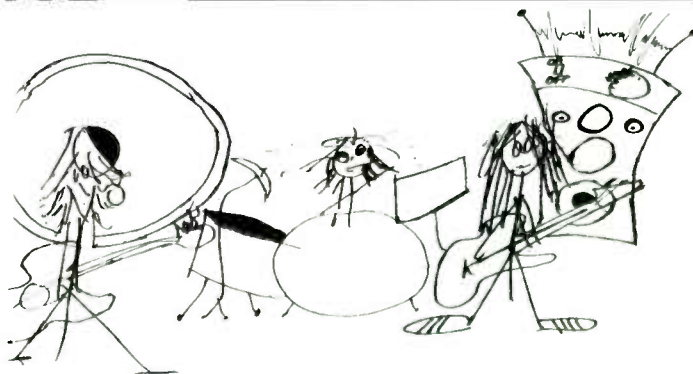
Preference: "Producing is a lot harder and a lot more time consuming. If it's an act I'm really passionate about, then I'd love producing it. There are a couple of acts that I'd love to do both with—produce and mix. But it really depends on the act. In my role here at RCA, I'll never shove myself down someone's throat as a producer. I have two hats: One is that of an A&R guy, and one is a producer. As an A&R guy, I want the producer that's best for the artist, and that might not be me! So if I'm going to be producing the act, I'd want someone else to help me A&R it just to get that objective opinion. And I want to be an A&R person on certain things; I want to stay out of the studio and just hear it the way it comes in and give the artist that fresh perspective."

NY/LA: "For me, clubs are clubs. There are some great ones and some not so great ones. Now the bands that are playing on the East Coast and the West Coast seem to me to be the same bands. A lot of these bands travel a lot. Boy, these guys are getting around. Obviously, there are some acts I'm seeing for the first time here. Musically speaking, I'm more turned on by what I'm seeing here in New York."

Signing Ingredients: "I look at each band for something really unique. I saw a band in Boston recently that would probably sell only ten records, but I thought they were one of the most unique bands I've ever seen



CAIN MUTINY



Guitarist Alex Cain, formerly of Life, Sex & Death, along with drummer Eddie Reuter (ex-Suburbia Violence) and singer/bassist Jon McDill have formed a new band called Suck. Influenced by the Sex Pistols, the Replacements and ELO, among others, Suck's music has already been described as "out of tune power pop punk." The band is pictured above at a recent rehearsal in Petaluma, California. Plans call for some immediate recording followed by a tour.



British West Indies-based band Everyman takes a time out from their tropical island activities to pose for this photo with some of the people who helped with the release of their self-titled debut album on SRD/Guana Records. Shown above, in the back row, from left to right: band members Max Clare, Crayton Ewing and Prince Hopkins. Pictured left to right, in the front row: SRD Co-President Dennis White, Everyman lyricist and Executive Producer Joe Zahn and SRD Co-President Scott Martin.

anywhere on a club stage. And I'm drawn to that uniqueness in a big way. The sales thing has to play into my thinking now because I want to do well for the people that hired me. But I also want to build a profile at this label of integrity and artists that are eclectic so other artists will be drawn to them. With bands that are trying to be a commercial success—and I love hit radio and listening to Number One songs—I look for a uniqueness only in the lead singer. And the other part of that formula is great songs. Hopefully, my tastes and the tastes of the people who are going to buy the records are close enough to where they will agree with me."

Advice: "Play out a lot, get feedback from audiences and build a following. One thing that's really comforting to an A&R person who wants to sign a band is that every time that band plays out, there is a big audience that turns out to see them. A band that has a mailing list, let's say, with 10,000 names on it, has a very formidable asset. And the only way to get that kind of mailing list is to do a lot of road gigs. Also, focus lots of time on songwriting and don't go in to try and write a hit. Write whatever comes out naturally. Don't play in a cover band for money while you're trying to get your original thing happening. Become a waiter or be a messenger but don't get into a Top 40 cover band. It makes the A&R community skeptical, and it'll burn you out. And, of course, don't crash the van."

Grapevine

Manager Doug Thaler and L.A. rockers **Motley Crue** have mutually dissolved their twelve-year relationship, effective immediately.

For the second year in a row, we inadvertently omitted the listing for **Suzan Crane Public Relations** from our Everything Indie Guide. Last

year, an apology would have been sufficient, but two years in a row! Wow! Let us begin by telling all of our readers that **SCPR** is located at 6399 Wilshire Boulevard, Suite #412, Los Angeles, CA 90048. You can phone them at 213-655-4151 or FAX them at 213-655-4533. Their current roster of clients and projects includes **Craig Chaquico, Gilby Clarke, Skid Row, Cotton Mather, Tuff Break Records, Scorpions, Str8-G, Type O Negative** and the *You Got Lucky* Tom Petty tribute album project, among others. Our sincerest apologies to SCPR and this tip for the future. Our researchers do their best to round up every possible lead, but, being human, they miss a few. At the

beginning of each year, if you call our offices, we will be able to tell you when the next Everything Indie Special Issue will be put together. If you make a note on your calendar to FAX us your updated information a week before we begin on that issue, we'll be certain to get it in. In that way, we help each other and minimize the possibilities of any further omissions.

And while we're on the subject of omissions and being human, we also neglected to include the good folks at **PLA Media**, located at 8721 Beverly Boulevard, Los Angeles, CA 90048. Phone number is 310-358-8688; FAX is 310-659-6906. You can contact **Cary Baker** or **Amy Kastens** who represent **Carla Olsen, Boy Howdy, J.J. Cale, Raffi, Chris Duarte, The Right Stuff Records, Drive Entertainment, Blues Heaven Foundation** and **Country Star Restaurant**, among others. PLA has five publicists and is interested in attracting artists who fall into the AAA format. They also have offices in Nashville.

In conjunction with their 15th anniversary, **I.R.S. Records** will be releasing (October 18th) *Return To The Valley Of The Go-Gos*, a two-CD set containing 36 tracks, including their greatest hits and several previously unreleased tracks. There will also be three brand new songs newly recorded for this project.

Motown Records just released one of the most comprehensive and most anticipated box sets ever—*Emperors Of Soul*—a five-CD set celebrating 30 years of the **Temptations**. Each of the five discs is over one hour long. There are 109 songs in all. Every Temptations Top Ten R&B and pop hit is included, along with a 100-page booklet with rare

group and individual photos, a song-by-song annotation and a complete discography. With the holiday season just around the corner, this is the perfect gift to give.

The **Right Stuff**, the CEMA Special Market reissue label, has released **Ringo Starr's Stop And Smell The Roses** and the more obscure *Old Wave*, which was never before released in America. Both CDs contain extensive liner notes and historical data and are the first albums by a Beatle to contain previously unreleased material as well as never-before-seen photos.

Chart Activity

Check out the new release from **Slayer** which is called *Divine Intervention*. This should be their biggest chart album ever.

Sinatra's phone-in album, *Duets II*, is scheduled for release on November 22nd. The Chairman Of The Board cancelled his stint at the Greek Theatre to meet the release date.

Word is that **Trixter** is releasing an album containing their favorite cover tunes. Looks like the band will be picked up by a major label if all goes well.

Look for the soundtracks to *The Lion King* and *Forrest Gump* to move back up the charts as the holiday season grows nearer.

Be on the lookout for the new offering from **Kix** on **CMC International**.

Deals

American Recordings has signed a new distribution agreement with **BMG International** for American product released outside of North America. 

JOAN A LA MODE



Recently, Joan Jett filled the Roxy with patrons and celebrities alike, all coming to hear her hits as well as selections from her debut Warner Bros. release, *Pure And Simple*. One of the members of the SRD audience was none other than **Dave Gahan** of **Depeche Mode**. Shown backstage at the Roxy (L-R) are: Warner Bros. East Coast A&R Rep **Tim Carr**; **Dave Gahan** of **Depeche Mode**, **Joan Jett** and **Craig Kositch**, Warner Bros. Vice President of Contemporary Music.



EMI CONTINUES SIGNING ONSLAUGHT



EMI Music Publishing has been on a signing binge as of late, and their most recent acquisition is the South Carolina-based quartet and Atlantic Records group Hootie & the Blowfish. The band's album, *Cracked Rear View*, was produced by Don Gehman. Pictured at the EMI offices are: Dean Felber, bassist; Mark Bryan, guitarist; Evan Lamberg, VP, Creative, EMI Music Publishing/East Coast; Darius Rucker, lead vocalist/guitarist; Robert H. Flax, Executive VP, EMI Music Publishing Worldwide; Rusty Harmon, band manager; Jim "Soni" Sonefield, drummer; Tim Sommer, A&R, Atlantic Records; Gus Gusler, attorney; Bart Weiss, Director, Business Affairs, EMI Music Publishing.

PEERMUSIC RE-SIGNS FRIEDMAN



Grammy and Oscar-nominated songwriter Jed Friedman (pictured above left) and Peermusic Chairman and CEO Ralph Peer II (pictured above right) recently got together to extend their already successful relationship. Friedman, who wrote the title track for the current film *Color Of Night*, re-signed with the international publishing company.

Publishing Signings

EMI Music Publishing continues its aggressive songwriting signings with the inking of singer/songwriter/producer **Abenaa**, whose song, "The Way You Love Me," will be on Vanessa Williams' upcoming Mercury release, *Sweetest Days*, and songwriter **Kevin Deane**, who co-wrote and produced eleven tracks on EastWest's Billy Lawrence's debut album, *One Might Say*. EMI also recently completed a publishing deal with Atlantic recording artists **Hootie & the Blowfish**.

Peermusic has re-signed songwriter **Jed Friedman**, who garnered Grammy and Oscar nominations for "Run To You" from the *Bodyguard* soundtrack.

Campbell Canally Music Publishing has signed Irish singer-songwriter **Don Baker** to an exclusive publishing deal.

Centium Entertainment an-

nounced the signing of record producer **Rob Freeman** to a producer representation agreement. In the past, the versatile Freeman has worked with the Go-Go's, Kiss, Blondie, the Ramones, ABBA, Twisted Sister and Rupert Holmes.

Publishing Grapevine

Zomba Music Services—the film and television music division of **Zomba Music Publishing**—has named **Micheline Karas** to the post of Director, Film/Television, Music for First Com/Music House/Chappell. Karas will be based in Zomba's Los Angeles offices and will specialize in servicing First Com's extensive music libraries, in conjunction with Zomba Music Services.

Zomba has also appointed **Michelle Lee Wilson** to the position

of Manager, Film/Television Marketing. Based in Los Angeles, Wilson will be responsible for developing new business opportunities for the placement of Zomba's diversified music assets into future Film/Television projects. Zomba Music Services can be reached at 310-247-8300.

Peermusic has promoted **Ramon Arias** to the newly created position of Latin Creative Director, East Coast. Formerly, Peermusic's Latin Professional Manager, Arias will remain in the company's New York office and will be responsible for the promotion of their composers, including Mari Lauret, Donato Poveda, Vito Poveda, as well as BMG recording group Caifanes. Arias will also continue to sign new songwriters and work with Peermusic's extensive Spanish language catalog, which includes such standards as "Granada" and "Besame Mucho." Peermusic was named Latin Music Publisher of the Year by BMI earlier this year.

Speaking of **BMI**, the performing

rights organization has promoted **Jessica Young** to the post of Associate Director, Writer/Publisher Relations. In this new capacity, Young will play an important role in fostering BMI's relationships with new, and existing songwriters and publishers. Joining BMI in 1990, Young will continue her duties as the coordinator of BMI's unsigned showcases entitled "New Music Nights," which take place in Los Angeles, San Francisco, Portland and Seattle. Interested artists and songwriters can reach Young at the BMI L.A. offices at 310-659-9109.

Centium Entertainment has announced that veteran entertainment attorney **Cheryl Hodgson** will head the publishing company's Business Affairs Department. Centium has also announced that it has opened an office in San Francisco that will not only search the Bay Area for songwriters and artists, but will also serve as the satellite branch for the entire Pacific Northwest with an emphasis on Portland and Seattle. Centium Entertainment is headquartered in Beverly Hills and can be reached at 310-854-4966.

EXECUTIVE PROMOTION



Ramon Arias, Peermusic's Latin Creative Director/East Coast.

ZOMBA APPOINTMENTS



Micheline Karas, Director, Film/Television Music, First Com/Music House/Chappell (left) and Michelle Wilson, Manager, Film/Television Marketing, Zomba Music Services (right).

NEW BMI POSITION



BMI has appointed Jessica Young to the post of Associate Director, Writer/Publisher Relations for the performing rights organization.



Irish bluesman Don Baker (who U2's Bono calls "the best harmonica player in the world") recently inked a publishing deal with Campbell Canally Music Publishing and is currently recording his first U.S. release. Baker, who also played the cold-blooded IRA terrorist Joseph McAndrew in the blockbuster film *In The Name Of The Father*, is pictured (above right) with Dino M. II studio owner Dino Maddalone, working on his upcoming American debut.

Tracking The Classics



Carl Perkins

"Blue Suede Shoes"

(Reached #3 in 1956)

For Rock & Roll Hall Of Fame inductee Carl Perkins, his life story reads more like the history of rock & roll, than one man's testament. While he has written many rock standards over the years ("Matchbox," "Honey Don't," "Everybody's Trying To Be My Baby")—and has become a top songwriter for today's country artists—it is "Blue Suede Shoes" that not only brings nods of recognition, but remains a song that effectively became a prototype for roots rock material. Like all classics, it remains a timeless tune, which has crossed over all generational and racial barriers since it was first written by a then-23-year-old country boy from the cotton fields of Tennessee.

"I grew up in the cotton fields and

I used to listen to the black people sing in that special gospel, free-spirited, up-lifting rhythm. So I started playing straight country songs with the same spiritual feel that I had heard in those cotton fields.

"My third record was 'Blue Suede Shoes' and the situation changed for me after that. I first met Chuck Berry during a caravan tour in '56, and I remember him walking into my dressing room and being surprised to see that this skinny little white boy was the one who had this big hit 'Blue Suede Shoes,' and he said, 'Ya know, I thought you was one of us.' I just smiled and said, 'Ya know, I had some doubts about you when I first heard 'Maybelline' because I heard me some three-chord Bill Monroe bluegrass picking.' So we hit it off right then and there.

Now, the youth of that era didn't care about white or black, they just wanted to rock. It was the parents who were saying that rock music was poisoning the minds of the kids. Looking back, there were some lyrics in 'Blue Suede Shoes' that I could have changed, but hell, the record was already out. I mean, there was no need for me to sing: 'You can burn my house, steal my car, drink my liquor from an old fruit jar.' That was just a rhyme that I threw in that would make no sense to anybody but a country boy who knew how to drink liquor from a fruit jar. I think the kids liked the beat and the 'Go cat go' thing, rather than the actual words of the song. I actually wrote the song about an incident at a gig, when some kid was in the audience, pushing people away, trying to keep them off his blue suede shoes. The rest of the lyrics, I just made up." **MC**



WILLIE HUTCH

Singer/songwriter/producer Willie Hutch returns with his fourteenth album, 'From The Heart'

The history of Willie Hutch is an interesting one indeed, as he embarked on a career as a recording artist and songwriter, before working with Motown Records during its heyday in the Sixties and Seventies.

"When I first started in the music business, I recorded a single called 'Love Has Put Me Down,' and from that point on, I started writing a lot of songs, and then I formed a group called the Phonetics. One of the guys in the group was friends with Lamonte McLamore, who was in a group called the High Phi's, who would later become the Fifth Dimension."

As it happens, McLamore came to a Phonetics rehearsal and heard the songs, and asked Hutch to throw some his way. One of those that Hutch turned over ("I'll Be Loving You Forever") became a regional hit and helped set the stage for the future successes of the Fifth Dimension, and before long Hutch was writing songs for Al Wilson, Johnny Rivers and Dusty Springfield.

Soon enough, circumstances reached the point where people were coming to Willie Hutch with increasing regularity. "It's kind of a word-of-mouth business, you know," states the songwriting veteran. "[Motown producer/songwriter] Hal Davis had always been a good friend, and he would have me sing on his demos for Marvin Gaye songs. One thing kind of led to another, and Hal and I had built up a pretty good working relationship."

Hutch's relationship with Davis also led to the writing of the biggest song in Motown's illustrious history, "I'll Be There." In fact, Hutch says this classic hit came about in a very bizarre manner. "Hal Davis came to my house at 3:48 in the morning and got me out of bed, saying, 'Hey Willie, I got this track and I got this title. Berry [Gordy] loves the track, and he loves the title, but he hates the song.' So I sat up from about 4:15 in the morning until about 6:00."

Ironically, Hutch wrote two versions. "The one you hear today, and another version, which had a more humanitarian bridge which said, 'Oh my brother, we must love one another'. So I basically wrote one song with two different bridges, and Berry Gordy listened to both of them and said, 'Let's go with the 'love' version,' and the rest is history. The original music and title were written by Bob West, and I wrote the lyric and the melody over the track."

More than twenty years later, pop sensation Mariah Carey would also record "I'll Be There" on her *Unplugged* release, and the song once again topped the charts. Hutch admits that the song holds a special place in his heart. "The success of that song is like dying and going to heaven. It's really rewarding to know that you're able to compose something that lives on, and perpetuates itself. There's no way to describe a 'formula' or anything like that, you just can't do that. It's just that sometimes everything is right."

The next phase for Willie Hutch is all about stepping back into the spotlight. After working as a songwriter/producer/arranger for many of Motown's biggest names throughout the Seventies, Hutch says he began to miss the feeling of being onstage.

"I produced Smokey Robinson's first two solo albums, and I worked with a lot of Motown artists like Marvin Gaye, Stevie Wonder, Diana Ross, the Four Tops, the Temptations and the Jackson Five. I was working with Berry Gordy as a producer and songwriter, and he didn't really want me to be an artist at that time. He wanted me to be a facilitator of songs for him [laughs].

But I started thinking of my career like the Trinity. You know, the Trinity is the Father, The Son, and The Holy Ghost. For me, it takes the writing, the producing *and* the performing to make things complete. I mean, you can write a song and produce it, but you'll never really know what that song means to anyone, until you get onstage in front of an audience."

After a ten year layoff from recording, Hutch has returned with *From The Heart*, which he has released on his own label GGIT Records. "This is the first release on the label, but it's my fourteenth album. Basically, I started the label for my own projects, but now my daughter's on the label, and I'm talking to two other groups right now. I don't want to have more than five acts on the label because if you're talking about five acts, you're talking about sixty quality songs per year, and I can't write them all myself. So I'm being very selective on who I sign to this label."

As for his songwriting slant, he says, "It's like the difference between *Forrest Gump* and a Schwarzenegger movie. I think the things that I write lean more toward *Gump* as a picture of inspiration. I don't mean to take anything away from the other side, because that's our system of entertainment and I fully understand that, but I'd rather just do things my own way, and that is to try and inspire others to reach the goals found within their dreams."

Hutch can be contacted through Norman Winter at 213-469-3434. **MC**



ANDORA STUDIOS: In Studio II, Tom Petty finishing his forthcoming album and first for Warner Bros., with the sessions co-produced by Rick Rubin and Heartbreaker Mike Campbell...Veteran producer Ken Scott (Supertramp, David Bowie, dada) and former Missing Persons drummer Terry Bozzio, recording tracks for Duran Duran's upcoming release...Producer/engineer Don Smith, mixing "Eurotrash Girl" for Virgin act Cracker.

SOUNDCASTLE: Capitol recording act Portrait, in Studio II, mixing tracks with Ken Kessie and assistant Chris Roberts...Producer Michael Angelo and Blue Note act ADEE, recording tracks with engineer Gabe Chiesa...Rob Chiarelli, mixing Giant Records' act Jade, assisted by Gabriel Chiesa...Yab Yum act the Boom Brothers, recording tracks with engineer Milton Chan and assistant Chris Roberts.

ENTOURAGE STUDIOS: This North Hollywood facility recently hosted former Love leader Arthur Lee, recording material for a new self-produced album, with David Brown manning the console...Impact act Joey Lawrence, recording vocals with producers Tony Peluso and Steve Barri, with Tony Peluso adding the sonic expertise...Producer Ray Ruff and famous offspring Nancy Sinatra, recording tracks with engineer Gordon Sufield and assistant Teresa Caffin...Lowen & Navarro,

AMERICAN MUSIC SET



Reprise act American Music Club is pictured on the set of their latest video, "Wish The World Away," a parody of the vintage Coca-Cola ad in which the cola giant wanted to teach the world to sing. The single and video, directed by Adam Bernstein, who's helmed Sir Mix-a-lot's "Baby Got Back" and the B-52's "Love Shack," is the first to be culled from the band's eagerly anticipated new album, *San Francisco*.

recording new material for their upcoming Mercury album, with producer/engineer Jim Scott overseeing the sessions.

OLIVE STREET DIGITAL POST: Working on the film *Second Chance* are Ed Goodreau, who is manning the console, and Steve Applebaum, who is manning the Protocols gear; Olive Street Digital Post's publishing arm, Lampost Musc, will handle the publishing. In addition, OSDP has inked a film deal with Doty/Dayton

Film Corp.

PIECES OF YOAKAM: Warner Reprise Video has announced the release of *Pieces Of Time*, a collection of videos by Dwight Yoakam. Featuring videos made for his last two albums, *If There Was A Way* and *This Time*, this title, which retails for \$16.98, joins the country star's other long-form video, *Just Lookin' For A*

Hit.

PACIFIQUE STUDIOS: Private Music artist Chris Thomas, finishing up recording chores for his label debut, *21st Century Blues*...*From Da Hood*, with producer John Porter overseeing the sessions and Joe McGrath engineering. Portions of the album were also recorded at Red Zone and Devonshire Studios. **MC**

JETT SET



Grrrr! rocker Joan Jett is pictured on the set of the video for "Eye To Eye," from her latest album, *Pure And Simple*. Jett is shown with Paul Rachman (right), who has also directed videos for Alice In Chains and the Replacements.

IN THE STUDIO



Singer-songwriter David Robyn and producer Andy Waterman are pictured at the Bakery where the duo recently worked on several tracks for an upcoming project.

YAMAHA JAZZ GUITAR FORUM

YAMAHA INTRODUCES THE AEX1500—A NEW ACOUSTIC/ELECTRIC TO REALLY GET "JAZZED" ABOUT

What happens when you take the sensitive piezo pickups and bridge from a Yamaha APX. Add the warmth of a mini humbucker with a floating mount. And put it in the body of a beautiful jazz guitar? A superb blend of balance and sound is born. And you can find it now for the first time in a

hollow body electric guitar—the Yamaha AEX1500.

The AEX1500 provides jazz players with greater versatility and more control than other hollow body electric on the market. The electronics system is resistant to feedback, which makes it particularly attractive for use with just about any sound system.

The warm and expressive sound that truly defines the AEX1500 tone is attributed to the unique pairing of the piezo pickups with the floating humbucker pickup. The mini hum-

bucker is on a floating mount, so the guitar can vibrate freely. The versatile Mix control can be used to increase or decrease the inherent sound characteristic of each pickup.

The extraordinarily full sound of the Yamaha AEX1500 is characterized by the use of a traditional jazz guitar design. It is fashioned as a single cutaway, offering outstanding playability and access, right up to the highest frets. Crafted in a slightly smaller design, the AEX is easy to hold and comfortable to play.

Since the AEX was designed to produce the finest tone and intimate response possible in an acoustic/electric, selection of woods was critical. Fashioned in elegant Antique Stain, Faded Burst or Natural, the AEX1500 guitar features a maple neck and laminated sycamore top.

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

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BROOKS ARTHUR

This Grammy winning producer has overseen projects by Neil Diamond, Janis Ian and Robin Williams

By Sean Doles

With a career spanning over 30 years and including numerous gold and platinum albums, Grammy nominations and awards, Brooks Arthur is a bonafide music legend. But if you ask the fiftysomething New York native what business he's in, he'll tell you it's not just the music business, it's show business. And considering the broad spectrum of successful projects he's helmed, you'd better believe him.

Despite early aspirations of becoming a performer, Arthur first earned notoriety engineering hit songs for a young Neil Diamond in the early Sixties. By the time he was 25, he had already mixed more than a dozen hit singles, and he soon graduated to production. In the mid Seventies, Arthur spearheaded a movement he jokingly dubs "Yenta Rock," guiding the production of albums for Carol Bayer Sager, Bette Midler, Bernadette Peters and Janis Ian, whose smash, "At Seventeen," earned Arthur his first Grammy.

Because of his experience having mixed performances for comedians Dick Gregory and Robert Klein in his engineering days, Arthur then moved into the comedy arena, producing Grammy-winning albums for Robin Williams and Jackie Mason. Most recently, he has produced records for Pauly Shore and *Saturday Night Live's* Adam Sandler. Arthur has also lent his production talents to cast albums for Broadway plays and to soundtracks such as *Karate Kid III*, which spawned Peter Cetera's Grammy-nominated hit, "The Glory Of Love."

Arthur's latest project propels him into a new arena as producer of two high-concept albums featuring some of television's most popular soap opera stars singing Christmas and Valentine's Day standards. "I took a lot of the daytime television actors and actresses and auditioned them," Arthur says, "and it was like a scene out of *A Chorus Line*. It didn't matter what show they were on or how big a star they were or what their TVQ was, it mattered how great they sang, which rocked a few people. Initially, we wanted only those with the best voices. But in the back of our minds, we knew that for marketing purposes, we had to balance notoriety with talent. The good news is that it wasn't necessary to compromise."

Arthur says that while every new endeavor poses unique challenges, trusting your aesthetic judgement is imperative in all situations. "When I applied myself to the Robin Williams project, I noticed that when I saw Robin at a club, he was very visual," Arthur explains. "I needed to capture him on the audio side, so with that in mind, I was able to have conversations with him to choose a repertoire the same way an A&R man would choose songs, because that's what a record producer does."

"We tried recording his act at three or four places," he says. "From two shows at the Copacabana in New York, plus about four shows at the Boarding House in San Francisco, I was able to cut and paste. The biggest laugh, the best dynamic. There's a performance factor that your ear and body tells you is as good as a great vocal. It could be 30 seconds of it or three minutes, but you keep at it until you get a great chunk of material. With Robin and Jackie, after their shows, when they'd come into the truck to listen to the tapes, I was able to tell them what I thought they needed, something they might have excluded in the show or not given enough attention to. And they'd go out and focus on that in their next performance."

Although he never envisioned forging a career in comedy, theater or film soundtracks, Arthur says his lifelong love of all facets of the entertainment business prepared him for those opportunities when they arose. "I've always known that for me, comedy is no different than any other type of performance," he says. "It's rock & roll, in its own way, and it's proven more and more of that in the Nineties. I feel that because of my age bracket, where I come from, I had a broader view of the industry. I thought of it as the variety business, show biz, not just the music business or comedy business. It's all part of the same thing."

Since his glory days as pop Svengali for Janis Ian, Arthur has maintained an interest in developing new acts such as guitarist John Pittsarelli, whom Arthur describes as a "guitar-playing Harry Connick, Jr."

"I always gravitate toward artistry," he says. "I always choose a tougher road to hoe. For some reason, I'm much more interested in that type of artist. I was into the neo-folk movement when Suzanne Vega and Edie Brickell popped through, I was hoping to find my Janis Ian of the Nineties, and though I'm always busy with new projects, I look forward to the day when I can produce another 'At Seventeen.'"

Arthur can be reached at 310-275-4106.



dbx 160A Compressor/Limiter

The 160A has all the same excellent characteristics of the venerable 160X or 160XT compressors and then some. The 160A has an improved signal path, stronger chassis and a detector input jack for

special compressor applications such as de-essing. The same switchable Overeasy® or hard knee compression modes are included that have made the ubiquitous 160's very utilitarian pieces of equipment in studios worldwide.

A good choice for an all around limiter, the 160A has control over compression ratios from 1:1 to all the way to ∞:1 for subtle control to extremely hard brick wall peak stopping processing. The RMS level detection causes the compressor to sound more natural in all modes and degrees of gain control.

Other features include: stereo coupling for true stereo-linked operation where an entire mix or a stereo sound (like stereo drum tracks or a stereo piano) could be processed with two 160A's...one for the left channel and the other for the right, fully compatible with both +4dm balanced line operation or -10db unbalanced hook ups and a 19-segment switchable input/output LED meter and a 12-segment gain reduction LED meter. This is just like the 160X. The suggested retail price is \$459. If you would like to know more about the 160A then write dbx Corporation at 8760 S. Sandy Parkway, Sandy, UT 84070.



VOX Tone Bender Fuzz Reissue

The VOX Tone Bender Fuzz Pedal is the latest reissue from VOX Amplification. Exactly like the 1960's original V828, the V829 Tone Bender uses the same, primitive Germanium transistors that sound different and distort differently than the newer, high-tech silicon devices. You get a warmer tone and lots of gain. The unit looks the same and has the same controls as the original. VOX is handled by Korg U.S.A. at 89 Frost Street, Westbury, NY 11590-5038. Phone them at 800-872-5674 or FAX 800-289-5674.



BBC Electric Violin

Barcus-Berry has now re-introduced one of their first products, the electric violin. Introduced over 30 years ago, these violins are made to Barcus-Berry's specifications at factories who have been making violins for over 100 years. The instruments are made from high grades of both spruce and maple. The French-made Aubert Mirecourt select maple bridge is carefully slotted to accommodate the special crystal piezo-electric transducer. The volume control and output jack are built into the body of the violin. The tailpiece is from the German company Thomastik and features fine tuning ebony tuning pegs and ebony fingerboard. Thomastik-Infeld also supplies the super flexible strings. The retail price for the Barcus-Berry 1300 Electric violin is \$1,100 complete with case and bow.

For more information, contact BBC Sound Inc., 5500 Bolsa Avenue, Huntington Beach, CA 92649. Phone them at 714-897-6766 or FAX 714-895-6728.

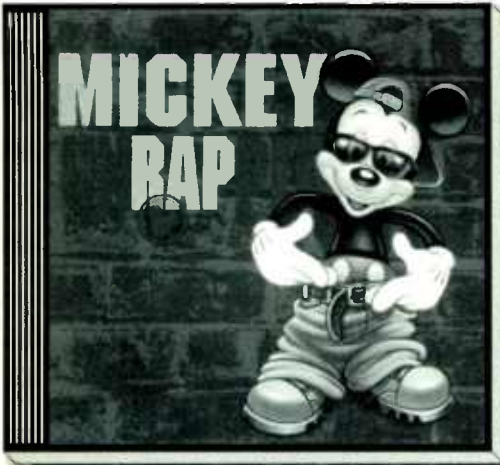


ESP KH-3 Guitar

The KH-3 is the second guitar in the Kirk Hammett Signature Series. These instruments are reproductions of Kirk's main touring and recording guitars and are built to his exact specs and feature custom fingerboard inlays, EMG electronics and an Original Floyd Rose Tremolo. This new guitar is made of alder wood in a single cutaway design finished in black with a spider web graphic. The 24-fret, bolt-on neck has Kirk's signature as well as inlaid skulls, spiders and crossbones on the rosewood fingerboard. To further inspire you, there are two EMG-81 humbuckers and all-black hardware.

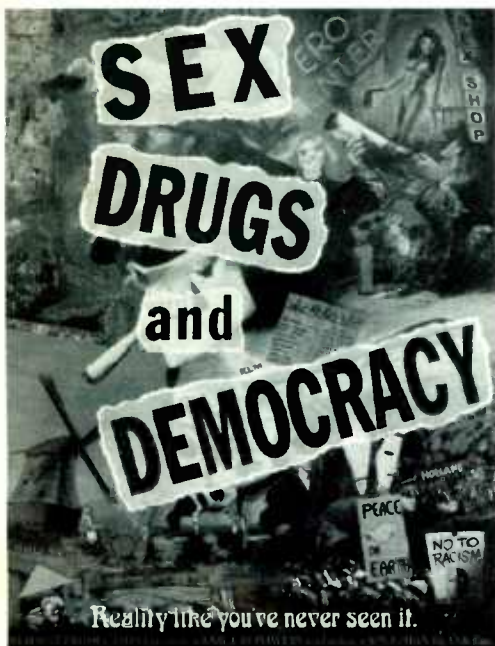
Suggested retail price is \$2,395. For more info, contact ESP at 7561 Sunset Blvd., Hollywood, CA 90046 or call 213-969-0877 or FAX 213-969-9335.





"What a mouse, what a mouse, what a mighty good mouse...." No one can do rap quite like **Mickey Mouse** as you'll find out on *Mickey Unrapped*, **Walt Disney Records'** new parody album produced in association with urban giant **Bellmark Records**. The disc features a plethora of stars including **Whoopi Goldberg**, **Color Me Badd** and **Huey, Dewey and Louie** as the **Ducks In The Hood**. The first radio single, "Whoomp! (There It Went)," unites **MC Mickey Mouse** and **Tag-Team** in a send-up of the group's multi-platinum hit, "Whoomp! (There It Is)." **Al Bell**, President of Bellmark Records, notes the crossover potential of the project when he says, "Given the squeaky clean fun of the single and album, *Mickey Unrapped* should serve as a catalyst to perpetuate the continued growth, popularity and acceptance of rap music and other music from the hip-hop culture." There is precedent for such high expectations. In 1979, a send-up called *Mickey Mouse Disco* went double platinum. The new \$10.98 collection is available wherever compact discs are sold.

Mike Kasem, host of Westwood



One's *Inside Track*, has been named national youth chairman of the **Muscular Dystrophy Association**. As a result, the son of radio legend **Casey Kasem** will make personal appearances across the country at a variety of youth events that support MDA. He'll also visit many of MDA's 240 hospital-affiliated clinics and its summer camp sessions for youngsters affected by neuro-

muscular diseases. MDA is a voluntary health agency working to defeat 40 neuromuscular diseases through programs of worldwide research, comprehensive patient and community services and far-reaching professional and public health education.

A woman in a chicken outfit found herself on the floor at a **Kenny Rogers** concert in Elkhorn, WI, when she tried to throw a pie in his face. The animal rights advocate and her companion told police they were there to protest Rogers' plans to open a roasted chicken franchise. The singer is a partner in **Kenny Rogers Roasters**, a chain of 165 restaurants in 31 states and five foreign countries. Rogers' bodyguards—who apparently don't cluck around—wrestled the two women to the ground when they tried to climb onto the stage.

According to the *Hollywood Reporter*, the **Pope** said he doesn't want the controversial film *Sex, Drugs And Democracy* shown in his country. The feature-length documentary explores the limits of personal freedom, taking an uncensored look at morality and politics in Holland and their society's unconventional approach to everything from prostitution, pornography and drugs to the environment, euthanasia, abortion and minority rights. You should be able to get the soundtrack now. You should get the soundtrack because it has a neat blend of American and Dutch bands performing styles from reggae and blues to rock and alternative. Music supervisor **Philip Foxman** designed this wide-ranging array of talent to complement the film's issue-oriented images. The

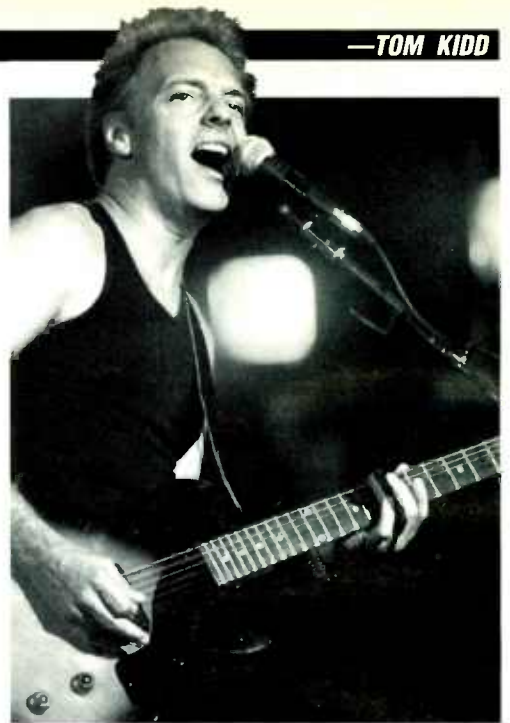
filmmakers are currently seeking a licensing/distribution deal for the U.S. and the world. If you can help, or if you just want more info, call 212-989-9488.

Seems like everybody's going to **Disney World**. **Peter Frampton**, on tour promoting his eponymous new collection, recently made an official stop on his U.S. tour at **Pleasure Island**, Walt Disney World's nighttime entertainment complex.

Michael Humphreys, the nine-year-old actor who showed **Elvis Presley** how to shake it as a young **Forrest Gump** in

the hot movie of the same name, has another acting job. Humphreys appears in "New Boy," a music video by the **Connells**. The video was directed by **Peyton Reed**, who met the fourth grader while directing a half hour TV special on the making of *Forrest Gump*.

Roger Clinton is getting much better reviews than his brother, but then all he has to do is sing. The President's sibling was originally signed in 1992 to **Atlantic Records** whose **Danny Goldberg** then suggested to **Allen Jacobi**, COO of **Pyramid**, a label distributed by **Rhino/Atlantic**, that Clinton would benefit from an association with a smaller company that could develop him as an artist. Clinton is the first new artist to join the four-year-old label, whose roster includes rock artists such as **Joe Walsh**, **Dave Edmunds** and the **Band**. His debut, *Nothing Good Comes Easy*, contains two self-penned cuts, including



Peter Frampton

the title track, plus a cover of "Born Under A Bad Sign," the **Albert King** classic made famous by **Cream**. "Our overall philosophy is to make enduring music," says producer **Scott MacLellan**. "He is a fine artist, and we are very committed to this project." For more information, contact **Barbara Shelley** or **Sharon Weisz** at 213-852-1043.

Can you tell the **Red Hot Chili Peppers** how to get to *Sesame Street*? Lead singer **Anthony Kiedis** told *Melody Maker* recently that his group had "wanted to play *Sesame Street*" for a long time and had finally been accepted for a guest spot. **Carolyn Miller**, a publicist for the **Children's Television Workshop**, said this was not so. Though she confirmed there had been contacts with the band, she said producers thought the group "would not be appropriate" for the show.

This month, **MTV**, through an agreement with India's **Doordar-**



Roger Clinton



Torill

Glamorous Norwegian actress/chanteuse Torill has been making a star turn in her self-written one-woman show, *Rendez-Vous With Marlene*, at the Melrose Theater in Hollywood. In this terrific program, the film legend comes back from the dead with comments on life and the afterlife. A great show for fans of Dietrich or those who want to learn more about a legend. Call the theater at 213-465-1885 for more information.

Los Angeles-based **There Goes The Neighborhood Productions** has teamed

with **Buena Vista Productions** to create *Navidad En Las Americas (Christmas In The Americas)*, a compact disc Walt Disney Records will release later this year. The CD will bring together top-selling Latin artists **Celia Cruz, Placido Domingo, Jose Feliciano, Juan Gabriel, Ricky Martin, Veronica Castro, Chayanne, Xuxa, Tito Puente, Lucha Villa** and **Luis Enrique** to sing international holiday standards in a variety of styles from salsa to mariachi to boleros and "rock en español." Portions of proceeds from CD sales will go to help establish Mexico's first AIDS hospice, **Casa de Tina (Tina's House)** and the non-profit literacy organization **RIF (Reading is Fundamental)**. Pictured (L-R) are **There Goes The Neighborhood** principals **Michael Dagnery** and **Liza Orozco Rozales**, **Ricky Martin**, **TGTN's Dan Guerrero** and **Innovative Media's Marla Capra** (U.S. press

shan Metro Channel, will begin airing a half hour programming block for Indian audiences. The program block will feature a mix of Indian and international artists' music videos hosted by Indian VJs presenting in both English and Hindi. The **DD2 Metro Channel** reaches over ten million homes in major cities, including Bombay, New Delhi, Calcutta and Madras. MTV is the first foreign programmer to air daily program blocks on India's only national broadcast network.

Gladys Knight has gone from Pips to pancakes. The voice behind "Midnight Train To Georgia" will begin pitching **Quaker Oats Co.'s Aunt Jemima** products in a new TV campaign designed to help the company step away from the brand's racial stereotyping of a plump, bandanna-clad black woman. In the spots, Knight sings the company's new jingle which includes the slogan, "Now you're cookin'."



Michael Dagnery, Liza Orozco Rozales, Ricky Martin, Dan Guerrero and Marla Capra

representative for Martin.)

Moonstone Records has the score for *Shrunken Heads*, the latest in a line of wonderful low budget suspense movies from the little filmmakers that could. **Richard Band** has the score for this new directorial outing from **Richard Elfman**, but that's not the whole story as **Boingo** fans will want to note.

"When I first heard Richard's love theme and felt a surge of emotion, I knew that we had chosen the right composer," writes the director. "With a little family collaboration from brother **Danny (Elfman)** adding a title theme, **Richard Band** has created a sweet and rollicking music track—be it **Booger Martin's** first zombie belch or **Tommy and Sally's** poignant and armless last embrace." A fun soundtrack to a wild film. Contact **Moonstone Records** at 3030 Andrita St., Los Angeles, CA 90065.

United Media International, a media company in Hollywood, has launched *The New Music Showcase*, a cable access program aimed at national broadcast that presents new unsigned or independent artists. There is room for six different artists per half hour program, each presented in a four- or five-minute segment or video clips, audio tracks, interview segments and other graphics. Viewers will have the option of calling a toll-free number to order a cassette, CD or video from the artist. To get on the show, contact **United Media** at 213-962-2420.

General Cinema Theatres Inc. and **In-House Marketing, Inc.** have joined forces to test a new entertainment program. **General Cinema** customers at fifteen theaters nationwide will receive bags filled with promo recordings, coupons, books, T-shirts, videos, software and entertainment products in exchange for demographic information. Customer information will then be compiled and used for direct mail campaigns and entertainment newsletters for children, teenagers and young adults. **General Cinema** operates 1242 screens at 217 locations in 26 states.

U2's lead vocal-



ist **Bono** has paid \$55,000 for the military costume **Charlie Chaplin** wore in the 1940 movie *The Great Dictator* in which Chaplin parodied Adolf Hitler. The Irish rocker bought the costume at a Sotheby's auction to display it in a restaurant he owns in Dublin.

All you would-be country stars will want to tune in to **Charlie Daniels' Talent Roundup**, a one-hour weekly series now airing over the **Nashville Network**. Daniels hosts the series which also features the comedy duo of **Williams & Ree**. There is competition in three categories: male, female and group. At the end of the thirteen-week competition, \$25,000 is awarded for the best performance in each category. "Country music deals with the basic emotions that people live in their everyday lives," says Daniels. "I think the unique thing about this series is that people are coming from everywhere." To be considered as a contestant, performers over the age of eighteen and not currently signed to a major label or artist contract, must send a cassette tape with two songs and a photo to **Charlie Daniels' Talent Roundup**, 2806 Opryland Dr., Nashville, TN 37214 or call 615-885-2115. **MC**



Charlie Daniels



LED'S UP: The long-awaited MTV special reuniting Led Zeppelin principals Robert Plant and Jimmy Page will air on Wednesday, October 12th, at 10:00 p.m. The 90-minute special, which was taped in August in London, Morocco and Wales, will feature an exotic array of musicians, including Egyptian string and percussion ensembles, Moroccan musicians and European string and brass sections, as well as bassist Charlie Jones and drummer Michael Lee (both from Plant's band). The special, which was recently completed with two evening performances taped at a London television studio before a very lucky live audience, features reworkings of such Zeppelin classics as "Battle Of Evermore," "Kashmir," "Since I've Been Loving You" and "Gallows Pole." *Jimmy Page/Robert Plant (Unledded)* will repeat on Saturday, October 15th, at 1:30 p.m. and 8:30 p.m., and Sunday, October 16th, at 2:30 p.m. and 9:00 p.m.



TOWERING GIANTS: Giant, 24-foot replicas of renowned tenors Jose Carreras, Placido Domingo, Luciano Pavarotti and conductor Zubin Mehta were placed atop Tower Records' Sunset Boulevard store to promote Atlantic Records' release, *The 3 Tenors In Concert 1994*, and the album's accompanying A*Vision home video release.



STAMP OF APPROVAL: Los Angeles Postmaster Jesse Durazo is pictured at the House Of Blues during recent unveiling ceremonies for eight commemorative stamps honoring jazz and blues legends such as Howlin' Wolf, Billie Holiday and the King of the Delta Blues Singers, Robert Johnson. In addition to the stamps' unveiling (Durazo presented the enlargements to HOB), the all-day event featured several performances, including a noontime set by the Hollywood Fats Band and a nighttime set by the Radiators.



PUCK 'N BLUES: Eleven-year-old blues guitar prodigy Nathan Cavaleri recently performed the Canadian National Anthem at the Great Western Forum prior to this year's T. J. Martell Rock 'N The Puck Celebrity Hockey Game. Cavaleri, who hails from Australia (he learned the Canadian Anthem only a few hours before the game), is signed to Michael Jackson's label, MJJ Music/Epic (his debut, *Nathan*, is one of this year's most out-of-left-field pleasures). The fledgling star also performed with his band at the event's after-party. Pictured with Cavaleri are cancer patient Michael Hoefflin and Tony Martell.



MOORE SHOW: Smokin' blue-eyed bluesman Ian Moore and band—whose new five-song Capricorn EP, *Live In Austin*, captures the fledgling artist and band in peak form—is pictured backstage following their recent appearance at the Great Western Forum, opening for ZZ Top. Pictured (L-R): Eden and Derek Alpert and Andy Olyphant of Rondor Music, Ian Moore, band members Michael Villegas and Bukka Allen, Rondor's Marianne Goode and band member Chris White.



KNIGHT TIME: Motown legend Gladys Knight poses with MCA execs during the recent party, held at the new B.B. King's Blues Club, for her new album, *Just For You*, which was helmed by an all-star team of producers, including Jam & Lewis, Babyface and George Duke. Shown (L-R): MCA President Richard Palmese, MCA Music Entertainment Group Chairman/CED Al Teller, Knight, MCA Black Music Division President Ernie Singleton, manager Jimmy Newman and MCA Senior VP A.D. Washington.



JUDITH MAYER

THIS COULD BE THE START OF SOMETHING BIG: Comedian/musician/author/recent *MC* cover subject Steve Allen and rising new crooner George Bugatti congratulate veteran crooner Tony Bennett backstage following Bennett's recent sold-out performance at the Universal Amphitheatre. Bugatti, who hails from Brooklyn, is a West Coast favorite of Bennett's and appears regularly at the Beverly Hills Peninsula Hotel, which is where Steverino discovered the fledgling performer. Bugatti has just completed recording fifteen of Allen's songs for a new project, entitled *The Steve Allen Songbook*, which was produced by Allen (no record deal has yet been inked).



THIS IS THE PLAGE: Stars from Fox TV's popular prime-time soap opera, *Melrose Place*, kicked off the new season with a premiere party at Los Angeles' Hard Rock Cafe. Contest winners from across the country were in attendance as the well-appointed cast donated the show's street sign to the rock eatery/museum. Shown (L-R): Heather Locklear, Doug Savant, Daphne Zuniga, Laura Leighton, Marcia Cross, Josie Bisset and producer Darren Starr.

IMPERIAL ELVIS: Rykodisc has released two new titles in their ongoing Elvis Costello reissue series, *Almost Blue* and *Imperial Bedroom*. *Almost Blue* (1981), Costello's well-intentioned but ultimately unsatisfying homage to country music, includes his takes on country standards made famous by George Jones and Gram Parsons, as well as eleven extended play tracks, including a great version of the obscure "Psycho," a country lament with a maniacal twist in which the protagonist kills everyone in sight, including his mother (originally a B-side), and "Tears Before Bedtime," a previously unreleased country-tinged version of a song that would end up on *Imperial Bedroom*. In contrast to *Almost Blue*, which marked

a holding pattern in his career, *Imperial Bedroom* (1982) is easily one of Costello's finest recordings. Not only had he recharged his creative batteries, but Elvis enlisted the services of veteran Beatles engineer Geoff Emerick, who effectively employed many of his patented studio tricks. Containing some of his most melodic and intriguing (though somewhat oblique) compositions, including "Man Out Of Time" and "Shabby Doll," *Imperial Bedroom*—which has many interesting bonus tracks (a demo of "Shabby Doll" and "Imperial Bedroom," a B-side which ironically was not on the album of the same name)—is a must-have in Rykodisc's excellent Elvis series, which continues in October with the release of the single-disc *The Very Best Of Elvis Costello And The Attractions*.



D. VAN BUREN



SOUNOCHECK WINNERS: Baltimore-bred alternative acoustic act Love Riot (pictured above) garnered Grand Prize honors during the National Finals of SOUNOCHECK—The Yamaha Music Showcase, held at the House Of Blues recently. Five bands competed during the finals, with Love Riot winning consultations with industry pundits and an all-expense paid trip to Japan to represent the U.S. at the Third Annual MusicQuest on October 10th.

PEACE OF CAKE: Jerry Rubin and the Alliance For Survival will hold their annual John Lennon Birthday Celebration and Remembrance on October 9, 1994, at 1:00 p.m. As usual, the birthday bash will feature the lighting of a large "peace" cake, live entertainment and guest speakers and will be held in front of the Capitol Records' Vine Street Tower (just north of Hollywood Blvd.), near Lennon's Walk Of Fame Star. Lennon would have been 54, and his son, Sean, who coincidentally shares the same birthday, will be nineteen.



LESTER COHEN

BAKER BASH: Elektra artist Anita Baker and EastWest Records Chairman/CEO Sylvia Rhone are pictured at Elektra's bash for Baker's new album, *Rhythm Of Love*, her first release in four years. The album's first single, the elegant "Body & Soul," is currently in *Billboard's* Top Forty.

MUSIC CONNECTION Tidbits from our tattered past

1986—KISS N' TELL: Kiss star Gene Simmons has finally gone over the edge. No newcomer to the silver screen, Simmons will don a Vegas showgirl outfit to play hermaphrodite Velvet Von Ragnar in the upcoming feature, *Never Too Young To Die*. Maybe he should have kept that makeup on a little longer!

1987—THE FICKLE FINGER OF FATE: Although it hasn't yet been made official, word on the street is that L.A. band Hurricane is about to sign with Enigma Records. We also hear that *Music Connection* Poll winners Jane's Addiction are also close to a deal. That oughta happen in the next month or two.

1990—ONE BAD COACH DOES NOT SPOIL THE WHOLE BUNCH: Donny Osmond, who resurrected his career last year with a series of hit singles, played "head coach for a day" during a recent Los Angeles Rams practice session. The stunt was part of a special birthday surprise cooked up by Osmond fanatic Mark Thompson, one half of wacky morning duo Mark & Brian.

Branford Marsalis

By Scott Yanow



This 'Tonight Show' band leader has brought his jazz sensibilities to the hip-hop world on his new album, 'Buckshot LeFonque'

As an important member of the First Family of Jazz, Branford Marsalis—whose family includes father/pianist Ellis and younger brothers, trombonist Delfeayo, trumpeter Wynton and drummer Jason—has been a significant figure in the jazz world since the early Eighties, long before he joined *The Tonight Show* as leader of the band.

In this wide-ranging interview, Branford Marsalis discusses some of his important early associations, *The Tonight Show* gig and his intriguing new recording for Columbia, *Buckshot LeFonque*. The latter—named after a pseudonym used by Cannonball Adderly—is Marsalis' first venture into hip-hop and combines such disparate elements as DJ Premier of Gang Starr fame's programming, the boppish trumpeter Roy Hargrove, the late great blues guitarist Albert Collins, poet Maya Angelou (who recites "I Know Why The Caged Bird Sings"), members of Branford's regular band and a variety of different vocalists.

"I like hip-hop music," says Marsalis. "After listening to it a lot, I wanted to add my two cents. *Buckshot LeFonque* is not really a hip-hop record. There are only a couple of hip-hop songs on the album, but even the other songs utilize hip-hop technology, using samples with a beat the way the hip-hop musicians do, which is much different than the way rock & roll guys use samples.

"I couldn't describe this music to listeners who haven't heard it," he continues. "It has the same kind of logic as my jazz recordings, but it's not a jazz record. It took six months to do everything, which is long for me. If I had had the ability to dedicate most of my attention to this record, it could have been completed in three months. It's tough doing a record in one's spare time!"

Though he managed to carve out the necessary time to make a record as diverse as

Buckshot LeFonque, most of the time Marsalis is busy being Jay Leno's musical cohort on *The Tonight Show*, filling the spot formerly held by Doc Severinsen—a highly visible position that has catapulted Branford Marsalis' career and given him a celebrity status he never strived for.

"I'm the musical director and it is my job to play music during the commercial breaks and to be ready to do skits whenever asked," explains Marsalis, regarding his role on the show. "My role is pretty much the same as when I started, although I'm more comfortable in it than I was at the beginning. The first month I was really nervous. It is a lot different being in front of a camera all of the time than just being on the television as a musical guest for a brief moment. It is like being under a microscope, especially being under scrutiny from so-called television critics where everything one says ends up in entertainment magazines as 'quotables.' Unfortunately, it makes me a celebrity."

How does Marsalis' *Tonight Show* band differ from Severinsen's? "We don't play swing music, and we don't have a big band," he says. "Our group is put together to play more contemporary music. We are better equipped to back up the bands and soloists who are on the show. For example, Vince Gill was on the show recently, and he is very particular about his music. He feels comfortable with the idea of playing with our band because he knows that we can play his type of music well enough so that he doesn't have to worry about bringing in a whole group of his own."

"For *The Tonight Show*, versatility is the key," he continues, warming up to the subject. "There were many other talented guitar players around, but Kevin Eubanks is also a great writer; he wrote our closing theme. Vicki Randall is not only our percussionist, but she serves as a background singer and can also play guitar. And Kenny Kirkland is the most versatile keyboardist there is, period. No matter what the idiom, he can play it!"

The latter statement can also apply to Branford Marsalis. Born on August 26, 1960 in New Orleans, Branford is the oldest of six sons. His father Ellis has long been a fixture in New Orleans, both as a flexible pianist (a modern stylist who can also play comfortably with Al Hirt) and as a music educator. "I originally played the piano, switched to clarinet for a couple of years and then logically

progressed to the saxophone," says Branford. "The saxophone was the only instrument that I could play well that was acceptable in contemporary popular bands."

Branford (who was paid 75 cents for his first gig) never sat down and actually planned to be a professional musician, but his talents led him in that direction. "I consider myself a throwback to the past in that I really like what I do. That is what attracted me to music—not the idea of becoming a big star. I always play music for the joy of it. If the money had been the main reason, I would be doing what a lot

joined Wynton in Art Blakey's Jazz Messengers. "I learned from Art not to depend on the microphone to enhance my sound. A lot of people need a clipped-on microphone so they can bring their sound with them wherever they go. Miles' thing was that the sound came from the horn. I learned that from Blakey."

The stint with Art Blakey gave Branford some initial fame, but he really came into his own during the years (1981-84) he spent with Wynton's quintet. Although he had originally focused on the alto, now he switched his emphasis to tenor and soprano, displaying the influence of Wayne Shorter. "I don't spend much time listening to my own records because there is too much music out there to learn. But last summer I listened to the records with Wynton for the first time since we did them and they sounded great."

In addition to his recordings with Wynton's quintet, Branford started his own career as a solo artist during this period, signing with Columbia and releasing *Scenes In The City* in 1984.

Although Wynton Marsalis became known as the pacesetter among the neoconservative "Young Lions" for his updating of Miles Davis' mid-Sixties music, Branford was always much more open to newer music without chasing fads or watering down his own increasingly strong musical personality. In 1985, he shocked the jazz world by accepting Sting's offer to join and help assemble Sting's new band. "A friend of Sting's called me, we met, we talked, we liked each other and I joined. Sting is a great lyricist, and this was the first time that I ever really paid

attention to lyrics in a pop genre. I still find it difficult to listen to most lyrics in pop music because they are generally so ridiculous!"

Marsalis, who has stated elsewhere that he learned nothing musically from his period with Sting, now says, "I learned a lot about how to develop strong melodies in pop music; it's not that easy. Also, playing with Sting really enhanced my projection on the saxophone because, when one plays with a band that loud, you really have to put out some sound to compete. We played new music so I was able to find a role for my horn rather than having to integrate what I do into a fully formed concept. It would have been much harder to play with a group like the Police, who had their own established sound."

"The first month [on 'The Tonight Show'], I was really nervous. It is a lot different being in front of a camera all of the time than just being on the television as a musical guest for a brief moment. It is like being under a microscope."

—Branford Marsalis



Marsalis with *Tonight Show* host Jay Leno

of other bands do, sitting in garages not really interested in learning how to become a good musician so much as trying to find the hook that would make me an overnight sensation."

Although Branford is two years older than Wynton, the trumpeter emerged in the jazz world first ("he was clearly better than anyone else when he was twelve or thirteen," says the older sibling). After studying music at the New Orleans Center for the Creative Arts, Southern University, and enrolling at the Berklee School of Music in Boston, Branford heard from Wynton about an opening with drummer Art Blakey's specially assembled big band in 1980. He passed the audition, played baritone with the orchestra on a European tour and the following year, after short stints with Lionel Hampton and Clark Terry,



Jac Holzman

Chairman

By Steven P. Wheeler

For Jac Holzman, the past 44 years have been a whirlwind of activities—from establishing Elektra Records at the ripe old age of nineteen and signing legendary acts such as the Doors and Queen, to paving the way for the industry's future with technological advancements and culminating with his recent return to the "music-side" of the business as the Chairman of Discovery Records.

Many people in the music business never heard of Elektra Records or Jac Holzman until 1967, when a strange quartet arose from the bowels of the Sunset Strip and helped change the face of rock music forever. It was the Summer Of Love, and "Light My Fire" became a spark for the revolutionary torch of a new generation.

"What happened was that I went to see Love [who was Elektra's first electric rock signing]," Holzman says. "Arthur Lee [leader of Love] said that I should stick around for the next band, and I did, but the Doors weren't very good that night. I went back every night for four nights, and it wasn't until that fourth night that I finally got it. It took me a long time."

While Holzman and Elektra may have had a penchant for the folk market and cult-like artists, he also knew stardom when he saw it.



"The Doors finished their first album near the end of 1966, and I certainly believed that it would break. In fact, I wrote to all my distributors in early December, saying, 'We've got the best project we've ever had coming up in January, and it's the record that's going to redefine Elektra.'"

While the success of the Doors may have turned the tide, Holzman's gauge of talent certainly didn't stop there. "Throughout that time, I kept working my artists like Judy Collins, and over the years, it always came back to great songs and great singers for me. Bread, Harry Chapin, Carly Simon and Queen—which was probably my last major signing—all fit that mold."

By 1970, Elektra was one of the most successful independent record labels in the world, yet Holzman cites the evolution of independent distribution as a key factor in the sale of Elektra that same year. "Independent distribution in those days really revolved around a bunch of highly localized regional distributors," states Holzman. It wasn't like it is today where you deal with a branch system. Independent distribution back then was really a force in the business. Of course, anybody who studied American business history would recognize that, sooner or later, it would coalesce into a few systems, which was the driving force behind me selling Elektra to the Warner Communications Group."

Despite the sale, Holzman kept control of

Elektra for another three years. However, by 1973, Holzman—a well-known new technology advocate—turned his attentions to the world of hi-tech discovery, on behalf of Warner Communications.

"Technology was definitely my main focus throughout the Seventies and Eighties," says Holzman proudly. "I saw it as a time of great change. The optical disc had been invented in 1970, and I saw that as a harbinger of things to come and concentrated on that and other technology developments."

As WCI's Senior Vice President, Holzman was involved in the set up of WEA Distribution, but as the company's Chief Technologist, he proved much more valuable. "I'm self-taught in terms of technology, but within the Warner Communications universe, I knew more about technology than any other head of any other company. So I was part of a group whose job it was to steer the company into the future. The people involved were Dr. Peter Goldmark—who had invented the LP—Steve Ross, myself and a couple of other people. I was responsible for technology in that group, and was involved with the acquisition of Atari in 1976, which was a wonderful business for Warner, and I became the Chairman of Panavision in 1982." (Holzman turned the financially troubled company around, to where its value nearly doubled by 1985, when it was sold for \$70 million.)

By 1991, Holzman says he wanted to get back to the roots of his career, and he set sail on a return voyage. The first step was finding an existing independent label that was up for sale. "Music is how I started my career and I wanted a few more years to make records, but I wouldn't have gotten back into it if I couldn't have found a small label that had some type of a quality catalog," states Holzman.

"I planned to continue with the jazz focus when we started the label, but I believe that you just follow the music, and the music was telling me to go someplace else."

—Jac Holzman

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The deal he had been waiting for came during a lunch he was having with good friend and music attorney Al Schlesinger. "Al told me about these labels for which he was handling the sale, so I looked at them and made an offer and the offer was accepted. I wouldn't have done this if I couldn't find a label that, even after I reduced the catalog, would still yield 50 worthwhile records. I also wanted to have my brother Keith as Managing Director. Keith was the best inside man I had ever seen. He ran Nonesuch Records for years and was head of production for Elektra, and I felt like the two of us could make this work."

After acquiring the Discovery, Trend and Musicraft jazz labels, the Holzman brothers opened Discovery Records, but it soon became obvious that this was not going to be just another jazz label. The first official release by the revamped Discovery label was the conceptual album *Body Heat: Jazz At The Movies*, which became a Top Ten hit on *Billboard's* Contemporary Jazz Chart, and soon paved the way for Discovery's "Jazz At The Movies" series.

Holzman is understandably proud of this innovative and sterling jazz collection, which takes film scores from the past and records them fresh with some of today's finest jazz musicians. The results have been nothing short of spectacular, commercially and artistically. *A Man And A Woman: Sax At The Movies* also glided into the Top Ten, while the latest venture, *White Heat/Film Noir*, is possibly the most ambitious.

"I really enjoy doing those records; they're

truly labors of love," Holzman says, without a hint of sarcasm. "What we've done with these albums is we've freed the music from its need to serve the films. By and large, the soundtrack albums you buy today are filled with the music that serves the screen. But once you separate the two and really look at developing the full potential of the music—where it is no longer serving as sonic support—you have the opportunity to improvise and explore the music, and we have a lot of fun doing that. Fortunately, a lot of other people picked up on it."

With *Screen Themes '93* and *White Heat/Film Noir* in stores, and *Romance At The Movies/Sax And Strings* due out early next year, Holzman has captured not only the public's imagination, but also the eyes and ears of the Warner Music Group, and Discovery became the fourth label within the Warner Music Group, with Holzman once again heading a Time-Warner subsidiary.

While the big success of the jazz music series set the stage, Holzman is taking Discovery into a broader, more accessible direction, leaving the jazz artists for others.

"We still have the jazz catalogs, but other than the 'Jazz At The Movies' series, we're not doing a lot of jazz recording because we're not in a position to sign the best jazz talent today," states Holzman matter-of-factly. "I planned to continue with the jazz focus when we started the label, but I believe that you just follow the music, and the music was telling me to go someplace else."

That other place seems to be centered around the flourishing AAA (Adult Album

Alternative) format, as Holzman points out, "We seem to have a natural affinity for the AAA-type of acts, the singer-songwriters like Sara Hickman. David Gates [former singer-songwriter of Bread] is more of a country/AC act with this album [*Love Is Always Seventeen*], but we also signed Blue Rodeo, who we deeply believe in. We're looking for more of the Triple-A acts."

While Holzman does seem to have focused Discovery on this format, he wants the boundaries to be pushed even farther. "What I'm hearing on Triple-A stations today is spiritually similar to what I was hearing with the birth of FM radio in the mid-to-late-Sixties. It's an adventuresome approach, a willingness to try new and different things, and I hope that continues. But I'd like to make it AAAA, for Adventuresome Adult Album Alternative."

As for the future, Jac Holzman is ready for Discovery Records to make the kind of impact that Elektra did more than a quarter of a century ago. "Yeah, my name can be found in the dusty bins of the vinyl record shops, but I'm trying to remedy that."

The charismatic industry veteran laughs heartily before adding, "If I learned any lesson from the early days of making records it was that every hit that I was ever involved with came down to a memorable piece of music, sung memorably. It really comes down to great songs and great singers. The rest will take care of itself."


Discovery Records can be reached at 310-828-1033.

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The L.A. Jazz Scene

By Scott Yanow

A BRIEF HISTORY

Jazz—music that emphasizes improvisation while always having the feeling of the blues—has been an important part of the Los Angeles entertainment scene for over seven decades.

Back in 1922, the first black New Orleans jazz group to ever record (trombonist Kid Ory's band) cut two sides in L.A. under the odd name of Spike's Seven Pods Of Pepper Orchestra. Ever since that time, there has been quite a bit of jazz activity in Los Angeles' night clubs. In addition to the many big bands that called L.A. home in the Thirties (including one led by Lionel Hampton before he met up with Benny Goodman), there was the remarkably fertile (albeit short-lived) Central Avenue scene in the Forties, Los Angeles' answer to New York's 52nd Street. Cool jazz (which was also known as West Coast Jazz), originated in L.A. in the post-war years when many alumni of the Stan Kenton and Woody Herman Orchestras moved out west to work in the studios. Gerry Mulligan's pioneering piano-less quartet with Chet Baker started out here, as did Shorty Rogers' Giants and Shelly Manne's various quintets, and even avant-gardist Ornette Coleman (who was not accepted by most local musicians in the Fifties) developed his style in L.A. All styles of jazz, from Dixieland to bop and free jazz (the latter epitomized by such innovators as pianist Horace Tapscott, multi-reedist Vinny Golia

and the late clarinetist John Carter), have been heard on a regular basis in L.A., even if much of the media has focused on the more pop-oriented players such as Tom Scott.

Los Angeles has always had an image problem in the jazz media. Because most of the more influential critics tend to be in New York, potshots are constantly taken at L.A.'s creative music, even to the point of completely dismissing West Coast jazz of the Fifties and neglecting talented players who do not visit New York all that often. Such veteran greats as Art Pepper, Frank Morgan and Bud Shank (to name three altoists), even after being around for decades, had to play in New York to be considered as having "made it."

The anti-L.A. bias by New York writers has also been fed by the stereotype of Los Angeles as a "la-la land" where pop icons rule and serious musicians starve; never mind that Chick Corea lives out here or that Los Angeles is the home to many of the top arrangers in jazz, including Bill Holman, Bob Florence, John Clayton, Gerald Wilson, Tom Talbert and Tom Kubis, among others. L.A.'s jazz scene has for too long been portrayed inaccurately!

RECORDINGS

One might have trouble denying that New York is the center of the jazz universe, but Los Angeles has always made valuable contribu-



Kate McGarry

tions to the health of the art form. However, there are some major problems that keep L.A. from being universally recognized as a strong jazz city. Odd as it may seem, although there are many record labels with major offices in Los Angeles, few seem interested in recording our top local players, many of whom rank with the best in New York. Such major performers as pianist Cecilia Coleman, singer Kate McGarry, tenor saxophonist Robert Stewart and clarinetist Evan Christopher, record for tiny private labels Resurgent, Vacuum Tube Logic, World Stage Records and Stick respectively, while other talented players, such as tenor saxophonist Benn Clatworthy, singer Lisa Nobumoto, pianist Joanne Grauer and even the Clayton/Hamilton Orchestra, go largely undocumented. When is trumpeter Oscar Brashear going to be given the opportunity to lead his own recording? And why hasn't some label signed up the Gene Estes Quartet, an exciting unit featuring the leader's vibes and guitarist Barry Zweig in hot interplay?

On the brighter side, there is a constant flood of jazz recordings being released. In addition to the major label output, several smaller companies have been covering certain aspects of the local scene with Cexton recording some Orange County groups, the MAMA Foundation capturing the debut of the B Sharp Quartet, Nine Winds documenting Vinny Golia and a variety of advanced improvisers, Resurgent releasing Cecilia Coleman's most recent recording and USA Music Group issuing dates by bassist John Leitham and keyboardist Billy Mitchell. The biggest recent signing has been the young quintet Black/Note to Columbia, and their first CD has gained very favorable reviews. But the absence of a single label dedicated solely to



The B Sharp Quartet

covering the local scene (as Delmark documents jazz in Chicago) remains frustrating.

RADIO

There is a definite gap when it comes to jazz radio in Los Angeles. KLON-FM does an excellent job of covering straight-ahead acoustic jazz and gives L.A. the feeling of a jazz community. In addition, KPCC-FM (weekday afternoons) plays "classic American music" (primarily swing), while KGRB-AM erratically jumps from Jack Teagarden to Wayne King and hot swing bands to schlocky MOR vocalists. But for listeners who want to hear the latest fusion (such as Scott Henderson) or even a recording by the Chick Corea Elektric Band, not to mention any groundbreaking avant-garde performances, there is nowhere to turn except for the occasional college radio show. Even those stations that advertise that they play "smooth jazz" avoid airing any adventurous or innovative music. This stylistic gap results in many local electric jazz groups not having their music played at all on L.A. radio as audiences hear only a small sampling of the many recordings that are available. It remains rather strange that the most potentially commercial (i.e., money-making) jazz style cannot be heard on the radio!

MAGAZINES

In jazz, there are three major national magazines: *Downbeat*, *Jazz Times* and *Jazziz*. *Downbeat*, founded in 1934, is by far the oldest, and it continues to have well-written articles and reviews. Unfortunately, *Downbeat* has diluted its coverage of jazz ever since opening the floodgates to rock in 1967 and jazz fans will want to skip one-third of the



Robert Stewart



Black/Note

magazine. However, its jazz pieces are generally excellent. *Jazz Times* is the most credible of the trio, for it sticks exclusively to creative music. Its news coverage is quite comprehensive, and each issue is overflowing with relevant interviews, reviews (separating the great recordings and performances from the merely routine) and important information. *Jazziz*, the newest of the Big Three, recently went monthly and has a bright future. Since *Jazziz* also covers a variety of idioms only slightly related to jazz (including "contemporary," new age and world music), jazz readers might want to be selective as to which columns to put credence in. But with a little digging, virtually every jazz fanatic will find much of interest.

Locally, there is only one jazz magazine, the *L.A. Jazz Scene*. This labor of love does a fine job of covering the Southern California scene and, although some of the writing is erratic and its point of view is a bit too inclusive, jazz fans should be very grateful for its existence.

VENUES

Local musicians remain grossly underpaid for their nightclub work and even many of L.A.'s jazz fans seem unaware that on any given night, stimulating music can be heard in at least a dozen venues in the county. It is a constant struggle for clubs to survive, as can be seen by the recent demise of such famed locales as Vine Street and Birdland West.

But one should not let the closing of a few clubs color one's opinion as to the health and vitality of jazz; the music is everywhere, even if somewhat underground. Catalina's continues to feature many of the most important players, the Jazz Bakery (ever since its move) is now a close competitor with stimulating music offered five or six nights a week, Fifth St. Dicks and the World Stage showcase important up-and-coming artists. The more adventurous players can be heard at the Alligator Lounge in Santa Monica on Monday nights, and many small bars (such as Chadney's) offer jazz on a nearly nightly basis

without requiring a cover charge; also of special note are the Saturday afternoon free concerts put on by Pedrini's.

The lengthy list of clubs given in the "Everything Jazz" directory is only partial and does not include the many concerts and special events that also give musicians employment. These often-historic concerts give fans an opportunity to see many musicians in a short period of time, hopefully resulting in some more open ears and a greater interest in a wider variety of jazz. All jazz fans should be well aware of the summer series at the Hollywood Bowl, L.A.'s remarkable Classic Jazz Festival, the Playboy Jazz Festival, the Pasadena Jazz Festival and the unique events put on by KLON's Ken Poston. Of the latter, the past couple of years have found giant Stan Kenton and Woody Herman conventions held in Orange County that reunited scores of alumni from those bands. Poston's very ambitious Jazz West Coast in late October will salute Los Angeles' jazz heritage of the 1945-60 period with concerts, panel discussions and films.

SUMMARY

The local economy may be in bad shape and creative, improvised music may always be struggling on a commercial basis, but artistically, jazz is flourishing. All styles of the music can be heard in Los Angeles on a regular basis even if it remains easy to miss. It always seems a bit laughable to hear an area of rock referred to as "alternative music" just because it is a little different than the biggest sellers. In reality, jazz is the main "alternative music," for at its best, it combines the intellectual qualities of classical music with the relevance and fun of rock without sounding remotely like either genre.

Los Angeles is blessed with much more jazz than any one person can fully explore and any music lover who ignores the jazz underground cannot claim to have a complete picture of the City of Angel's music scene. And besides, think of all the fun they are missing!

MC

MC's Second Annual Everything Jazz In L.A. Guide brings the wonderful world of jazz to your fingertips. Whether it's your favorite jazz record label or a comfy jazz club near home, our guide gives you names, addresses, numbers and important information to use year 'round. We've made every effort to make this listing as comprehensive as possible. Thanks to all who participated and our apologies to those we may have inadvertently missed.

Compiled by Scott Yanow

RECORD LABELS

ATLANTIC

9229 Sunset Blvd.
Los Angeles, CA 90069
310-205-7450
Acts: Modern Jazz Quartet,
Charles Lloyd

AUDIOQUEST

P.O. Box 3060
San Clemente, CA 92674
714-498-2771
Contact: Joe Harley
Acts: James Newton, Larry Willis

BLACK SAINT/SOUL NOTE

Cargo Bldg. 80
Room 21, JFK Airport
Jamaica, NY 11430
718-656-6220
Contact: Jeff Caddick
Acts: A Countless number of top
Avant-Garde players

BMG

6363 Sunset Blvd.
Hollywood, CA 90028
213-468-4049
Contact: Marilyn Arthur
Acts: John Pizzarelli, Danilo Perez

CAPITOL/BLUE NOTE

1750 N. Vine Street
Los Angeles, CA 90028
213-871-5701
Contact: Jalila Larsuel
Acts: Dozens including John
Scofield, Everette Harp

CEXTON

2740 S. Harbor Blvd., Suite D
Santa Ana, CA 92704
714-641-1074
Contact: John Anello, Jr.
Acts: Beachfront Property, James
L. Dean

COLUMBIA/SONY

550 Madison Ave., 31st Floor
New York, NY 10022-3211
212-833-5056
Contact: Arthur Levy
Acts: Wynton and Branford
Marsalis, Marcus Roberts

CONCORD JAZZ

P.O. Box 845
Concord, CA 94522
510-682-6770
Contact: Nick Phillips
Acts: Mel Torme, Rosemary
Clooney, Scott Hamilton

DISCOVERY RECORDS

2052 Broadway
Santa Monica, CA 90404
310-828-1033 FAX: 310-828-1584

Contact: Kimberly Railton
Acts: Over 60 jazz artists, from
classic reissues to newly signed
artists.

DREYFUS JAZZ

1543 Seventh St., Third Floor
Santa Monica, CA 90401
310-393-8283
Contact: Heather Pleyley
Acts: Michel Petruccianni

DRIVE ENTERTAINMENT

10351 Santa Monica Blvd.,
Suite 404
Los Angeles, CA 90025-6937
310-553-3490 FAX: 310-553-3373
Contact: Don Grierson
Acts: Reissues of Classic Jazz

EVIDENCE

1100 E. Hector St., Suite 392
Conshohocken, PA 19428
215-832-0844
Contact: Jerry Gordon
Acts: Many, including Lee Konitz,
Billy Cobham

FANTASY

10th and Parker Streets
Berkeley, CA 94710
415-549-2500
Contact: Terri Hinte
Acts: Sonny Rollins, Hank
Crawford

GRP RECORDS

555 W. 57th St. 10th Floor.
New York, NY 10019
212-424-1000
Contact: Michael Bloom
Acts: Rippingtons, Chick Corea,
Spyro Gyra

LASERLIGHT

2500 Broadway Ave., Suite 380
Santa Monica, CA 90404-3061
Contact: Sandra Miller
Acts: Michel Legrand

MAMA FOUNDATION

121902 Ventura Blvd., Suite 364
Studio City, CA 91604
818-985-1869
Contact: Louis Sapienza
Acts: B Sharp Quartet, Bob
Florence

MESA/BLUEMOON

209 E. Alameda
Burbank, CA 91502
818-841-8585
Contact: Jim Snowden
Acts: Scott Henderson, Al
DiMeola

MOJAZZ

6255 Sunset Blvd.
Los Angeles, CA 90028
213-468-3500
Contact: Michael Mitchell
Acts: Wayne Johnson, Pharez
Whited, Norman Brown

NINE WINDS

P.O. Box 1082
Beverly Hills, CA 90213
213-663-5356
Contact: Vinny Golia
Acts: Vinny Golia, Ron Blakeslee,
Ken Filiano

POLYGRAM

825 8th Ave.
New York, NY 10019
800-223-7781
Contact: Jodi Petlin
Acts: Joe Henderson, Shirley
Horn

REFERENCE

Box 77225X
San Francisco, CA 94107
800-336-8866
Contact: Janice Mancuso
Acts: Dick Hyman, Mike Garson

SEA BREEZE

P.O. Box 11267
Glendale, CA 91206-7267
213-242-2093
Contact: Daniel Behr
Acts: Various Modern Big Bands

USA MUSIC GROUP

3401 Cahuenga Blvd. West, Suite 2
Hollywood, CA 90068
818-761-9866
Acts: John Leitham, Billy Mitchell

RESURGENT MUSIC

146 S. Main St., Suite 212
Orange, CA 92668
Contact: Dan St. Marseille
Acts: Cecilia Coleman, Dan St.
Marseille

WARNER BROS.

3300 Warner Blvd.
Burbank, CA 91505
818-953-3785
Contact: Ron Carter
Acts: Wallace Roney, Earl Klugh

RADIO

KGRB AM 90.0

751 Echelon Ave.
City of Industry, CA 91744
818-330-5211
Profile: Swing and big bands

KLON-FM 88.1

1945 Palo Verde Ave., Suite 204
Long Beach, CA 90815
310-430-6960
Contact: Rick Lewis, General
Mangaer
Profile: 24-hour jazz station
emphasizing bop and
straightahead with blues shows on
weekends.

KPCC-FM 89.3

1570 E. Colorado Blvd.
Pasadena, CA 91106
818-585-7000
Contact: Larry Mantle, Program
Director
Profile: Swing from 10 a.m.-3 p.m.
weekdays

MAGAZINES

DOWNBEAT

(monthly)
180 W. Park Ave.
Elmhurst, IL 60126
708-941-2030
Contact: John Ephland, Editor

JAZZIZ

(monthly)
3620 N.W. 43rd St., #D
Gainesville, FL 32606
904-375-3705
Contact: Roy Parkhurst, Editor

JAZZ NOW

(monthly)
Box 31742
Oakland, CA 94604-7742
510-531-2839
Contact: Haybert Houston, Editor

JAZZ TIMES

(monthly)
7961 Easter Ave., Suite 303
Silver Spring, MD 20910-4898
800-866-7664
Contact: Mike Joyce, Editor

L.A. JAZZ SCENE

(monthly)
12439 Magnolia Blvd., Suite 254
N. Hollywood, CA 91607
818-504-2115
Contact: Myrna Daniels, Editor

RECORDINGS

ARON'S RECORDS

1150 N. Highland
Hollywood, CA 90038
213-469-4700

POO-BAH'S RECORDS

1101 E. Walnut St.
Pasadena, CA 91106
818-449-3359

❑ **RHINO RECORDS**

1720 Westwood Blvd.
Los Angeles, CA 90024
310-474-8685

❑ **ROCKAWAY RECORDS**

2395 Glendale Blvd.
Los Angeles, CA 90039
213-664-3232

CLUBS

❑ **ATLAS BAR & GRILL**

3760 Wilshire Blvd.
Los Angeles, CA 90010
213-380-8400
Contact: Steven Norigar
Recent bookings: David Basse,
Johnny Crawford, Tierney Sutton

❑ **BAKED POTATO**

26 E. Colorado Blvd.
Pasadena, CA 91105
818-564-1122
Contact: Don Randi
Recent bookings: Justo Almarino,
Ndugu Chancler, Marcos Loya,
Sweet Baby J'ai

❑ **BAKED POTATO**

3787 Cahuenga Blvd. West
N. Hollywood, CA 91604
818-980-1615
Contact: Don Randi
Recent bookings: Dan Randi

❑ **CATALINA BAR & GRILL**

1640 N. Cahuenga
Hollywood, CA 90028
213-466-2210
Contact: Catalina Popescu
Recent bookings: Mose Allison,
Wallace Roney, Dave Holland,
Betty Carter

❑ **CHADNEY'S**

3000 W. Olive Ave.
Burbank, CA 91505
818-843-5333
Contact: Dennis Duke
Recent bookings: Rickey
Woodard, Stacy Rowles, Bill Berry,
Jack Sheldon

❑ **CLUB BRASSERIE/BELLAGE HOTEL**

1020 N. San Vicente Blvd.
West Hollywood, CA 90069
310-854-1111
Contact: Sid Jacobs
Recent bookings: Cecilia
Coleman, Julie Kelly, Joey
Calderazzo

❑ **CLUB DEJA VU**

224 North Brand Blvd.
Glendale, CA 91203
818-547-3947
Recent bookings: Doug
MacDonald, Patrick Tuzzalino,
Doug McCloud

❑ **DODSWORTH**

2 West Colorado Blvd.
Pasadena, CA 91105
818-578-1344
Contact: Patrick Plunkett
Recent bookings: Patrick
Plunkett, Patrick Boone

❑ **DUET**

900 N. Central Ave.
Glendale, CA 91203
818-240-0808
Contact: Andre Guerrero
Recent bookings: Cathy Segal
Garcia, Shirlee Cavallaro

❑ **5TH ST. DICKS**

3347 1/2 W. 43rd Place
Los Angeles, CA 90008
213-296-3970
Contact: Richard Fulton
Recent bookings: Dale Fielder,
Ronald Muldrow, Nate Morgan

❑ **THE JAZZ BAKERY**

3233 Helms Avenue
Los Angeles, CA 90034
310-271-9039
Contact: Ruth Price
Recent bookings: Dick Hyman,
McCoy Tyner, Holly Hoffman,
Buddy DeFranco/Terry Gibbs

❑ **JAX**

339 N. Brand Blvd.
Glendale, CA 91203
818-500-1604
Contact: Jeff Williams

Recent bookings: Frank
Strazzeri, Dave Pell, Benn
Clatworthy, Sonya Jason

❑ **J.P.'S LOUNGE**

3718 W. Magnolia Blvd.
Burbank, CA 91505
818-845-1800
Recent bookings: Karen
Hernandez/Frank Wilson

❑ **LE CAFE**

14633 Ventura Blvd.
Sherman Oaks, CA 91403
818-986-2662
Contact: Dale Jaffe
Recent bookings: Cecilia
Coleman, Dori Caymmi, Jeff Beal

❑ **LEGENDS OF HOLLYWOOD**

11720 Ventura Blvd.
Studio City, CA 91604
818-760-6631
Contact: Bob Marks
Recent bookings: Tom Garvin,
George Gaffney

❑ **LUNARIA**

10351 Santa Monica Blvd.
Los Angeles, CA 90025
213-282-8870
Contact: Bernard Jacoupy
Recent bookings: Stephanie
Haynes, Joanne Grauer, Stefan
Karlson

❑ **MARLA'S JAZZ SUPPERCLUB**

2323 Martin Luther King Blvd.
Los Angeles, CA 90008
213-294-8430
Contact: Marla Gibbs
Recent bookings: Larry Gales

❑ **MONEY TREE**

10149 Riverside Dr.
Toluca Lake, CA 91602
818-769-8800
Recent bookings: Page
Cavanaugh Trio, Jack Sheldon,
Karen Hernandez

❑ **MONTELEONE'S**

19337 Ventura Blvd.
Tarzana, CA 91356
818-996-0662

Contact: Tom Monteleone
Recent bookings: Pete Jolly,
Doug MacDonald, Pinky Winters

❑ **MOONLIGHT TANGO CAFE**

13730 Ventura Blvd.
Sherman Oaks, CA 91423
818-788-2000
Contact: Lenetta Kidd
Recent bookings: Gerald Wilson
Big Band, Juggernaut, Tom
Talbert Orchestra, Palm Beach
Trio

❑ **PEDRINI MUSIC**

230 W. Main Street
Alhambra, CA 91801
818-289-0241
Contact: Vicki Pedrini
Recent bookings: Abe & Sam
Most, Ray Pizzi, Bob Sheppard

❑ **RANDELL'S**

3 Hutton Centre Dr.
Santa Ana, CA 92707
714-556-7780
Contact: Randell Young
Recent bookings: Randell Young,
Bill Cunliffe, Brandon Fields, Jeff
Kashiwa

❑ **ST. MARKS**

23 Winward Ave.
Venice, CA 90291
310-452-2222
Contact: J.C. Clow
Recent bookings: Fattburger,
Poncho Sanchez, Michael Paulo

❑ **THE WAREHOUSE**

4499 Admiralty Way
Marina del Rey, CA 90292
310-823-5451
Contact: Burt Hixson
Recent bookings: Lori Andrews,
Micki Rhyne

❑ **THE WORLD STAGE**

4344 Degnan Blvd.
Los Angeles, CA 90008
310-838-1966
Contact: Dennis Sullivan
Recent bookings: Black Note, B
Sharp Quartet

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◀ 21 Branford Marsalis

The mid-Eighties found Marsalis recording his first classical album (*Romances For Saxophone*), touring with Herbie Hancock and cutting his second solo jazz record, *Royal Garden Blues*. Branford also had the rare opportunity to record with legendary trumpeters Dizzy Gillespie and Miles Davis. "I played better with Miles Davis than I did with anyone else because of the presence he brings to the music. I wasn't really with his group, just making a couple of recording sessions and a gig. We mostly played blues tunes, but Miles had such an intensely unique philosophical approach to performing those songs. That's what made playing with him really cool. It was a joy being around him."

On the other hand, Marsalis is less enthusiastic about the recording he made with Gillespie. "The drummer sucked! It wasn't his fault. He wasn't a swing drummer, just a generic Latin player who the record company was pushing. The music swung like a lead balloon! But it was nice to play with Dizzy."

In the period before he hooked up with *The Tonight Show*, Marsalis recorded regularly for Columbia (*Renaissance*, *Random Abstract*, *Trio Jeepy* with veteran bassist Mill Hinton, *Crazy People Music*, *The Beautiful Ones Are Not Yet Born*, the live *Bloomington* and a blues album, *I Heard You Twice The First Time*), performed with Sting, the Grateful Dead and Roger Hornsby, became the host of the weekly NPR series *Jazzset*, had a major role in Spike Lee's film *School Daze*, recorded the scores for *Do The Right Thing* and *Mo' Better Blues* and found his group evolu-



DJ Premier and Branford Marsalis

ing into a trio with bassist Bob Hurst, drummer Jeff "Tain" Watts and occasional pianist Kenny Kirkland.


Then came the offer to join *The Tonight Show*. Asked what the good and bad points are to being committed to a daily television show, Marsalis responds, "The good point is the consistency, being able to wake up in the same bed each day and having a lot more time to practice and write. The main bad point is not being able to travel much or play the music of my choice."

Do any particular highlights stand out from his two years on *The Tonight Show*? "Music is not a major focal point of our show so it is rare when musicians appear with us that are not already very well-known. I enjoy playing with a lot of the country acts, they are really

good. The Modern Jazz Quartet was great, and so were Betty Carter and Shirley Horn. Terence Blanchard really smoked, Wynton was on once and Cyndi Lauper did a great version of 'True Colors' with our band. Neat stuff goes on every now and then, although not all that often."

With the remarkable amount of talent in the Marsalis clan, a family album would be a logical idea, but Branford thinks otherwise. "It is not likely because it really doesn't serve any purpose other than to make money. Family records sell well, but my music is very different from Wynton's now, which is very different from that played by Delfeayo, Jason and my father. We guest on each other's records, anyway."

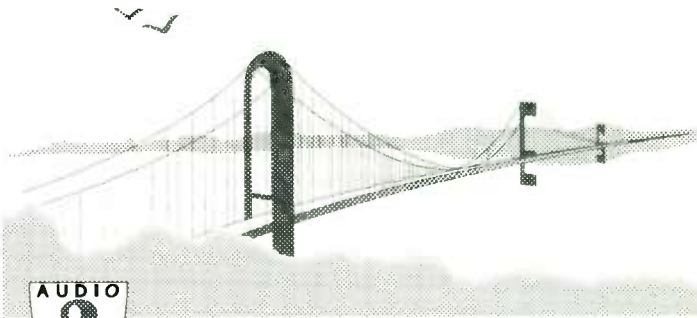
What about future goals? "I don't think of music that way, planning my career year by year. I want to do a lot of things, make another classical record, a couple more jazz sessions, another Buckshot record. I work toward certain goals, but they come and go. I keep it spontaneous."

Does he see himself remaining on *The Tonight Show* for many years? "No. For example, I'd like to record another classical album sometime, but I can't do that and also be on *The Tonight Show*, because it requires full-time dedication, concentration and constant rehearsals. I'm not so completely satisfied with my career in recordings and live performances as a whole where I could feel happy to sit on *The Tonight Show* forever. I would always feel as if I missed a large portion of my life by not finishing up all of the projects I want to accomplish." 

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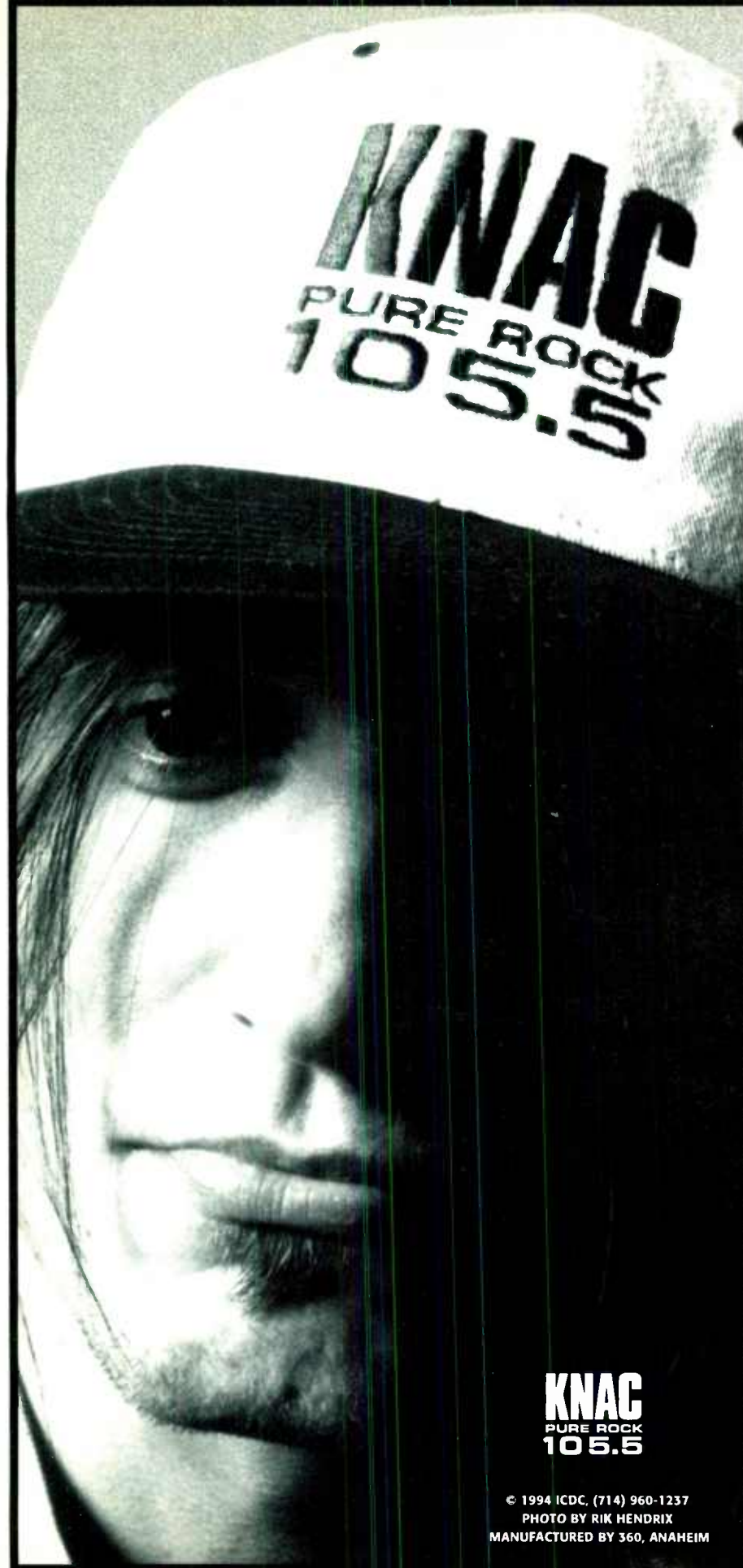
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8/94



Alec Skoro

downset

Label: Mercury
Manager/contact: Vis-A-Vis
Address: P.O. Box 46130, Los Angeles, CA 90046
Phone: 213-852-6600
Booking: Mike Donovan/Agency Group
Legal Rep: N/A
Band members: Ares, James Morris, Rey Oropeza, Rogelio Lozano, Chris Lee
Type of music: Hip-hop metal
Date signed: December, 1993
A&R Rep: Alec Peters/Bob Skoro



Pam Springsteen

Rosco Martinez

Label: Zoo Entertainment
Manager/contact: Richard Burkhart at Stage Door
Address: 9107 Wilshire Blvd., #475, Beverly Hills, CA 90210
Phone: 310-274-6772
Booking: N/A
Legal Rep: Jody Graham
Band members: Rosco Martinez
Type of music: Pop
Date signed: June, 1993
A&R Rep: Lou Maglia



Pushmonkey

Label: Sector 2
Manager/contact: Byron Hontas, Steve Bristo at TMG
Address: 6183 Fleury Lane, Woodland Hills, CA 91367
Phone: 818-716-7717
Booking: Pushmonkey
Legal Rep: Wofford Denius
Band members: Tony Parks, Howie Behrens, Will Hoffman, Pat Fogarty
Type of music: Alternative
Date signed: Oct. 26, 1993
A&R Rep: Shawn Barusch

The story of the signing of Mercury act downset began long ago. The hip-hop/hard-core quintet began its existence with gigs on the Los Angeles underground scene in 1987. This mix of former gang members, graffiti artists and college students was known as Social Justice then. "We didn't want anything to do with corporate," explains rapper and main mouthpiece Rey Oropeze. This was good, because, apparently, corporate music didn't want anything to do with them. "People were scared to book people like us," Oropeza says. "Nobody cared about anybody until Rage Against The Machine got signed."

The signing of Rage was a step toward the signing of downset. There is a distinct musical similarity—especially in their intensely, innately political lyrics—though there are also possible analogies to Consolidated and the Beastie Boys. Downset didn't so much jump into the mainstream as the mainstream jumped on them. The lines between musical styles are breaking down. "I see things...changing," says Oropeza. "The hip-hop scene is so prostituted. The same thing with metal, dude."

Downset's audience was filled with more than kids in baggy pants and head bands. During the waning days of Social Justice, a fair number of record industry folk had begun to surface at gigs. Oropeza doesn't know how they got wind of his band, but he figures it was because they got hold of one of the demo tapes floating around town. Those tapes were most likely circulated by his managers at Vis-A-Vis. Vis-A-Vis might also have sent copies of the band's previously-released indie 12" or 7" on the Abstract Sounds label, which they released through a hook up with members of Bad Religion's organization, but Oropeza isn't sure. He does know that Social Justice made one conscious decision to "get on a mainstream level." That was their name change.

"I never got up in the morning and wanted to get signed," says the San Fernando native. He had other things to think about, such as his continuing work with the community in general and gangs in particular. Oropeza was also watching the musical wave that would ultimately bring downset to national attention. "It was bound to happen," he says, as what he calls the KROQ generation tired of Depeche Mode and went looking for something harder and more global; something that contained both power and statement.

—Tom Kidd

Florida-based Rosco Martinez, born in Cuba, comes from what in many ways is a typical Latin family. His mother saw his music as a hobby or just something he did for a good time. She wanted him to be a doctor.

Because his family is also typically tight-knit, he didn't go to medical school. Instead, he followed his brother William's interest in music and attended Atlanta's Guitar Institute of Technology. From there he joined the Latin rock ensemble Bandera, recording one album for Island in 1989. Through Jean Pierre Weiller, former President of Island Records, France, and President of Uno Mundo Records, he was introduced to Lou Maglia, then President of Island Records and now President of Zoo Entertainment.

"I was out in L. A. and I ran into my manager," the affable guitarist explains. "He was working with [producer] Peter Wolf. We hit it off and we laid down some tracks." They first sent off the package to Weiller's Uno Mundo label, but the project was deemed too big for their abilities. From there the package went to Maglia.

This time out, things would differ from the Bandera project. That CD was produced by the Jerks, the same team who oversaw and performed on the recordings of Gloria Estefan and Miami Sound Machine. The winner of the 1992 *Star Search* male vocalist semi-finals has nothing bad to say about the Jerks, it's just that he wanted to do something else. "The record was all done when I got there," he explains. "I added a little guitar. That's not what I wanted to do so I got out."

Maglia was much impressed with Martinez, and he now hopes Martinez will make a good impression on the rest of the world. "His greatest impact is when he sits down with a flamenco guitar and just sings," says Maglia. The CD has been finished in Spanish, (that version will be released in September) and is now being worked to the historically loyal Mexican market.

Through it all, Martinez has proudly retained the loyalty of his family. His mother no longer chides him about medical school. "After awhile she kind of gave up," he says. "She's my biggest fan. She goes to every one of my shows."

—Tom Kidd

Pushmonkey didn't set out to get signed. They were used to doing things themselves. Will Hoffman, Pat Fogarty, Tony Parks and Howie Behrens first formed the band at the University of Texas in 1989, teaching themselves how to play and write songs. (Former drummer Rico Ybarra joined the band in 1992 and plays drums on *Maize*.) In early 1993, they earned a one-night-a-week gig at the Black Cat Lounge in Austin, playing three-and-a-half hour sets with no break. Eventually, through word-of-mouth, they became one of the biggest bands in town. From there, they booked 200 shows throughout Texas and Louisiana themselves.

When the band was first approached by Sector 2, it wasn't to sign a recording contract. "We just thought they wanted us to play a gig," Parks explains. Maybe they did. When Shawn Barusch first began talking to Pushmonkey, there was no label. There was, however, discussion about managing or promoting the band as there was also talk of providing the same functions for another band, Ice Cold July.

What would eventually lead to the release of the debut *Maize*, according to record producer David Eaton, was that soon-to-be label honchos Barusch and Kelly Brennan figured out that they could form a record label. Barusch had the West Coast connections, and Brennan had connections with money.

Pushmonkey had \$1000 they had won in a battle of the bands. They also had an attorney who would work for a flat fee. "We didn't expect to sign a recording contract," Hoffman explains. The band saw this as a learning experience. They kept sending the contract back trying to find a breaking point. They asked for concessions and safety catches. They got most of what they wanted.

What Pushmonkey wants is the same thing Sector 2 wants and that is to be bought out by a larger label. Virtually every label in the city was invited to see the band both at a recent Roxy release party and at a follow-up gig at the House Of Blues. Quite a few of them showed up.

What some lucky label will buy is a modern mix of rock, soul, funk, metal and rap. They will also get one of the hardest working bands in the country. Despite being signed, Pushmonkey still books all their own shows. They didn't expect to get a recording contract. They don't expect things to get easier now that they have one.

—Tom Kidd

toward focusing on urban issues and contemporary social problems, and the more I studied, the more my career goals changed to wanting to be a civil rights advocate, so I decided to go to law school."

Music took a back seat during this period, although Redman did gig occasionally, most notably with trombonist Delfeayo Marsalis. Graduating Summa Cum Laude from Harvard, Redman was accepted to Yale Law School. And then, in November of 1991, came the Monk contest. Performing "Evidence," "Soul Eyes" and "Second Balcony Jump," the 22-year-old Redman impressed the five great saxophonists who were the judges—Benny Carter, Jimmy Heath, Frank Wess, Jackie McLean and Branford Marsalis.

"It was such a surprise to me to have won. It wasn't just winning the Thelonious Monk contest that made me decide to switch to music. What changed my mind more than the competition itself were the opportunities that arose, the chances to play with such masters of the music as Charlie Haden, Jack DeJohnette, Pat Metheny, Billy Higgins, Milt Jackson, Clark Terry, Elvin Jones and Paul Motian, all of whom I performed with the first year after winning the competition. That is what inspired me to choose music."

Throughout the sudden acclaim, Redman kept a level head. "After I won the Monk competition, there was a lot of interest from many record companies, but I decided to bide my time and see what kind of opportunities would come up. It was very important for me to play with other musicians and gain a lot of experience as a sideman before I

signed a record contract. I felt like a beginner, so I took my time and concentrated on getting gigs with people who I idolized. The more that happened, the more confidence I gained."

In late 1992, Redman signed with Warner Bros. "They gave me the freedom to do what I wanted to do," he says. Thus far, he has released three albums—*Joshua Redman*, *Wish* and *MoodSwing*.

In recent times, Redman has been extremely busy with his quartet. "We have been touring

"One of the things that makes jazz special is that musicians can come together, having never played together before, and make quality music."

—Joshua Redman

almost nonstop since April, with just a couple of weeks off. It's very tiring. We've been to Europe, Canada and all over the States and will be playing in Brazil soon. The fun of it is playing music, but the rest of it is, quite frankly, work—riding on airplanes, trains and vans, hanging out at airports, checking in and out of hotels, trying to get naps when we can. I've been to so many different places and yet there is very little I could tell you about any of them because we did not get to see anything. One day I'd like to go back to those places

without my instrument and see what they are really like!"

What does he think can be done to increase the accessibility of jazz to younger audiences? "The fact that there are younger musicians such as myself out here playing the music should be able to attract more young people to jazz. When they see other people of their generation into something, they can see that it is a viable alternative to them. I think a lot of young people have the impression that jazz is this great intellectual elite high art form and that the way to appreciate jazz is strictly through your head. They think that it is something you have to decipher and analyze in order to understand. It is true that jazz is an intelligent music and a knowledge of it will eventually aid in one's appreciation of it, but what is overlooked is that jazz is also a very emotional music that can make you feel many different ways. Ultimately, the reason we play the music is because we are trying to communicate something emotionally.

"Jazz musicians have to realize that different people are going to get different things out of your music, and as long as your music has touched some people, it is a positive experience. We should feel blessed that we are able to do this and make a living off of it. I never expected to become a professional jazz musician, let alone one who has been fairly successful. It still comes as a shock to me because most of my life I have actively made choices that were leading me away from a career in music. So whenever I start to get annoyed with anything, I always can check myself by realizing how lucky I am." **MC**

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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.



Ron Brunk

Contact: Ron Brunk
304-252-5733
Seeking: Label Deal
Type of music: Pop Rock

Production 5
Songwriting 4
Vocals 3
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This artist claims to have written over 500 songs over the last 20 years, but the ones he submitted need work. And so, too, do his vocals, which appear to be solemn and lifeless. Some of the tracks are exciting, but the vocals just sit there. Perhaps finding someone else to sing your songs would help!



Russ Bonagura

Contact: Russ Bonagura
201-667-8152
Seeking: Label Deal
Type of music: Pop A/C

Production 5
Songwriting 5
Vocals 5
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This New Jersey-based singer-songwriter put together a perfect tape for a publisher but a bit too sparse for the A&R community. The sore points here are the clichéd lyrics matched to some rather nice song melodies. Try again with better lyrics. Perhaps this tape should go out to the publishing community for comments. That might be helpful.



False Oath

Contact: Kooler Sound
612-645-8760
Seeking: Label Deal
Type of music: Metal

Production 5
Songwriting 3
Vocals 4
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: Though the production was muddy and a bit garbled, it was good enough to hear that the material was lackluster and outdated for a metal band. Why are most metal bands caught in a time warp? The playing was quick and crisp but doesn't make up for the material. Keep trying. And write with different musicians if you feel you're getting bogged down.



Deminion

Contact: Jane D' Antonio
504-888-9956
Seeking: Label Deal
Type of music: Metal

Production 4
Songwriting 3
Vocals 3
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: Clichéd metal music with plenty of familiar tempo changes highlight this all too outdated demo effort. Lead vocals are predictable and backing vocals are treated the same in every song. The musicianship is fast and furious but the material is nothing to write home about. Get some better songs and then present your demo to the industry. This one falls a bit flat.



Cesar Maroll

Contact: Tapestry Artists
818-906-0558
Seeking: Label Deal
Type of music: Flamenco Fusion

Production 8
Songwriting 5
Vocals n/a
Musicianship 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: This is an excellent flamenco guitarist with a knowledge of melodies and songcraft. Sometimes he plays too fast for the human ears but he's always in the pocket. Some excellent electric guitar as well. Excellent production all the way around. Worth listening to for pure enjoyment and artistry. Appeals to AC and older demographics.



Mother Earth

Contact: Paul Repetto
408-248-5200
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: This all-girl rock band fell below par in the all-important departments of songwriting (nice parts but weak songs) and vocals (not powerful enough to carry a real rock band). The playing was tight and professional with their instrumental skills standing out. A lot of work is needed in the songwriting and singing areas before you can contend.



Jason Ebs

Contact: Jason Ebs
213-650-2852
Seeking: Label Deal
Type of music: Rock

Production 6
Songwriting 4
Vocals 5
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: Though the press package was totally pro, the artist scored only mediocre grades. The songs were well-structured but the choruses could be stronger and the story lines could have more depth. Also, the vocals weren't really distinct. This average grade should improve with better songs and vocals.



DISC REVIEWS



Harry Connick, Jr.
She
Columbia

1 2 3 4 5 6 **★** 8 9 10

Producer: Tracey Freeman
Top Cuts: "Here Comes The Big Parade," "(I Could Only) Whisper Your Name."
Summary: In a major shifting of musical gears, Harry Connick has put aside his trademark crooning style for a dip into New Orleans funk. Although many of his fans may be put off by the new sound, which seems at least partially influenced by Stevie Wonder and Steely Dan, Connick has the style down and seems to be having a ball doing it. As can be expected when an artist springs a new style on his or her audience, it takes a little getting used to. But once you do, you realize what a refreshing treat this album is.

—Michael Kramer

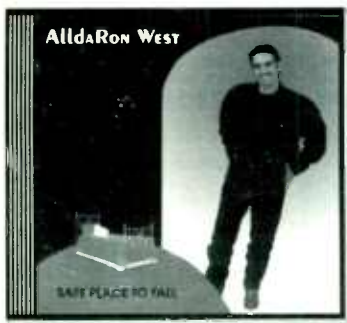


Take 6
Join The Band
Reprise

1 2 3 4 5 6 **★** 8 9 10

Producer: Various
Top Cuts: "Biggest Part Of Me," "It's Gonna Rain," "I've Got Life."
Summary: This gospel-infused, jazz-inspired sextet shows all the little boy vocal harmony groups how it's done. The lyrics are geared to God, but the slick, bubbly production is cool and soulful R&B all the way. Their picture perfect, rhythmically fascinating voice textures certainly don't need any embellishment, but on hand to lend support are Stevie Wonder, Ray Charles, Kirk Whalum and Gerald Albright. In light of all the self-contained artistic brilliance, it's sad that they resorted to the commercialism of a bland David Foster ballad and a Queen Latifah rap.

—Nicole DeYoung

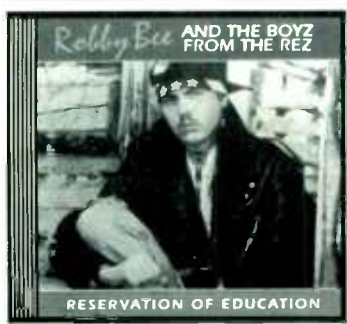


Alldaron West
Safe Place To Fall
Alicco

1 2 **★** 4 5 6 7 8 9 10

Producer: Michael Blakey
Top Cuts: "A Safe Place To Fall."
Summary: Alldaron West has one of those deep, almost baritone voices that seems best suited to gospel and country. Unfortunately, this is a pop album. Except on the gospel-tinged title track West is out of his element. Most of the blame goes to strange phrasing that, at best, makes West sound insincere. That's not entirely West's fault. Songwriter Michael Dan Ehmgig and his various partners give their mouthpiece little of consequence to say and few real melodies to sing. This record is a hapless medley of unfortunate choices. For more information about the record, call 813-441-6406.

—Tom Kidd



Robby Bee And The Boyz From The Rez
Reservation Of Education
Warrior/Sound of America

1 2 3 4 5 6 7 **★** 9 10

Producer: Robby Bee
Top Cuts: "Party Time," "Stand And Be Counted."
Summary: By Robby Bee's calculations, the Native American has suffered 500 years of oppression. The rapper/keyboard player covers a lot of thematic territory on this new disc of "pop-wow hip-hop—Red house swing" and spares no words doing it. *Robby Bee And The Boyz From The Rez* is a noble experiment that, because the compact disc could have been tighter, is not recommended for the casual listener. For more information about the record, contact SOAR Corporation, P.O. Box 8606, Albuquerque, NM 87198.

—Tom Kidd



Various Artists
DGC Rarities Vol. 1
DGC

1 2 3 4 5 6 **★** 8 9 10

Producer: Various
Top Cuts: "Bogusflow," "Einstein On The Beach (For An Eggman)."
Summary: For this rather eclectic compilation, DGC asked several of their top alternative acts to search their vaults and contribute a song that had previously never made it to the final selections of songs for an album. The result is a fun, erratic mix of songs as varied as the artists themselves, including such acts as the Sundays, Counting Crows, Beck and Nirvana. For fans of alternative rock, it's a great way to hear some offbeat tunes by some of your favorite groups, while at the same time an opportunity to get introduced to an artist or two you may not be familiar with.

—Michael Kramer



Kitaro
Mandala
Domo

1 2 3 4 5 6 **★** 8 9 10

Producer: Kitaro
Top Cuts: "Dance Of Sarasvati," "Winds Of Youth."
Summary: New Age music, says Golden Globe Award-winning and Grammy-nominated composer Kitaro, "has been plagued by a lack of feeling, heart and warmth. It has been music that frequently sacrifices its humanity for the sake of the digital." The music of Kitaro rises on the warmth of cultural history and spiritual well-being. There are too many reference points too well integrated into the whole to list. The multi-instrumentalist aims beyond the stars and hits his target every time. Domo Records, P.O. Box 17117, Beverly Hills, CA 90209-3117.

—Tom Kidd



Rule 62
Love And Decline
Lethal

1 2 3 4 5 **★** 7 8 9 10

Producer: Bob Weston.
Top Cuts: "Broken Down," "I Believed."
Summary: Rule 62 has too much promise for *Love And Decline* to be just another discarded punk collection. In Brian Coakley, Rule 62 not only has a singer who actually sings (rare in any genre but especially this one) but one who provides himself subjects to sing about. Coakley writes pained paeons to modern living that would be less painful if set to stronger melodies. That doesn't happen until the very last track "Broken Down" which sounds like a rediscovered demo from the youth of Elvis Costello. More of these please. P.O. Box 14868, Long Beach, CA 90803.

—Tom Kidd



Seed
Seed
Giant/Mechanic

1 2 3 4 5 6 **★** 8 9 10

Producer: Howard Benson
Top Cuts: "Granted," "Doe."
Summary: A strong debut from this Austin, Texas quartet. The songs alternate between two distinct styles: laid-back rock psychedelia and hard-edged pop melodies, with the latter style found in the best tracks. "Fortune" sounds like a jam session between Alice In Chains and Jane's Addiction, while the epic "Mariposa" employs techniques reminiscent of the Beatles' "I Want You (She's So Heavy)" without being annoyingly derivative. Despite vocals that occasionally drag, *Seed* is a genuine delight, and especially important since it is the initial release through the new Giant/Mechanic deal.

—Carla Hay



ROCK



Robbie Allen of Rob Rule

Mercury act Rob Rule (featuring ex-members of Mary's Danish) wound up their support slot with the Judybats with a recent stopover at their former stomping grounds, the Troubadour. The group is preparing to head out on the road again in support of MC cover boys dada.

This is the show a lot of us have been waiting for: Hole kicked off their tour to support their critically acclaimed DGC Records release, Live Through This, and will finally return home for a November 9th performance at the Palladium. The group has added Melissa Auf Der Maur as their new bassist to replace Kristen Pfaff, who died of an overdose earlier this summer. Following a recent performance in Seattle, the Seattle Post-Intelligencer raved that Hole is "quite simply one of the best rock & roll bands on the planet." Hole recently opened a week of sold-out concerts for Nine Inch Nails and completed a video to support their new single, "Doll Parts."

After numerous lineup changes, releases and shows both home and abroad, the Tommyknockers have decided to call it quits.

Orange County promoter Brent Harvey is booking local bands Wednesday and Thursday nights at Redondo Beach nightspot the Strand. Harvey promises no pay-to-play, low tickets prices (\$5 to \$10 a night) and quality bands. Upcoming acts scheduled to play include Korn, God Zoo, the Cage, Queen tribute act Sheer Heart Attack and Human Waste Project. Interested bands should mail tapes to KBH Entertainment, 410 Lake St., #103, Huntington Beach, CA 92648.

Starting October 13th, Bar Deluxe will be hosting Point Blank, a blues night sponsored in part by Point Blank Records, the blues sub-

sidary label of Virgin Records which is home to John Lee Hooker, Johnny Winter and Albert Collins. According to Bar Deluxe proprietor Janice DeSoto, Point Blank will happen every Thursday night, and its purpose is to showcase and discover new local blues talent. Interested performers should send packages to John Wooler c/o Point Blank records at 338 N. Foothill Road, Beverly Hills, CA 90210. Bar Deluxe is located at 1710 North Las Palmas in Hollywood, a bit north of Hollywood Blvd., two blocks east of Highland. And there's no cover charge! Can't fight that. For more info, call Bar Deluxe at 213-469-1991.

Simi Valley-based punkers Ten Foot Pole have released Rev for the Epitaph label. The group's lyrics and punk pop tunes are noteworthy.

Here are the gigs worth checking out for the first half of October: Trent Reznor brings his new industrial noise to the Universal Amphitheatre for two more days on October 6th and 7th; meanwhile, back in West Hollywood, venerable Vegas vamp Tom Jones shows what's sold and what's new, pussycat, to the House Of Blues on October 6th; (f.y.i., Jones was recently ranked as one of the ten wealthiest pop artists in England, with a fortune in excess of \$100 million!); if you're in the mood for something heavier, head up the street a bit and check those white dopes on punk Alice Donut at the Whisky, with the riot grrrl hurl of 7 Year Bitch opening; Lee Ving's Army invades the Whisky on Friday October 7th. Get there early to check out Ten Foot Pole; if you can't get tickets to the Whisky that night, walk up the Strip a little and check out Sebadoah, who are doing a 7:30 and 10:30 show at the Roxy; you'll see real hippies and hear really way out music courtesy of England's cosmic composers Ozric Tentacles on Saturday, October 8th, at the Variety Arts Center; and finally, Gashuffer, Popdefect and Lutefisk give you three good reasons to be at the Troubadour Sunday, October 16th.

Actor George Wendt (known for his role as "Norm" in Cheers) stopped by Club Lingerie and posed for a photo with Wonderboy frontman Robbie Rist, a former child actor best-known for his appearances on the Brady Bunch. Wonderboy had just finished a set promoting the release of their current CD, Abbey Road To Ruin. —Tom Farrell



Robbie Rist of Wonderboy with George Wendt

WESTERN BEAT



Reeva Hunter

Women For Women: An extraordinary group of female singer-songwriters gathered at LunaPark (665 N. Robertson, 310-652-0611) to raise money and awareness for the Clare Foundation. The event was organized by songwriter Patricia Zehentmeyr (213-848-9110) and featured the talents of Karen Tobin, JoAnne Montana, Judy Toy, Reeva Hunter and Amilia K. Spicer. The Clare Foundation's Women with Children program helps women who are in need of housing, rehab and child-care, in an encouraging environment.

Cooper Comes To Town: Dana Cooper, a Nashville-based independent recording artist returned to SoCal with shows at the Iguana Cafe, Seventh Wave and Highland Grounds Coffeehouses. Cooper's new CD, Roughly Speaking, is an exceptional collection of acoustic music featuring Dana's distinctive vocals. Interested parties can order it from: Dana Cooper, P.O. Box 121986, Nashville, TN 37212.

Country Alternative: Georgia native Tim Ferguson will perform a series of music industry showcases at the Mint (6010 Pico, 213-937-9630) on Wednesday nights. His sound is a mixture of rootsy country and twangy alternative rock. His band is a tight acoustic outfit featuring upright slap bass and a tiny Tele-

caster.

Palomino Picks: The Ronnie Mack Barndance is hotter than ever. Recent special events have seen Kathy Robertson return to the stage for a rare appearance. Earle Poole Ball, longtime Johnny Cash sideman has been haunting the Pal and knockin' everyone out with his boogie-woogie piano. The recent Women With Roots Show brought together Lauren Ellis, Judy Toy, The Women in Country Revue and Robin Pearl for a big night of country blues. On hand with her film crew was Annie Price of TNN Country News, who was in town doing a piece on West Coast country clubs.

Big Show: Acoustic pop group the Chaney's will open for America at the Ventura Theater on Oct. 5th. Tickets can be purchased through the Chaney's hot-line at (213) 931-6396. The Chaney's have also been nominated for Acoustic Band of the Year by the National Academy of Songwriters and will appear at the Troubadour NAS show on Oct. 10th.

The Great Western Forum Rodeo brought together local and national acts as Mike Mann & the Night Riders and the Bum Steers joined Trisha Yearwood and Mark Collie for a weekend of great country music and rodeo. Mike Mann and the Night Riders (213-360-6523) are a righteous black cowboy band that cranks out a unique and funky brand of country soul music that has to be seen and heard to be believed. There is nothing out there like these guys and they are hot.

Super Picker: Chris Lawrence of Neon Angels fame is back in L.A. having toured the world for the last year and is looking for new and interesting projects. If you are in need of a fiery telecaster man who also plays pedal steel, Chris is your guy. Give him a call at 818-761-2108.

Blues Heaven Benefit: Dig this—John Lee Hooker, Gregg Allman, John Mayall and a host of blues legends will lend their talents to raise money for the Willie Dixon Blues Heaven Foundation. The "Wang Dang Doodle" takes place Oct. 11 at the House Of Blues at 8:00 p.m. For mo' info, call 818-507-7613.

—Billy Block



The Chaney's at the Troubadour

JAZZ



Billy Childs

The final **Hollywood Bowl** jazz concert of the year ended up being a warmup for the **Monterey Jazz Festival** which started two days later; **Grover Washington, Jr.** and **Sonny Rollins** were at both events. Grover's set at the Bowl featured plenty of his usual crowd pleasing rhythm & jazz material including a long "hits medley" that was filled with plenty of surprising obscurities; guest singer **Freddie Cole** (Nat's brother) wowed the crowd with a couple of warm ballads. **Arturo Sandoval** (who was not at Monterey) was in typically amazing form whether ripping out high notes on trumpet, showing a great deal of warmth on "I Remember Clifford," scatting during "Groovin' High," switching to piano for a complex rendition of "Stella By Starlight" or playing tympani and singing some heated salsa pieces. Sonny Rollins, arguably the greatest living jazz saxophonist, thoroughly dominated his band's rhythmic performance, tearing into the calypsoes with a tone that gets raunchier every year.

No self-respecting jazz fan has a worthwhile excuse for missing the Monterey Jazz Festival. This year's three-day fest (the 37th) was one of

the finest thanks to the consistently exciting performances and the excellent programming by **Tim Jackson**. With two or three venues operating simultaneously for over 30 hours of music, there were many highlights: The five pianists interacting in the **Contemporary Piano Ensemble**, a tribute to **Ray Brown** with pianist **Benny Green**, vibraphonist **Milt Jackson** and trombonist **J.J. Johnson** that climaxed with bass duets (at 12:30 a.m.) by Brown and **Christian McBride**, the great jazz singer **Kitty Margolis**, guitarist **Charlie Hunter's** trio, **Ornette Coleman's Prime Time** (although half of the audience drifted out, I found his avant-garde set quite enjoyable), L.A. heroes **Black/Note**, brilliant trumpet playing by **Terence Blanchard**, the veteran master **John Tchical**, a new discovery in the adventurous singer **Ann Dyer**, **Max Roach's** very colorful percussion octet "M'Boom," pianist **Billy Childs** debuting a half-hour classical/jazz work with a chamber orchestra, truly outstanding playing from pianist **Jessica Williams** and, to close things off, **Sonny Rollins** really romping through a heated set. Monterey should now be once again considered California's most significant jazz festival.

Upcoming: The **L.A. Jazz Society** (213-469-6800) hosts their 12th annual **Jazz Tribute and Awards Concert** on Oct. 9 honoring such important jazz people as **Benny Carter**, **Lalo Schifrin**, **Red Norvo**, **Ernie Andrews** and **Vicki Pedrini**, the **Jazz Bakery** (310-271-9039) features **David Sanchez** (through Oct. 8) and the **Frank Morgan/Horace Tapscott** duo (Oct. 12-15), and **Le Cafe** (818-986-2662) presents **Jeff Beal** (Oct. 16) and **Wayne Johnson** (Oct. 17). Also, plan ahead for the remarkable four-day **Jazz West Coast** convention (Oct. 27-30), a unique event featuring over 100 top jazz musicians from the Fifties (310-420-7480). —**Scott Yanow**



Sonny Rollins

URBAN



L'il 1/2 Dead

BRANDY POURS IT ON: When **EastWest/Atlantic Records** signed **Brandy**, a fifteen-year-old singer-actress from Los Angeles, they knew they were investing in superstar vocalist with unquestionable potential for longevity. The young powerhouse recently sang the roof off the **Derby** near Griffith Park, and I sense it won't be too long before Brandy is thrilling audiences across the way at the **Greek**. Her debut single from her self-titled album, "I Wanna Be Down," just dropped and is already a Top Ten **Billboard** R&B chart single with a speeding bullet.

Darryl Williams A&R'd Brandy's project, enlisting an army of the hottest emerging urban producers. **Sauce Wilson**, **Rochad Holiday** and **Jeff Young** of **Nothin' Personal Productions** contributed several hits. **Character Productions' Kenneth** and **Keith Crouch**, who produced the current single, also hit the studio with Brandy.

L.A. RAP KINGS: Local hip-hop icon **King Tee** just dropped his latest album, **King IV Life**, and will have his faithful subjects bopping their heads worldwide with this third set. New artist **L'il 1/2 Dead** of Long Beach will also get his shot to shine

soon with his forthcoming project on **Priority Records**. He is another soldier from the camp of local producers **Tracy Kendrick** and **Courtney Branch**.

CHECKING MY ROOTS: I ran into **Marvin Mack** from **Geffen Records'** local promotion office at the **Good Life Cafe's Open Mic Night**. He handed me the "Distortion To Static" cassette by the **Roots**, and asked me to check it out. Well, I thought the single was pretty good, i.e., I won't toss it out my car window while speeding up 101 North, but never expected it to be my first taste of an absolutely phenomenal album.

I recently heard the **Roots'** entire set, **Do You Want More?!?!?**, and cannot stop listening to it. **Roots** is an insanely tight hip-hop band with jazz influences. Consisting of two MCs, an upright bassist and drums, **Roots** has pushed hip hop/underground jazz fusion into its most seamless realm yet. Their sound is beyond experimentation, beyond simple sample loops, and features two of the most skillful lyricists out there, **Black Thought** and **Malik B.** **Marvin** says **Roots** should be playing at one of local clubs before too long. So when you catch the buzz about **Roots** playing L.A., DO NOT miss the show.

KNIGHT TIME: **MCA Records** recently put on a new album launch party for legendary soul singer **Gladys Knight** at the spanking new **B.B. King's Blues Club** at **Universal CityWalk**. Her latest set, **Just For You**, just hit the streets and includes a slew of potential hits, produced by hit musicmakers like **Jam & Lewis** and **Babyface**.

AROUND TOWN: **PMD** and the **Boogiemonsters** hit the L.A. club concert circuit, playing a lower-key **Jamaica House** at the **Hollywood Crush Club**, and **Unity** at its new location in Inglewood...I heard the new dancehall joint happening at **Club D.B.R.** each Thursday night is supposed to be the bomb, featuring live talent and the spinnings of **Selector Professor Levi**. So head to 6235 Santa Monica Blvd. and feel irie...PROPS & PROGRESS.

—**J. Jai Bolden**



King Tee

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CLUB REVIEWS



Bloodline: Here come the sons.

Bloodline

*Club Lingerie
Hollywood*

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Kris Ferraro, ERG: 310-289-6471

The Players: Berry Oakley, Jr., vocals, bass; "Smokin' Joe" Bonamassa, guitar; Waylon Krieger, guitar; Lou Segreti, keyboards; Erin Davis, drums.

Material: Bloodline's material brings back memories of the best of the Seventies scene. Their songs range from sounding like Yes in their best art-rock phase to resembling an early

Aerosmith. There is also the introduction of a jazzy overtone at times, again bringing back the glory days of such fusion bands as Return To Forever and Weather Report. There are even echoes of the Allman Brothers at their best. With all of these influences, the question is, does Bloodline sound original? Yes, they do, because they take all these influences and filter them together and come off sounding unlike any of the above. Even when doing a cover of the Doors' "Roil Baby Roll," they manage to take it and make it their own. The credit for this falls on the shoulders of the five musicians who manage to never allow anything to sound tired or overworked.

Musicianship: While this band has the sons of three very famous musicians (Miles Davis, Robby Krieger and Berry Oakley) the sound up front is the guitar of "Smokin' Joe" Bonamassa, seventeen-year-old guitar phenom. Bonamassa is a true find, an amazingly talented young player who has soul to spare. He can play a single note and break the audience down to tears, or turn a phrase from a TV theme song into the funniest thing you have ever heard. Besides Bonamassa, Bloodline contains four other talented musicians. The rapport between Berry Oakley, Jr. on bass and Erin Davis on drums is amazing and creates a hard driving rhythm with a funky sound. Also, the vocals of Oakley, Jr. are unique, sounding not quite like a southern drawl, but with that twang in his voice.

Performance: Bloodline showcases the talent of all of the members, allowing each member at least one extended solo. This is a band of talented musicians that play together like an ensemble. Even though there are times where the other musicians step off the stage to allow one or the other of them to take the spotlight, they are still paying attention and shouting encouragement from off-stage.

Summary: This is a band that has a lot of the tools to be one of the hot bands of the Nineties—talented musicians, good material and the ability to play together. As these musicians mature and grow together, no telling where they might go. It also doesn't hurt them that they get to jam with the likes of Robby Krieger, as they did on this night. —Jon Pepper



Rust: Strong vocals.

Rust

*The Whisky
West Hollywood*

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩



Fretblanket: Youthful exuberance.

Contact: Bobbi Gale, Atlantic Records: 310-205-7412

The Players: John b., vocals; Czar Michael Suzick, guitar; Tim Blankenship, bass; Pat Hogan, drums.

Material: Lately, the bands from San Diego that have been getting the most attention seem to fall primarily under that post-modern hard rock umbrella. You know the sound: heavy guitar noise with generous doses of feedback, angst-ridden songs that often speak of frustration and self-loathing and, of course, enough "alternative" attitude so no one will mistake them for being a metal band. It appears that Rust, one of the latest in a growing number of San Diego bands that are getting signed to major labels, has all these stylistic qualities down pat. The problem is that Rust's songs, although able to spark a listener's passing interest, aren't particularly outstanding enough for the music to take hold and have a profound, lasting effect.

Musicianship: Slightly better than your average garage band, Rust could certainly make a clubgoer feel like seeing them was worth the price of admission. Although at times amateurish, the playing never lacked for energy, and the rhythm section of Blankenship and Hogan remained a distinct highlight throughout the entire set.

Performance: What saved this performance from being entirely mediocre was the presence of lead singer John b., whose vocal stamina prevailed over even the most forgettable songs. Even though some of the sounds he emitted resembled a screeching cat in pain, his ability to sustain certain notes at powerful levels captured the audience's attention as the band pounded out cuts from their self-titled EP. But for whatever capabilities that John b. has in the vocal department, maybe he needs to rethink his stage presentation, which came across as a little

cloning and self-conscious as he lunged forward awkwardly a few too many times. And repeated reminders about the band's mailing list were a tad unnecessary; people don't like to be treated as if they are deaf. Still, Rust put out a genuinely solid effort that made this performance fairly commendable overall.

Summary: This band shows strength in some areas and is obviously inexperienced in others. The biggest challenge facing Rust is how to stand out when the kind of music they play is currently flooding the market and played by many who do it better. Without improvements in songwriting and a more entertaining stage show, it's likely that Rust could join countless bands that fade away before ever being able to win over the public at large. —Carla Hay

Fretblanket

Dragonfly
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Laura Morgan, A&M Records: 213-469-2411

The Players: Will Copley, vocals, guitar; Clive Powell, guitar; Dave Allsopp, bass; Matt Carey, drums.

Material: Fretblanket plays grunge rock songs with pop hooks, a sort of Nirvana meets Squeeze. The formula is unoriginal: slower moody verses with dense noisier choruses, blending the two to create intros and breakdowns. One or two of the songs had interesting vocal melodies, but overall, the songs could have come from any or all of the college rock bands I've seen in my two years in Los Angeles. Generic.

Musicianship: Excusing the obvious mistakes made during the performance of new material, this band of youngsters certainly know how to play. Lead guitarist Powell carved out some interesting sounds with FX

and style. Carey on drums and Allsopp on bass kept the groove going and added some interesting rhythm changes. Copley on vocals carried a melody well, sounding hoarse and throaty, but the interesting part of the vocal performance was that Copley spoke with a broad British Midlands accent and sang with an American one, sounding a little too much like Kurt Cobain. Being able to play your instruments as well as Fretblanket is a great asset to any band of young musicians, but doing something passionate and intense will probably come with time. **Performance:** The average age of Fretblanket is under twenty; well, excuse me for expecting youthful exuberance. Instead I watch a bunch of young spoiled British boys going through the motions. They have the moves down to an almost choreographed and clichéd perfection (how boring); here comes the loud bit, one, two, three spread your legs and throw your long hair over your face, yawn, yawn.... Cute accents in between songs, though.

Summary: ...And so the circle continues! The songs are structured and heavily influenced by what is popular. I closed my eyes and it was five years ago in Seattle, or maybe yesterday in the West Midlands, England. What's my point? Bands are emerging from England's colleges and they are just getting into what was fashionable here on the West Coast years ago, in much the same way that some bands here are just getting into the rave and techno stuff that is going out of fashion in the U.K. Now I don't want to start the Atlantic divide thing, but unless bands start to ignore what is fashionable and rely on inventive, passionate belief in the creation of music, everything will keep going in ever decreasing circles until it disappears up its own backside. Influences are great, if diverse enough to spawn originality. Cloning is boring. —Nigel Mitchell

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CLUB REVIEWS

Love/Hate

The Palace
Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Tom Consolo, Baruck-
Consolo Mgmt: 818-907-9072

The Players: Jizzy Pearl, vocals;
Skid, bass; Jon E. Love, guitars;
Joey Gold, drums

Material: Love/Hate plowed and
smashed through a set of discordant
hard rock like a drunk driver with no
brakes ripping through safety cones.
The group's new material, off their
current CD, *Let's Rumble*, lacks the
staying power of their previous work.
To make matters worse, it was really
difficult to distinguish Love/Hate's
noisy sonic paste, courtesy of a hor-
rible sound system which didn't seem
to be run by anyone holding Love/
Hate's music in great favor. Hey
guys, meet Helen Keller. Helen will
be doing sound for you this evening.

Musicianship: Pearl's vocals
sounded like someone trying to re-
move a live cat from a jet engine.
Once again, the sound system could
have helped, but didn't. Skid's helter-
skelter bass riffs were flying around
like stray bullets, and Love's guitar
output howled like a banshee. The
only thing that remained constant
was Gold's loud pounding kick drum,
which sounded like the wings of a
giant pterodactyl flapping and beat-
ing against the air. Trying to com-
ment on Love/Hate's musicianship
in the middle of their sonic hurricane
would be like trying to gauge the
quality of the drinking water in a
whirlpool. Yeah, they're good, but
you'll just have to take my word for it.

Performance: Playing live is the
band's strong suit. It's amazing that
after being together for nearly a de-
cade (with practically the same
lineup), Love/Hate still takes the
stage with the energy of four colts.
Pearl closes the space between him-
self and the audience almost im-
mediately, coming off as your best drink-
ing buddy while still maintaining a
slight trace of the rock star vibe
needed to let the people know why



Love/Hate: Great performers.

he is the one onstage. Bassist Skid
flops around like a poster child for St.
Vitus dance—he's memorable and
thoroughly unique.

Summary: Love/Hate played like
their lives depended on it. They have
a total love affair with the stage, and
boundless energy which they share
with their audiences. Unfortunately,
the sound system utterly crippled
the band's show, and unless you
were thoroughly wasted, the whole
effect became unbearable after the
second song. Also, I've seen Love/

Hate many times before, and I've
seen 'em do better. —Tom Farrell

Rhino Bucket

The Palace
Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Dean Schachtel, Moonstone
Records 213-341-5959

The Players: Greg Dolivo, vocals/
guitars; Greg Fields, lead guitar;
Reeve Downes, bass; Simon Wright,
drums.

Material: Yeah, I know. They sound
like AC/DC. But not as much as they
get slagged for. If there was no AC/
DC, you'd say that Rhino Bucket
play basic, powerful hard rock/heavy
metal with a fist-pumping mentality.
The songs are good, but need to get
better.

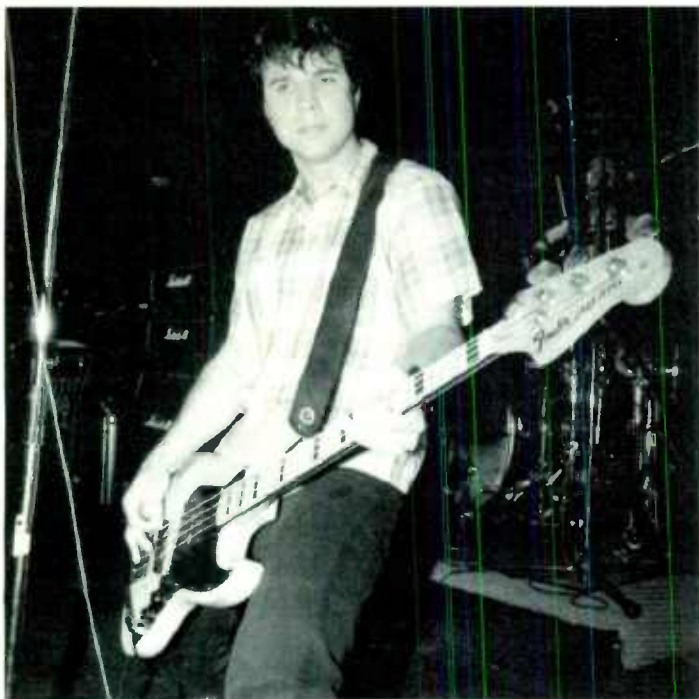
Musicianship: No Eddie Van
Halens' here. Dolivo's turbo scream
and Wright's solid hammering are
the earmarks.

Performance: Once again, Dolivo's
powerful lungs and former AC/DC
(there's that band name, again!)
drummer Simon Wright's anvil
pounding gave the band a live kick.
With his dual chores as guitarist and
vocalist, it's good to see that Dolivo
didn't treat the mic stand as a ball
and chain.

Summary: Ass-kicking heavy metal.
Enough said. —Tom Farrell



Rhino Bucket: Powerful rockers.



Mother May I: A bright future.

Mother May I

The Troubadour
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Mike Murphy, Columbia Records: 310 449-2500

The Players: Damon Hennessey, guitars, vocals; Dave Swafford, bass, vocals; Rob LeBourdais, drums, vocals.

Material: The Washington D.C.-based trio pound out upbeat power pop with a tongue-in-cheek outlook. How tongue-in-cheek? Well, their current CD/EP is entitled *Use Your Appetite For Spaghetti*. The tunes are catchy, yet need a bit of work for Mother May I to reach the 'hit' plateau. Unfortunately, the band omitted their cover of "Never My Love" from their live set, the inclusion of which would have made things more memorable.

Musicianship: When Dave Swafford left Best Kissers In The World, he didn't leave his rambunctious live bass playing behind. Teamed up with Rob LeBourdais' full-tilt drumming, the two provide Mother May I with the energy level needed to make a live show truly feel 'live.' Damon Hennessey's guitar and vocal work are utilitarian.

Performance: Swafford tilted and whirled around the stage like a broken wind-up toy, and provided much of the visuals for Mother May I. LeBourdais was tied down to his vocal mic—and that alone clips your role as 'frontman.' LeBourdais' between song banter was friendly and devoid of pretension, yet relied too much on inside jokes. The most positive note: Mother May I play with a total love and enjoyment of their music and live performance, and it rubbed off on the audience. Mother May I isn't a group of shoegazers. Its

really refreshing to see a band hit the stage who really seem to like being on it.

Summary: Mother May I is a good band which has room for improvement, and judging by the enthusiasm they display in their live show, their future is going to be bright.

—Tom Farrell

Sponge

The Whisky
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Lisa Lashley, Columbia Records: 310-449-2500

The Players: Vinnie, vocals; Mike Cross, guitar; Joey Mazzola, guitar; Tim Cross, bass; Jimmy Paluzzi, drums, vocals.

Material: Step into Sponge's world and you're likely to hear tales of death, despair and human wreckage. But this Detroit band isn't en-

tirely obsessed with gloom and doom in the sludgefest tradition because Sponge's music favors a tightly packed, energetic pace that's highly infectious. With touches of psychedelia and a dense layering of guitar sound, Sponge's set consisted of generous helpings from their debut, *Rotting Piñata*, an album that's a good example of what to do right when so many bands waste their time sounding like hapless Nirvana imitators.

Musicianship: The entire band produced an aggressive sound that emphasized substance over flash. There weren't any long-winded, self-indulgent solos and the guitar playing of Cross and Mazzola complemented each other without canceling each other's impact. Although Sponge won't be considered the best musicians in the world, they demonstrated cohesiveness and passion that worked well in the context of their music. The band's crowning glory came in playing the driving and complex "Neenah Menasha," which could easily be considered Sponge's best song.

Performance: Confidence, confidence, confidence. Without it, even artists with the most incredible songs will fall short of impressing people. Fortunately, Sponge had plenty of confidence and plenty to spare. The band's straight-ahead performance style didn't get caught up in idle chit-chat and humorless joking with the audience—in other words, the traps many groups fall into when they try too hard to be liked. And even though spike-haired lead singer Vinnie looks like he could have fronted a new wave synthesizer band in the Eighties, it was good to see that not all singers with a deep, resonant "alterna-rock" voice have to conform to the same visual stereotypes and go through all same motions.

Summary: Though not entirely innovative, Sponge offers a stirring collection of hard-edged music and can perform it with a bold and self-assured style. If you want a legendary band, then you may have to look elsewhere. But if you want a no-frills band that can deliver the goods, then you don't have to look much further than Sponge. —Carla Hay



Sponge: Passionate musicians.

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Lollapalooza '94

Cal State University,
Dominquez Hills
Carson

Take away the mud and teeming humanity and what you saw at Lollapalooza '94 was a poor man's rendering of Generation X era Woodstock. There were a few positive notes absent from last year's affair in Santa Fe; one of the most sane and sanitary being the addition of a few hundred port-a-potties.

In addition, total turkeys like Primus stayed clear, and none of the acts, save the dreadful L7, ever managed to bore the paisley off the delightfully diversified crowd's buns. The aforementioned L7—who have ridden the hype wave—showed that maybe girls *should* stay in the kitchen after all. At least the women who comprise L7 should learn to tune their guitars before they take their act on the road.

Once again, the organizers of this whacky affair decided to put the cart before the horse and scheduled Green Day, the hottest act on the roster, to open the event. The fierce and fearsome trio jitterbugged all over the pines and cranked out the kind of melodic yet catchy riffs that have vaulted their latest album comfortably into the nation's Top Ten.

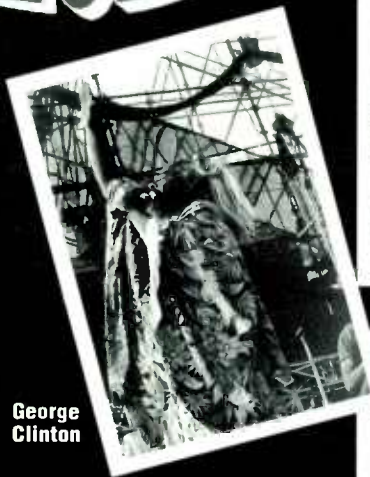
The organizer's scheduling blunders would not have been that bad in itself, but the rest of the acts on the agenda, save closers Smashing Pumpkins, were a tad less than smashing. The Chicago-bred Pumpkins meshed some bittersweet harmonies with crunch guitar and showed a real flair for dynamics; something that escaped a lot of the other acts, especially on the main stage. In truth, some of the best sounds in Dominguez Hills occurred off the beaten path, in the more intimate, less crazed environs of the school's soccer field. On this less scrutinized level, eclectic acts like Shonen Knife, the Boo Radleys and Cypress Hill dispensed with the cotton candy fluff that dragged down some of the mainstays and got straight to business.

Cypress Hill especially ripped into funkified bliss with a delicate balance of laid back hip-hop that banged the drum for those diggin' the brain-altered properties of the much-maligned magic weed. The audience, whose size ebbed and flowed throughout the afternoon, bobbed rhythmically up and down to the bass and synth driven chants of the dance grooves. All this occurred while the big boys bored on in the limelight; Nick Cave especially would be better off playing in a cave.

This liquefied coterie in the backwoods really started to party hardy as the day wore on and generated enough verve and nerve to rival the primary battalion.

Another pleasant surprise was Stereolab, whose intricacies may not have come across as well outdoors as in the comfy confines of L.A. nightclubs, but who nevertheless

LOLLAPALOOZA '94



George Clinton



Smashing Pumpkins



Cypress Hill



Nick Cave



Green Day



The Breeders



L7

compensated by driving home less calibrated renditions of their material. When the second stage closed down just before sundown, the crowd reconvened in the vortex when the Beastie Boys started to mesh rap rhythms with rock roots. This group has been a real find for Capitol Records, who have rejuvenated their floundering career and steered the group happily into the mainstream.

As usual, the Lollapalooza heads wallowed in the capitalistic mire by displaying their typical attitude of "anything goes as long as you grease our palms" reasoning. For instance, the crowd was not allowed to bring in bottles of water, due to the fact that the organizers believed that said bottles could be hurled as missiles.

But in keeping with their chock full o' bucks attitude, they reasoned that

buying equally dangerous bottles of water inside the compound was swell, providing the participant parted with \$2.00 a pop. Doncha love it?

Meanwhile, it was business as usual for the vendors and social workers. Anti-abortionist groups lobbied side by side with Rock The Vote hipsters, while across the aisle, reggae heads touted the latest designs in hash pipes. Hey, this is America, and anyone who can't handle this kind of blatant hypocrisy should relocate to the Soviet Union.

The interesting thing about Lollapalooza is that it's too much musical grub to consume at a single sitting. You have to resign yourself to looking at the morsels and pondering if they taste as good as they look. In the case of this buck fest, they usually don't. Speculating on

the dilemma, therefore, is at least as much fun as experiencing it in real time.

I'm still waiting for a lineup like '92 where Pearl Jam and Ministry raged back to back with the Red Hot Chili Peppers. That was the year that Jim Rose stole the show by hanging 20-pound cinder blocks from his nipples and swallowing swords. This year's fare paled in comparison.

Knowing how crafty the starched shirts who put on this shindig are, that's probably what they're banking on, too. People will always look for a greener pasture to lay their picnic baskets on, and that's why they keep coming back to hype-palooza year after year, even though the payoff never equals the promise.

Oh well, that's the rock & roll.

—F. Scott Kirby

PHOTOS: JAY LEVITT



MUSICIANS

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

LOS ANGELES COUNTY

ANASTASIA'S ASYLUM

1028 Wilshire Blvd., Santa Monica, CA
Contact: Anastasia: 310-394-7113
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat
Club Capacity: 80
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send package to club: Attn. Anastasia
Pay: Negotiable

CLUB LINGERIE

6507 Sunset Blvd., Hollywood, CA 90028
Contact: 213-466-8557
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat
Club Capacity: 333
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send pkg to club.
Pay: Negotiable

COFFEE JUNCTION

19221 Ventura Blvd., Tarzana, CA 91356
Contact: Sharon: 818-342-3405
Type of Music: Original, acoustic, new age, jazz, folk, blues
Club Capacity: 40
Stage Capacity: 3
PA: Yes
Piano: Yes
Audition: Open mic. on Sundays btw. 3-5pm.
Pay: Tips and drinks.

FM STATION "LIVE"

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

FAIR CITY

2020 Wilshire Blvd., Santa Monica, CA
Contact: Keith Roberts: 310-828-5549
Type of Music: Rock
Club Capacity: 350
Stage Capacity: 7-10
PA: Yes
Piano: No
Lighting: Yes
Audition: Call or mail promo.
Pay: Negotiable

FAIS DO-DO

5257 West Adam Blvd., Los Angeles, CA 90016
Contact: Steve: 310-842-6171
Type of Music: Blues, hip hop and straight ahead jazz, funk, reggae
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Open mic. Mondays. 10pm-1am, or send tape & promo pkg.
Pay: Negotiable

FROG'S

16714 Hawthorne Blvd., Torrance, CA 90310
Contact: Eddie: 310-371-2257
Type of Music: All styles
Club Capacity: 280
Stage Capacity: 12
PA: Yes
Lighting: Some
Piano: No
Audition: Call or send pkg.
Pay: Negotiable

LA VE LEE RESTAURANT

12514 Ventura Blvd., Studio City, CA 91604
Contact: Vabois: 818-980-8158
Type of Music: Jazz & blues. Tuesday night jam sessions.
Club Capacity: 300
Stage Capacity: 8
PA: Yes, full
Piano: No
Audition: Send promo to club.
Pay: Negotiable

OYSTER HOUSE SALOON & RESTAURANT

12446 Moorpark St., Studio City, CA 91604
Contact: Herb: 818-761-8686
Type of Music: Acoustic, jazz, folk, blues
Club Capacity: 60
Stage Capacity: 3
PA: No
Piano: No
Audition: Contact Herb
Pay: Negotiable

PIER 52

52 Pier Ave., Hermosa Beach, CA 90254
Contact: Debbie Wagner: 310-376-1629
Type of Music: Classic rock (cover bands)
Club Capacity: 120
Stage Capacity: 5
PA: No
Piano: No
Lighting: Yes, stage lights
Audition: Mondays and Tuesdays. Contact Debbie Wagner or send package to above address.
Pay: Yes, negotiable

ROXY THEATRE

9009 Sunset Blvd., West Hollywood, CA
Contact: Jan Brooks: 310-278-9457
Type of Music: All styles
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Piano: No
Lighting: Yes
Audition: Call Jan Brooks for further information.
Pay: Negotiable

THE WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90731
Contact: Tony: 213-547-4423
Type of Music: Latin only
Club Capacity: 890
Stage Capacity: 12-15
PA: Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable

ORANGE COUNTY

JEZEBEL S

125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz: 714-522-8256
Type of Music: R&R, metal, original rock
Club Capacity: 280
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable

VENTURA COUNTY

CHEERS (THE MAIN EVENT)

1308 Los Angeles Ave., Simi, CA 93065
Contact: Bob or Mark: 805-581-2488
Type of Music: Rock, blues, original & cover
Club Capacity: 200
Stage Capacity: 6-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack.
Pay: Negotiable

MISCELLANY

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ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be cancelled.

DAY TIME assistant to producer/composer. Perfect opportunity for the right person. Call 818-768-4962.
COLLEGE STUDENT wanted for unpaid internship at busy publicity public relations firm. Interested parties contact Hillary at 213-381-2277.
INDIE RECORD distribution company seeks interns for radio/video promotions dept., media relations dept., retail dept., & mgmt. division. Elysia at 818-752-9930

INTERNS WANTED: for busy personal mgmt. office. Great opportunity! Learn from industry pros. Work w artists preparing for record releases. Molly at 818-340-4165
MAJOR ENTERTAINMENT PR firm seeks a motivated and responsible intern. Great opportunity to learn the business. No pay. Must be enrolled in school. 213-651-9300.

BUSY WEST Hollywood talent agency seeks motivated reliable interns. No pay, great experience. Fax resume 310-858-1091 Attn: Andrew.
LEARN THE biz from A-Z, just work for us for free! Indie label seeks non-slacker intern to pick up slack. Call Joan or Raul at 213-663-8098.

MAJOR HOLLYWOOD recording studio seeks runner for errands and studio chores. 213-851-6996.
HOUSE BOOKER wanted. Must know bands & be professional & hard working. Only experienced need apply. Dominic Lucci, Club Lingene 213-466-8557 or 818-845-1827.

DRIVER POSITION available for audio rental Co. 25 years of age and up preferred. Full time. Clean driving record. Audio experience helpful. Call: 818-985-3333.

INDIE-METAL seeks interns. Must be reliable, well organized & interested in heavy music. No pay at the moment, but will lead to full time pay. Pavel 818-763-8397.

INTERNE NEEDED for marketing Co. that promotes music product. Part time/non-paying. Casual office. Also needed, sales people for entertainment TV show 818-779-0295.

MAJOR RECORDING studio needs entry level runner for p/t paid position. Send resumes to G. Curtis, 10153 1/2 Riverside Dr., #107, Toluca Lake, CA 91602

INTERNS WANTED for major label publicity department. Mon-Fri. Must be reliable on time and willing to learn. College students preferred. 818-953-7910

ENTERTAINMENT BOOKING agents and locators wanted! Join America's largest Ent. agency network. No exp. required. Contact: Night, Box 961, Marinette, WI 54143-0961.

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
RICK ALLEN - Producer/Guitarist	818-788-6840	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Tracks have superb sonic quality, 20+ years playing, recording, touring experience with excellent arranging and production skills. Programming, engineering, charts. ADAT, 48-channel modified mixer w/ MIDI automation, Lexicon, AKG, DBX, Aphex, T.C. Elec., Custom Strat, Nylon Str., Atari w/ Cubase.	Versatile, creative, and easy to work with. Fast, efficient, and effective. Electric & acoustic guitars, rhythm & lead. Available for consultation.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
BARBIE ANDRETTI - Female Vocalist	310-459-6589	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recorded and toured with Loverboy, David Foster, Concrete Blonde, Michael Damian and others. Training with Seth Riggs and my extensive experience has solidified versatility and a natural feel for almost all styles of music.	My love for music and my personality make me easy to work with. I'm always professional and positive.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DELUXE RHYTHM MASTERS	818-761-3000	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	110 years combined rock-solid, professional experience playing music that sounds great and locks in the pocket. Extensive studio and live experience playing, singing, songwriting and producing. Full credits on request. Great sounding gear.	Easy to work with. Positive, creative, inspired input. Additional players on request.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
FUNKY JIMMY BLUE - Producer	213-936-7925	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 albu, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel, exper. Additional phone #213-525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLIFF G. BRODSKY - PRODUCER/KEYS	213-469-4981	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Worked with artists from Warner Bros., Polygram, Motown. 5 Year degree from Berklee in Synthesis Music production & engineering. 20 years playing keyboards professionally.	Good vibe producer. Expert player, arranger, programmer, engineer. Always great results.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
BOBBY CARLOS - Slide Guitar	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
D. SEARS - Drummer/Percussionist	818-769-3366	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Studied formally with Ginger Baker and Ed Shaughnessy. Road work with shows, groups and revues. Recording, original & corporate. Vinyls, C.D.s, soundtrack percussion for films, T.V., documentaries & commercials. Read and compose drum charts. Available on 4 or 14 piece drum set.	Pro attitude in the studio. Hard hitter w/ sense of dynamics. Sound scapes for your visual project. Will and can get the feeling, mood for your music. Live, "Let's do it"	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
ROBERT COPELAND - Producer/Arr.	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Danny James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBD, 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
CARL DEMARCO	818-988-4229	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years performing and studio experience. Great feeling and time. Take directions well. Impvise. Read music. Good image.		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
LISA FRANCO - Medieval Strings	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PETER G. - Drummer/Vocals	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs and click tracks no problem.	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance, live or studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
MAURICE GAINEN - Producer	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DENNIS GURWELL - Accordion/Keys.	818-843-0514	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Many years experience club and casual work. Good ear. Sight read charts. Recent work with Fox Television's Culture Clash comedy group. Session work for the Disney channel.	It sounds DK but it would sound a lot better with an accordion.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
CARLOS HATEM - Percussion/Drums	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & intern'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
JIM HOYT - Producer	213-466-9011	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CHRIS JULIAN - Producer/Writer/Eng	310-589-9729	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Young skilled, fair \$\$. Dig Work! Dver 30 Gold and Platinum. 1 Emmy, 3 Grammy Nominations! Credits w/ Warner, Sony, SBK, ABC, NBC, HBD, FOX TV, Elektra, Atlantic, 20th Cent. Fox, many more. Chops on Gir, Bass, Pno/Synth, Voice, MAC. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel and looking!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DAVID KAUFMAN - Vocalist	818-982-8708	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	16 years live and studio experience, sight read or by ear.	Good range note-wise and emotion-wise, endurance, personality, versatility, speed.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
GARNER KNUTSON - Drummer	310-457-6465	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Studied and toured internationally with Howard Curtis (NY session), Frank Sprantz (former champion of U.S. rudimental drum), & George Carroll (World authority of ancient life and drum).	A good, overall, even touch. Works good with people.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
BOB LUNA - Pianist/Kybds/L. Voc	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
KEITH LYNCH - Guitarist/L. Vocalist	310-397-2212	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 years professional, much studio, road, club experience. Read music. Guitarist for Bill Ward (Black Sabbath drummer). Did video with Dzy Dsbourne, 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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

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COUNTRY

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
LESTER MCFARLAND - Bassist	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.	✓	✓	✓	✓	✓
LISA ANNE MILLER - Orchestrator	310-284-8144	✓	✓	✓	✓	✓	Specialize in horn and string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival, and awards from ASCAP and BMI. Member of Society of Composers and Lyricists and Pacific Composers Forum.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓	✓	✓	✓	✓
PAUL MURPHY - GUITARIST	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, TV/Movie sessions experience. Sessions, Demos, & Show Cases etc	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Kybd.	310-476-5285	✓	✓	✓	✓	✓	Film, TV, album credits - over 15 years experience. Play and read all styles. Perfect pitch. Current work includes HBD 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	✓	✓	✓	✓	✓
GEORGE PATRONO - Prod./Drums	310-314-9664	✓	✓	✓	✓	✓	Two time Grammy nominated Artist-Producer 90/92. Worked with Misha Segal, Chic Corea, Mark Isham, Randy Crawford, Micheal Dunlap. Commercials: Tylenol, ABC, KNBC, ESSD, Tic Tac, Nissan. Ethnic scoring Heart of Darkness, Ice Runner, African Lions (CNN). Languages: English & Spanish	Drum lessons. Midi studio available for programming, preproduction, great demos. Best ethnic grooves (African, Latin, Brazilian) Alternative & beyond	✓	✓	✓	✓	✓
STEVE - Drums	805-297-1146	✓	✓	✓	✓	✓	Toured/recorded/performed with Quincy Jones Orchestra, Patti Austin, Grover Washington Jr, Peabo Bryson, Crystal Gayle, Doc Severinsen, Mel Torme, Jeffrey Osborne, Count Basie Orchestra, etc. Also HBD, CBS, ABC, PBS, Dick Clark Productions. Musical. Great sight-reader. Berklee honors graduate	Tapes, videos, reviews on request. Highly skilled professional. Great reader/transcriber. Dynamic. NARAS voting member. Reliable & versatile. Also clinics, conductor, lessons	✓	✓	✓	✓	✓
DAVID PRESCOTT - Drummer/Comp.	310-640-9693	✓	✓	✓	✓	✓	Music 20 years. All styles, charts, click track. N I U 4 years scholarship. Studied classical percussion & music composition. Extensive live and studio experience. Writing, transcribing, and arranging for my own band and outside projects. Promo pack available	World class. Versatile. Flexible. Unique style. Modern approach. Advanced Dib. bass concepts. Innovative rhythms. Contemporary songwriter, composer/performer. Fast & professional	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker	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	818-985-8078	✓	✓	✓	✓	✓	Degree in Drums & Engineering (Berklee College of Music). Demo's for: Steve Vai, Mark Wood (BMG Records). Session work for: Roger Prouwer (Utopia) & Rob Arbiter (Stevie Wonder), Jon E Love (Love/Hate) Drummer for Sick Puppies (Independent CD) blah blah etc.	What difference does it make... They're drums. They sound killer and they look great!!! Electronics (MIDI, Hard Disk Rec. etc) & background vocals.	✓	✓	✓	✓	✓
CARL RYDLUND - Guitarist/Comp.	818-440-0624	✓	✓	✓	✓	✓	12 years experience. TV/Film sessions, Shows (Cats, Westside Story etc...), great ears, Clubs, Casuals, Excellent Reader, Composer, Drchestrator, Arranger, Copyist, Conductor, TV Commercials, (Taco Bell, Chevy, etc...), Teacher, B/Resume/tape upon request, lessons available.	Top quality. Professional attitude & experience. B A in composition - University of Colorado Composing/Arranging Program & Film Composition - Grove School of Music.	✓	✓	✓	✓	✓
DAVE SCHEFFLER - Producer/Prog	818-980-1675	✓	✓	✓	✓	✓	Expert midi programmer/arranger. 15 yrs as keyboardist, 8 yrs w/ midi production. Degree from Berklee school of Music. Recent credits include: The LA Boys, Malia Franklin (Clinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV, Paradise Beach	Urban/R&B Funk/Rap/Dance tracks are my specialty. Creative, fast and consistent. Album quality.	✓	✓	✓	✓	✓
LARRY SEYMOUR - Bassist	818-985-6700	✓	✓	✓	✓	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K, Marcella. Jingles for Revlon, SunKiss, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King etc. MTV, 91 Grammy Awards, Arsenio Hall, Taxi, various albums, demos, musical clinics, clubs	Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at groove/improv/writing parts/sight reading/slap. Accepting students	✓	✓	✓	✓	✓
BILL SPOKE - Drummer/Drum prog.	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, Big City, J.J Jackson, The Tubes, Harpeggio, Wayne Perry, Tounge, Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump, The Redhot Blues	20 yrs experience. 2 years, Berklee College of Music, excellent live playing, recording, or programming.	✓	✓	✓	✓	✓
RICK STEEL - Drums	310-392-7499	✓	✓	✓	✓	✓	Fully endorsed, TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Ddd time, no problem. African rhythms. Many different sounds. Very creative	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan Ravi Shankar School of Music, L.A. City College. Demos/bio available	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Kybds/Prod.	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bnfill, 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.	✓	✓	✓	✓	✓
TOM TORRE - Violin / Fiddle, Guitar	818-340-6545	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
RANDY YOUNG	310-396-5055	✓	✓	✓	✓	✓	Cut tracks with Steve Miller, Carole King, The Dsmonds, Currently with Peter Cetera and Bruce Willis. Wrote for Film and TV	Love to create a solid foundation full of hooks.	✓	✓	✓	✓	✓

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•Bs spkr cab w/one 15" JBL spkr. Used w/Frank Sinatra. \$250. 818-990-2328

- Carvin DCA300 stereo pwr amp, 300 wts into 8 ohms, loud & clear, grt for guit rck or pa's. \$290 obo. 805-250-9433
- Fluor wireless guit systm, new w/rck kit, \$300 Toolworks reel tube rck mnt'd pre-amp, never used, \$200 Rick, 818-343-9074
- Gallien Kruger 212 SCL guit amp w/chorus, echo, EQ, compression & foot switch, grt cond, \$250 obo. Allan, 818-243-6042
- Marshall 4x12 75 wtt slant cat, black face, \$350. Eric, 310-674-4007
- Marshall 4x12 straight cab, 25 wtt Celestians, from 70's, black grill now, not mint, but not too bad, \$300 firm. 818-780-4347
- Mesa Boogie 1x12 spkr & cab, \$150 obo. 310-444-9315
- Mesa Boogie MarkII hd 1x12 cab, all options including exotic wood cab, Vinyl covers & anvils for ea. Extremely gd cond, \$1100. Cliff, 818-980-4685
- Mesa Boogie MarkIII 100 wtt hd chnl switching, new tubes w/foot switches, xlt cond, Anvil flight case, sounds xlnl, sacrifice \$800 obo. Brian, 310-732-0170
- Mixers w/EQ in only one rck spc. 2 avail, \$400/ea. Stu, 818-753-5635
- Randall RG20 practice amp, gray carpet covering, line out & hdphone jacks, built in overdrive, 1x10, \$95. 818-902-1094
- SWR SM900 bus amp, perfect cond w/3 spk rck & foot switch, \$1500 John, 310-390-2573

- 805-269-0917
- ibanez Destroyer 2 bx, Explorer body, B/A bridge, DeMarzio p.u, coral red, perfect cond, killer tk, \$350 obo. W/ h/s/c. 818-980-9987
- MCI JH100 24 trk XCherokee machine, anti-race & super low VCO mods, sounds grt. \$9,000 obo. Steve, 213-461-6959
- Reel tube rck mnt pre amp, \$200. 818-343-9074
- Sound Craft Delta 8 mixer, 20 chnl, 16 mono, 4 stereo, 8 Buss, 4 band EQ, full meter bridge, brnd new w/box & manual, \$7,000. Jim, 213-466-9011
- Tascam 424, 4 trk recdr, low hours, mint cond, \$325 Thadous, 213-952-8488
- Tascam model 32, 1/4" pro tape recdr/plyr, newly refurbished, xlt cond, 7-1/2" -15 IPS, \$750 obo. 818-891-8870

4 MUSIC ACCESSORIES

- Ampeg Celestian 412 cab, new, \$300 ADA microcab processor, still new, \$150. Ibanez RG570 & EX370 guits w/cases \$400/both. Frank, 310-370-8170
- Anvil style road case for small box pleyx, 60's Marshall hd, \$125. Anvil style misc case on wheels, 24" tall, 23" wide, 19-1/2" deep, \$85. 818-902-1094
- Awesome deal, still in box, used twice. Sampson Stage 22 VHF wireless w/tru diversity & DBX noise reduction, sacrifice \$150. Dave, 818-700-8623
- Boss wireless transmitter & receiver, xlt sound, hrly used must sell. \$100. Jim, 213-874-6428
- GSP5 signal processor, 13 fx chains, midi in, mini out, 99 assignable progrms, 3 amp vox, \$150 obo. Eric, 310-674-4007
- Guit rig, ADA micro tube amp, zoom \$900 processor, Boss NS50 gale, 2 rck case, retail \$1500, sacrifice \$750.



310-444-9315

- Ibanez TS9 tube screamer, orig model, not reissue, very gd cond, grt tone. \$160. 818-780-4347
- Korg A-3 performance signal processor. 6 simultaneous fx, auto dig noise reduction, w/manual & extra ROM & RAM cards, xint cond. \$400. Cliff, 818-980-4685
- Shure wireless guit systm, rck mnt'd. \$350. 818-343-9074
- Ultimate rcks for keybrd computer, recrdr & fx. Lks brnd new, \$300. 213-851-6383

5. GUITARS

- 1990 Gibson Firebird, Cardinal red, 2 p.u.s, stock, xint cond w/Gibson HSC. \$525 firm. 818-902-1084
- All gold Gibson deluxe. Hall of Fame series. \$1500. Greg, 909-353-9507
- Aria Pro II, 2 hmbckgs w/HSC. Kramer Focus 3000, black, 2 singles, 1 hmbckg, no case. Both xint cond. \$150/ea. 818-780-4347
- Elec bs's - Yamaha, \$350. Ibanez, \$400. 818-990-2328
- Epiphone Coronet, 1965, dbl cutaway solid body, single P90 p.u. gd cond. \$625 obo. Darryl, 213-874-4501
- Ernie Ball Musicman Stingray, 4 string bs, black sunburst.

\$800 w/case. Chns, 818-570-4773

- Hagstrom II, early 60's 6 string, powder blue, 2 p.u.s, gd cond. \$165 obo, no case. Phil, 310-798-5461
- Ibanez Universe 7 string guit, black, \$800, Steinberger GR4 w/S Duncan p.u.s, \$700. Xint cond. 310-450-9276
- Light Carvin V2207 w/pro Kahler, gold hrdwr, 24 frets, duel hmbckrs w/splitters, HSC, very gd cond. \$280. Cliff, 818-980-4685
- Ovation Custom Legend, acous/elec. cutaway, mint, must see. Case & xtra strings included, mega inlaid, \$750. Chuck, 818-753-4321
- Peavey TL-6, 6 string bs, top of the line, mint cond, big sound, hrd case, \$875. Thadeus, 213-962-8488
- Vintage strat, 74 maple neck, natural finish, 4 bolt neck, orig pegs. single coil hmbckr & ld position, pre Japanese. \$350 firm. Eric, 310-674-4007

6. KEYBOARDS

- Baldwin baby grand vintage 1956, gorgeous tone, keys in perfect shape, solid wood structure, one of a kind, just tuned & appraised. \$15,000 obo. 213-461-7889
- Rck mnt EPS 16+ Ensoniq sampler. \$1500. Henry, 213-957-9454
- Roland JX3P synth w/anvil padded hrd case, stand, stool, small amp, \$400 obo. Andrew, 818-445-5134
- Yamaha SY99 wrk station & Akai S1000HD sampler, both like new w/manuals. \$4000/both obo. Sold separately. Brian, 818-705-3905

8. PERCUSSION

- Custom road cases, extremely xint cond, never on road, used. 26" rack, 12 rck, 15 & 18" floor toms, room for hrdwr, elec. extra hds. etc. \$1250. Jimmy, 310-394-0664
- Ludwig 13x14 classic tom, white corx, Ludwig mnt, absolute mint cond. \$150. Jerry, 818-913-7913

- Lynn 9000, latest software, tons of sounds, anvil case, \$547 obo. Dave, 310-657-1361
- Premier floor tom, black w/sparkles, black anodized hrdwr. \$135. Black symbol boom, \$25. 818-951-4784
- Remo 8 pc set, black, B', 10", 12", 13", 16", 18", 14x8" snare. \$600 obo. Tom, 818-551-3037
- Yamaha 2 24x16's, 14x12, 13x11, 16x16, some hrdwr, tour series, white, factory hds, new cond, \$1200 or trade. 213-883-9578

9. GUITARISTS AVAILABLE

- #1 AAA guit plyr/lkg for one gut 4 pc band. Infl Zep, Cray, 818-769-1373
- 2 Id guits, sngwrtrs sks signed maj label mldc HR band. Jackson guit, SIT string endorsees. Avail for sngwrting, albums, shows's & nat'l/world tours. 508-441-2118
- 22 y/o, very soulf, blues rock guit plyr w/image & exp sks signed mnt'd or very srs band. Infl Sabbath, Hendrx, Page. Lee Jackson, 818-755-9161
- 35 y/o guit avail for wrk. Kirk Margo, 818-366-5105
- Able verst. gut sks prj somewhere between Seal & Darby. Grt voc, grt sngs a must. 818-585-0503
- Amazing, Intelint, agrvrs, singr, guit, crushed velvet tones, sonic imagination, xint wrting & arranging skills. Gigs. Swerve Driver, King Cmsson, Sabbath, Bowie, S'Garden & more. Matt, 310-821-2115
- Ambitious guit, voc sks studio wrk & pro band. Uniq style, very verstl, 30's sound, xint equip, pay neg. Pro only pls. Keith, 310-397-2212
- Avail for creatv, ong 2 gut band. Inlo Megadeth, Ozzy, Pro gr. Garrett, 213-876-0954
- Blues & rock guit avail for pro sfts. Pro credits, vintlge gr, feeling over techniq. Pro only. 310-276-8652
- Classic rock, T40 band sought by seasoned, reliable pro. Avail for estab, wrking bands only. 818-382-4522
- Creatv guit w/verstl sound, solid chops & strong musical knowledge avail for music making sit. Lv msg for JJ, 213-874-4266
- Exp lem guit lkg to join/form HR band. No all girl bands pls. Metallica, S'Garden, Steezy Dan, Nicola. 818-892-1293
- Exp guit sks csl band for occasional gigs. Infl Stones, Petty, Kravitz, REM. No forming bands or metal, grunge. Dan, 310-670-6940

- Explosive guit w/xint image, equip & sense of humor sks pro sit. Keybrds a must, fem voc ok. Infl Dream Theater, Lynch, Satnam: Kenny, 818-507-6551
- Extremely raw, soulf guit, vintlge gr. Marshall sound, sks dark, hvy sounding band w/direction & soul. Infl Quicksand, Sabbath, Hendrx. Kevin, 213-467-3040
- Fem guit sks 2 gut band. Have grt image, equip, vocs, aft. HR is a Cry/Love, Brother Kane, Sass Jordan, Aero, GNR. 818-841-4786
- Fem ld guit, strong vocs, exp, thin, blonde, sks toumg, wrking HR, blues rock band. Pro equip. Lyn Ze Bond, 910-392-8158
- Fem ld guit, wrtr, vocs w/Cream, U2, Trudell. Infl ongs sks srs dmmr, band. Over 30, no habits, have tape. 818-969-3878
- Guit, 22, lkg to form theatrcal metal band w/turistic sound & lk for new culture. KISS, Pnest, Ryan, 310-459-2651
- Guit, 27, sks bst & dmmr to form band & to jam. Infl BB King, Hendrx, SRV, Arc'Angels. 818-577-5331
- Guit avail for nearly signed or signed act. Infl VH, Vaughan, Pmnce, Perry. No band wagon jumpers. Have pro equip, vocs sngs, lkg, atl. exp. 213-876-5961
- Guit avail for in your face type pro band. Sngwrting & grt musicianship. Infl GNR, Aero, LA Guns. Cody, 213-526-7036
- Guit avail for thrash or death metal band. Have trnspo & equip. Frank, 818-246-4521
- Guit avail, mythm or ld. Infl Allman Brothers, Skynyrd, SRV. Copies or origis. Lots of feeling, gd equip & trnspo. So Bay area, evns. Brian, 310-732-0170
- Guit, HR to progrsv, got the chops, killer equip & the big sound! Willing to travel, tour, record, etc. 805-250-9433
- Guit, inspired by Bowie, Smiths, CSNY, Cathenne Wheel, Eve's Plum, etc. sks band, singr to wrte w/ Johnny, 805-966-0730
- Guit lkg for musicians to play altmiv hip hop. Infl S'Garden, Helmet. SRV, hip hop in general. Paul, 213-933-6022
- Guit lkg for HR prj, Srs & pros only. Dave, 805-584-1585
- Guit, over 15 yrs exp, sks wrking classic rock cover band. Call 818-763-2028 x4021
- Guit, pedalist avail. Cntry, roots rock, blues, whatever. Chns, 818-761-2108
- Guit sks mature, intelint musicians for mldc, groove altmiv HR band. O'Ryche, Extreme, Kings X. Rock stardom, rock lk isn't priority. Gd music is. Tony, 213-413-2377
- Guit sks psychdc blues rock band. Grt ld plyr, grt equip. Infls CCR, Rock Pile, Cream, Vaughan Brothers. 310-659-7554
- Guit, sngwrtr, 23, lkg to form band. KISS, A. Cooper mt the underground. Dave, 213-874-5625
- Guit, sngwrtr lkg to join/form hvy rock band. New in area from E Coast. Infl Yngwie, Sykes, Howe, 818-766-0402
- Guit w/30 yrs exp in cntry, blues, pop, rock & reggae styles sks other musicians for jam sessions. Prel weekends. Joseph, 818-358-6863
- Guit w/mldc feet, infls R&R, R&B, funk, jazz, avail for demos, shows's, etc. 213-463-8963

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•**Guit**, well rounded style & grt tones, lkg for studio sit. Kyler, 805-251-3623

•**Guit**, writr w/ chops, taste, vocs, lks, lkg for hi caliber rock sit & w/rollab. Billy, 714-536-1269

•**HR guit** to join/form hvy band. Infil Badlands. Hendrix, Yngwie, but going for something new. Walt, 213-650-5467

•**Ld guit** plyr, 26 yrs exp, lkg for ld singr & dnmr & ld bs plyr to form 60/70's cover band. Infil Who, Gabriel, Hendrix. Robert, 818-797-4356

•**Ld guit** sks srs musicians to join/form org band to be above the rest. Infil Zep, Hendrix, Kings X. Pros only. Mike, 310-450-5537

•**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 tour, studio, cst & club exp, w/gd equip & trmpso lkg for wrking sit. Jim, 805-376-3094

•**Lkg** to join/form band who don't know what they're doing, but like it. Valvet Underground, Pumpkins. 310-581-6141

•**Meldc**, aggrsv grt lkg for male singr or band to complete musical expression of substance. Dynamic, eclectic rock. Srs only. Doug, 213-851-1717

•**Multi style**, well seasoned guit sks giv w/hrd edge groove onend matrl. Infil Love Bone Rage, Zombie. 213-962-8981

•**Pro guit** avail for HR band. Pro gr, image, att. Must have mgmt or deal. Call 818-784-2869

•**Pro guit** plyr, grt singr, dbis on pedal steel & mandolin. avail for sessions & live perf. Pro only. Kirk, 818-353-2444

•**Pro guit**, vocs, ld/rhythm, extremely versitl, to collab w/ Have extensive studio & live exp. Gd equip. Eric, 213-463-0958

•**Pro ld guit** w/ pro gr & att sks HR band or musicians. AV Chains to Panters, srs only. George, 818-342-0821

•**Pro rock** guit sks signed nearly signed or managed band. Extensive live & studio exp. Pro gr, image, att. Beking vocs. Fred, 213-876-9647

•**Reggae, soca, jazz, rock** guit 35 album tour credits, EX, Sapidilla, Bamco, Ras, Michael, Specs, Upstream, etc. Eloquent chord vox, expressive improv. Dale Huskins, 310-696-7120

•**Rhythm & ld** avail for ong rock band. Have exp, gr & trmpso. Rick, 818-880-8917

•**Rhythm guit** & bking vocs lkg to join any HR band. Pro equip. Infil Dokkun, White Snake, VH, Stripper, Pref Christian band. Harvey, 818-766-6089

•**Rhythm guit** avail to join hvy aggrsv groove band w/ music styles a la Manhole, Korn. OC area. 714-840-2599

•**Rhythm guit** avail to join hvy aggrsv band a la Bio Hazard, Pantera w/punk edge. OC area. 714-840-2599

•**Rhythm guit**, HR hvy groove, straight forward Sabbath, Hellcat, Prong, to join form. 213-620-8776

•**Session guit** avail for demos. Styles include pop rock, current KROQ, modern cntry. Pro gr, cool sounds, pro atts. pjs. Joe, 818-954-0742

•**Slammln' soufl** pro guit w/les Pauls, Marshalls, slide, grt lks, maj credits & connex, sks rock band w/lots to offer. Doug, 310-798-0782

•**Slide, blues** guit sks wrking R&R band. Hwary & ready to hit the road. Infil Keith, Clapton, BB, Green & Dwayne. 213-469-5874

9. GUITARISTS WANTED

•**#1 AAA rock** band ndd. Groove, edge, hvy, dynamic. Stuart, 311-440-8811

•**#24 yto** guit, singr, sngwrtr sks same for gigging duo in Blossoms, Adams, Toad. Dedicatd & reliable & expect same. Jeremy, 310-822-2758

•**#2nd guit** ndd for cntry rock band. Singing an absolute must. 818-753-9810

•**#2nd guit** who plays ld & rhythm ndd by newly formed ong altmrv rock band. Infil Pearl Jam, U2, Zep. Steve, 805-579-8519

•**#A1 diverse** guit plyr who can ld & rhythm ndd to complete diverse, hrd edged band. Infil Doors, Seattle. No VH, no Aero. 310-476-9947

•**Acous, elec** band sks ld, rhythm guit to complete band. Infil Mellencamp, Jackson Brown, N Young, Cheryl Crow. Srs musicians only. Jeff, 818-249-8853

•**Aggrsv, meldc** voc lkg for guit w/srs chops to form dark yet cmrd HM thrash band. Infil Pantera. Dream Theater. 213-850-5548

•**ALTERNATE FAITH** sks altmrv guit for upcoming CD gigs. Must have KROQ sound, cool lks, vocs a plus. We have sngs, mgmt, finances. Faith, 818-985-5442

•**Altnrap** harmony band sks ld guit, Johnny Mar, are you out there? Vocs a plus. Infil early Beatles, Lemonheads, REM. John, 818-880-1430

•**Altnrv** guit infil Ministry, Jane's, Zep, sks rhythm ld guit to complete band & perfom pending showcs's. Image important. Dave, 818-551-1820

•**Altnrv** guit w/ld by voc to collab on writing sngs & starting band. Must have own style, no copy cats. C Wheel. U2, Doors. John, 310-836-9230

•**Altnrv** ld guit w/wah, psychdc blues sound ndd for srs pro. Infil Pumpkins, Sonic Youth. 818-769-4448

•**Altnrv** pop rock band sks guit, ld & rhythm. Must have image. 18-30. Band has maj demo deal & upcoming gigs. Call 213-851-1680

•**Altnrv psycho** punkadic w/uniq style & sngwrtr abil. Dedicatd only, up & coming gigs. 818-763-3933

•**Arrangr, w/maj** connex, billboard credits & maj label intrts lkg for HM guit. Must be srs. Michael, 310-313-5081

•**Awsome** bs & fem voc team sks guit & dnm for melic ong rock band. Infil Journey, Heart, Q'Flyche, Joe, lv msg, 818-587-9029

•**Belligerent** guit plyng punk wid for riot wonon's demo. Paying gid. Chops & writing skills a must. Have hrstl spc & indie connex. Elizabeth, 213-782-6924

•**BMI sngwrtr** w/strong pop, rock matrl, grt vocs. Benatar, Lennox, forming band. Abil to support sngs wid just blowing chops required. Chris, 818-348-3733

•**Bs plyr**, sngwrtr & fem ld singr lkg to collab w/guit, sngwrtr to form blues based altmrv band. Elizabeth, 310-839-9071

•**Bst** wid, male/fem, to form totally ong, cutting edged band. Funk to punk. Odd meters, odder lyrics, sad, humorous, backing vocs a plus. N Hillywd. 818-766-2623

•**Chris Chavez**, where are you? Pts call Billy asap. 909-734-8245

•**Cntry** guit wid by singr, sngwrtr, rhythm guit plyr to form rockin' cowboy band. 818-508-0307

•**Creatv** guit wid for estab altmrv band. Creativity & commitment a must. Vocs a plus. Recrdng & gigs pending. Infil Rush. Kate Bush. Steve. 818-567-4944

•**Energetic** guit, sngwrtr w/depth style, solidness, devotion for fem singr, sngwrtr. Eclectic menagene of sngs. 310-205-2617

•**Exceptional, uniq** & visionary altmrv guit wid for incredible band w/maj sit. Hrd, soft, dark light. Gregory, 714-846-8334

•**Fem acous** rock artist nds acous &/or elec ld guit plyr who's pro & passionate. Have gigs. Juliet, 310-659-2741

•**Fem artist** w/sngs forming band sks guit w/same. Altnrv edged, meldc, groove onend. Eves Plus, Nirvana, Nymphs, Cranberries. 818-982-8450

•**Fem** voc lkg to collab on orig matrl, later to form band

Avail 2 nights weekly or more. Voc range a la 4 Non Blondes. 213-852-1152

•**Former 247** Fiez dnmr, Joel Mattoza, skg ld guit. Infil Parliament, Primus, Pantera. Pros only. pjs. No drugs. 619-741-1708

•**Forming** band sks rhythm guit plyr into KISS, C. Trnk, Joan Jett. Vocs a plus. Mark. 818-858-8896

•**Funk** guit wid for big funk, soul, rap band. Zoe, 213-727-0246

•**Guit ndd** for retro rock band. Infil Bowie, Jellyfish, Beatles, Sly, Cocker. Have bookings & label intrst. Brendan, 818-403-1595

•**Guit ndd** for cntry band in Ontario area. Cntry only. Vocs a plus. Greg. 909-931-9549

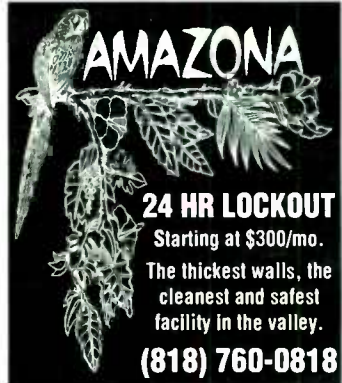
•**Guit ndd**, Local band w/overseas deals sks dark, hypnotic, angry & aggrsv style guit. Infil Danial Ash, Jane's, Jesus' Mary Chain, Cure. 213-878-2208

•**Guit** plyr ndd for one or two night gig. Infil N Young, Eddie Brockell, Milla. 310-372-5586

•**Guit** plyr ndd asap. Must be reliable, creatv & gd musician w/diverse infls into HR, pop, folk & punk. Enc. 310-399-9182

•**Guit** plyr wid for HR band w/mgmt. 818-380-1269

•**Guit, singr**, sngwrtr ndd to form duo in folk rock vein. Aaron. 818-377-9914



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- **Guit, sngwrtr** wtd for melcd, grp. emphasis on dynamics & texture. Infi Cure, Lush. Show Dive. July. 805-522-6447
- **Guit, texturist** wtd for estab post modern, hypno rock band. Pro & ready to go. 818-781-5701
- **Guit, voc wtd** for wrking T40 cover stl. Lenny. 714-650-9310
- **Guit, voc wtd** by bs plyr, voc, 30, to form band Infi Blossoms, Soul Assylum. 818-763-1413
- **Guit wtd** vocs wtd for wrking KROQ, classic, dance/cvbr band in OC. Pro abil, vox, image. Must travel to Mexico, Hawaii. Euro. Matt. 714-937-3187
- **Guit w/own style** wtd. Infi Stones, Alice, Porno. 23-26 only, no metal pls. team plyr. Jack. 310-649-5271
- **Guit w/vocs & outgoing** stage presence sought by band inlf'd by Beatles, Jellyfish & Poses. 818-503-2824
- **Guit wtd** by sngtr to form band & record immed. All orig. Infi Aero. Zep, Crue, GNR, etc. Under 26, no posers, flakes, srs only. 213-463-5937
- **Guit wtd** for melcd pop band. Grt sngs, inlf Blossoms, Toad, Police. Vocs a plus. Steve. 818-753-9553
- **Guit wtd**, male/fem, creatv, soull, must groove. Infi Gabriel. Bush, Grace Jones. 810-288-5009
- **Guit wtd** to form ong rock rock band. Kind of Eagles, Springsteen, Dire Straits. 818-763-2908
- **Guit wtd** to form diverse band. Vocs for harmonies a plus. Inlf U2. Doors. Crue, yerself. Steve. 818-762-5902
- **Guit wtd**, Infi. Robin Trower, Hendrix, Sly, Shawn. 805-522-4829
- **imaginative, seasoned** actors, elec guit wtd for band. Approaches Dominic Miller, Michael Hedges, David Gilmore, Infi TFF, Patrick O'Hearn, Marillion, Gabriel. 213-876-4814
- **James Hunniman** Scott mts Johnny Mar. Aggrvs, intellgnt, melcd, simple god. Infi Replacements, Pixies, REM, Lemonheads. Can be very ugly. 310-535-4951
- **JUSTICE LEAGUE** sks guit w/ipro gr, trmpo, aggrvs sllgng presence. Living Colour, Body Count, Bad Brains. Srs calls only. Jeff Peterson. 818-843-7771
- **Latin, jazz**, pop grp lkg for acous guit plyr. Gil. 818-816-0519
- **Ld guit plyr wtd** for band w/mgmt & tour. Infi S'Garden, A/Chains. Jane's. 818-769-2738
- **Ld guit** to form nucleus of MALIBU POSSEE. Pwr chord cntry band. Ongs, covers. Acous inlf, 28-35, no drugs, no smokers. Greg. 818-768-9665
- **Ld guit wtd** to form new sound band. Must have equip, trmpo, dedictn, no drugs. Al. 213-851-8084
- **Ld guit wtd** for forming, recrdng cntry rock band. Infi Brooks, Ketchum, Carpenter. Private rehstr, 27-35, no smoking or drugs. Call 818-557-8383
- **Ld guit wtd** by AAA sngtr, sngwrtr. Must learn fast & easy. Infi Joe Jackson, Bowie, Beatles, Nirvana. David. 818-982-8708
- **Ndg guit** to complete creatv, hi energy, pop, altmv tno. Chns. 213-240-4343
- **Orig guit wtd** to form/start ong band w/drmr. Lkg for srs,

- open minded, non following, uniq person. Xperimntl, unpredictable, new sound. Patrick. 818-242-2627
- **Pro guit wtd** to record one mega hit. 3 chord altmv rock ballad sng. No pay, xint fringe benefits. Sngwrtrs encouraged. Hillywd area. 310-358-6982
- **Raw funk & jazz** brought together by psychdic & hrdcore. Infi Peppers, Rollins, Doors, Floyd. Lv msg. 310-475-6018
- **Real musicians** ndd by rhythm section. Foundation is set. Nd other vocs to complete sound. Jeff. 213-224-2989
- **Rhythm guit**, keybrdst w/bcng vocs ndd for estab HR band. We have release on indie label. Must be team plyr, have trmpo. 818-753-9589; 909-597-3973
- **Rhythm guit** sought by San Pedro based melcd, pop style rock band Mike. 310-832-4195
- **Rhythm guit wtd** for true R&R band Jim. 818-800-5505
- **SG**, all fem blues rock ballads band, lkg for fem guit. No drugs or alcoholics pls. 310-289-4734
- **Sngtr, sngwrtr** forming band sks guit for showcsng. Vocs a plus. Rocktop. Lv msg. 818-382-4572
- **Sngtr, sngwrtr** w/big soull voc & classy rock image sks HR guit, sngwrtr into making music & stardom. 818-985-2792
- **Sleepy, bluesy**, bold, sensitive, creatv, enthralling, writr, dreamer wtd by fem voc. Doors, Indian, Cranberries, etc. Cami. 213-464-3536
- **Sleide guit wtd** for eventuale wrking blues band. Must be complete plyr. Infi Dwayne Allman, Warren Hanes, Johnny Winter, Elmore James. Team plyrs only. Nathan. 213-666-9542
- **Soull** guit sought by sngtr w/indie release. Must ply lunk to acous w/grt feel for sngs. Vocs a plus. Billy. 818-345-4068
- **Soull** guit plyr ndd immed for sngtr w/stat quality, lks & style. Infi Al Green, Sly, Srs only. Rex. 213-465-9077
- **TEN GINN** sks guit plyr. Progrs rock infs. We have indie deal, early 1995 release, nft dist, in house rehstr studio. John. 818-783-4818
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10. BASSISTS AVAILABLE

- **#1 pro** bs stick & upright w/vocs avail for paid recrdng & live wrk. Pop, rock, totally pro. Will do one free rehstr. Joel. 213-851-9096
- **15 yrs** exp, int'l, Warner, Srs, avail for pro paid sits. Studio, live. Fretless, fretted, 5 string, prog, vocs, reading, all styles. Mike. 213-848-8311
- **19 yrs** exp bs plyr avail for paid sits, studio, touring, clubs, T40 & rock band. 4 & 6 strings, SWR gr. Bryan. 818-715-0423
- **Alim hl**, Jazz, funk plyr, elec, Willy BoBo, Carl Anderson, Tommy Mars, Bud Shank, Jerry. 310-390-0369
- **Avail** bst a la Zep, Kravitz, Cream, Sly, Grl sngs, jamming, classic gr, sks signed or managed band into same. 213-653-7480
- **Awsome bs & fem** voc team sks guit & drm for melcd ong rock band. Infi Joumey, Heart, O'Ryche, Joe, lv msg. 818-597-9029
- **Blues** bst sks estab band w/gigs & mgmt. Solid, in pocket plyr. Jay. 818-703-4996
- **Blues, jazz**, lunk bst, also dark, acous sounding fretless

- for folk, altmv gigs. Hot musicians only. Music first, image last. 818-344-8306
- **Bs plyr**, 70's Thunderbird, Tbs, SVT. Fattest tone, cool threads, hip image, lkg for estab band. Hvy onentd altmv punk Divo. 818-506-3271
- **Bs plyr**, exp, have equip, trmpo, sks aggrvs band on hvr side wtd least little aggr & lot of hooks. 818-755-4575
- **Bs plyr** in mid 30's sks 2 guit southern rock or Uria Heep/ Deep Purple type band. No projs, no dynasties, any area Brian. 805-269-0917
- **Bs plyr** lkg for uqiu progrvs altmv band. Infi Prmus, Porno/Pyro. Ted. 818-285-7376
- **Bs plyr**, plys fretted, fretless, upnght & keybrd bs, lkg for paying gigs or projs signed or close to it. Mark. 310-391-5223
- **Bs plyr**, studio, toung, clubs, elec fretted, fretless or upnght. Exp'd pro, read, listen, solid support, groove, blues, jazz, R&B, etc. Hank. 310-358-5922
- **Bs plyr**, voc, 30, sks musicians to start band. Infi Blossoms, Soul Assylum. 818-963-1413
- **Bst**, 25, 14 yrs exp, sks altmv rock band w/nt & connex. Pro gr & alt & trmpo. Avail immed Bob. 310-544-1031
- **Bst avail**, 26/yo, fretted & fretless, exp recrdng & toung, pro att, open to almost any sit. Thadeus. 213-962-8488
- **Bst avail** for FT wrk. Altmv, classic rock, cover or ongs. Pro image, equip, vocs, alt. Can travel, xint gig connex. Paid sits only. Matt. 714-937-3187
- **Bst avail** for paid sits, toung, clubs, studio, fretted & fretless 5 string. T40, rock, blues. Aaron. 415-522-1535
- **Bst avail** for recrdng & performing. All styles, fretted, fretless, jazz, funk, blues, sight reading, etc. Pro only. 818-377-9832
- **Bst avail** for blues & R&B band. Peter. 818-894-4505; 310-608-6821
- **Bst avail**, pro equip, 6-1/2 yrs exp. Infi Sabbath, Danzig, Srs only Bruce. 213-463-1559
- **Bst skg** HR, altmv band. Rage, Skid, Offspring infs. Have pro equip, image & chops. Call 213-876-7172
- **Bst sks** band w/atmospheric wall of sound. Infi NIN, Jesus/Mary Chain, Killing Joke, Suerve Driver. 213-874-4537
- **Bst, sngwrtr** w/vocs lkg for working, touring or signed act. Ext live & studio. Inlf R&R, blues, mid 60's garage pop. John. 310-857-0095
- **Bst, voc** avail for wrking cover, T40 sit in town. 714-650-9310
- **Fem** bst avail to ply R&R. Inlf Stones, no altmv, no pros. 213-962-1765
- **Hip hop** bst avail for projs, bands. Inlf Roots, Beasties, Nas. Chns. 213-258-8052
- **In the pocket** bs plyr sks projs, recrdng &/or live, w/label intrst. Inlf KLOS, KLXS. I have it all. Mike. 818-954-0224
- **Pro** bst, 43, upnght, elec, R&B, Latin, funk, etc. Pro sits only. Gian. 213-393-9465
- **Pro** bst avail for demos, live sits, possible toung. Versti & solid. Mark. 818-771-7489
- **Pro rock** bst avail for session & showcsng wrk. Maj recrdng credits & tall, young, lng hr image. Srs pros only pls. 818-382-2805
- **Seasoned pro** for hire. Studio & club wrk, pop, jazz, blues, cntry, R&B. Always in the pocket & grooving. 310-205-0857
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- **World class** pro bst, inlf album & touring credits, strong vocs & image, sks signed band or paid sits. Grt att, grt gr. Steve. 310-543-5093

10. BASSISTS WANTED

- **#1 AAA** rock bst ndd. Groove, edge, hvy, dynamic. Stuart. 310-458-1041
- **#1 bst wtd** for complete band. 2 guits, hvy, not fast w/lot of aggrvs mood. Srs only. Kevin. 818-361-4121
- **#1 punk** HM bst ndd for noisy, irritating, socially unacceptable band. We dig Pantera, Rage, NIN, anything that's cool. Call now. 213-851-2681

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 The **STEVEN MEMEL** Studio
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Infl Bad Religion, Cure, Metallica, NIN, Nirvana, Tony. 818-289-1199

- *Bst wtd** a la Skid, Maiden, Scorpions, Metallica, Hvy, loud, straight ahead sound, HR image. Call for info. 818-784-2869
- *Bst wtd** by AAA singer, sngrwrtr for live band. Must learn quick & easy. Wide variety of infls. David, 818-982-8708
- *Bst wtd** for intelligent, growing, alt/mtrv rock edge proj. Music compared to Spin, Doctors, U2, Peppers, Concrete Blonde, X, some Stones. Lv msg. 310-285-3216
- *Bst wtd** for forming grp. Must be verst, willing to covers as well as orig. Infl world, spirit, heart. Robert Carrillo, 213-811-8055-x608
- *Bst wtd** for ongrj pro a la Hendrix, Sabbath, Magnet, Mark or Eric. 213-669-8675
- *Bst wtd** for ongrj band. Infl Beatles, Toad, Posies. Vocs helpful, wrng, collab encouraged. Michael. 213-654-6388
- *Bst wtd** for socially, spiritually aware band. Uniq style, all org, funk mlt, jazz, blues w/rock base. Have quality demos avail. 310-392-6913
- *Bst wtd** for estab band. Infl Buffalo Tom, Dino Jr., Paul Weller. 310-396-2576
- *Bst wtd** for hvy, exotic band. Must be melodic. Infl hvy rock to world beat. Ricardo, 818-760-3427. Robert, 213-467-6521
- *Bst wtd** for hvy, groove orientd band. Infl S Garden, Zep, Peppers, Ali, 818-752-7369
- *Bst wtd** for Queen tribute band. Must be Queen fanatic. Vocs a must. Call 818-986-4148, 213-874-9950
- *Bst wtd**, hi energy, bluesy, psychid, funky groove. Exp only. Enc. 213-258-9013
- *Bst wtd** to complete eventual wrking blues band. Blues chops, team play, no mercenaries pls. Nathan, 213-666-9542
- *Bst wtd** w/equip, trmpso & harmony vocs. Infl early Who, Small Faces, C.Trick, Kinks, Raspberries. If you fit description, call Enc. 213-874-2906
- *Bst wtd** w diverse, spacial, music style. Fretless desired. Derek, 818-848-4411; 818-352-4059
- *Chop master** bst wtd for pro instrmntl proj. Modestly paid instrnt & recording sessions. Clark, LaRue & Sheehan rolled in one. 818-506-6423
- *Creatv bs** w/large sound nnd. 16 trk studio, indie label, legal rep. Chns, 818-957-3826
- *Creatv bst wtd** to complete technical agrvrs metal band. Pantera, Dream Theater, Forbidden. No sleeping bags. 213-850-5848
- *Creatv pop** rock band sks bst who is solid, simple & verst. Joey, 213-874-4266
- *Dark & agrvrs** bs plyr wtd to metal band. Lee, 714-492-0154; 714-489-2916
- *Dark alt/mtrv**, tribal, industrial band w/bookings, lawyer, recding company instrnt, brilliant reviews, sks bs plyr. Must have phenomenal sound & lx. 310-285-2245
- *Diverse** funky metal monster to complete energetic sound orientd band. Album credits, lockout Stage presence, wrng, vocs a plus. Very srs. 818-708-2379; 818-764-7824
- *Dynamic rhythm** section nnd for hvy groovin', ground breakin', lunkin' metal blues sledge w/ed to write hit sngs w/ Calab, 213-957-5728, 818-753-4137
- *Eclectic** pop rock, not metal, not grunge, not funk. Backup

vocs, pro a must. Beatles, Toad, Steely, Police, Rush, Gigs, recrdng, tour. Mark, 909-823-0386

- *Estab HR** act ready to be signed to maj label sks bs plyr a la JPJ, Black mallow plyrs w/grt image & chops. 310-289-0280
- *Estab metal** act. CHAMBER, a la Fight, Pantera, sks new bst. Must have fast chops, xint bckgmd vocs, image. Pros only. 310-854-0291
- *Exp bst** to ply funk & straight ahead jazz on demo. Pay will neg 2 rehstr & recrdng session. Joe, 310-839-2702
- *Exp bst** w/bckng vocs nnd for immed gigs, covers & orig. Kelly, 818-998-0999
- *Exp guit**, sngrwrtr, singer forming blues based rock band in N.Hillywd. Nds strong rhythim section to build w/. Chns, 818-769-8139
- *Extreme funk** rock band nds bst. Bootsy, not Flea. Must rock, sing bckup. Kings X Colour, Doctors. Instrt. 310-836-0322
- *Fem** acoustic rock artist nds bs plyr who's pro & passionate. Have gigs. Juliet, 310-659-2741
- *Fem, male** bst wtd wild & or bkup vocs. Infl Blondie, Clash, Pretenders, Sonic Youth. Must be dynamic, exp. open minded. Jim, 310-395-7933
- *Fem** voc lkg to collab on ongr mtrv, later to form band. Avail 2 nights weekly or more. Voc range a la 4 Non Blondes. 213-852-1152
- *Geddy Lee** sought by Alex & Neal, Soro, 818-345-9627
- *Groove master** wtd by young, pwll R&B band wrnt sngs. CD releases in 1994, private rehstr studio & local following. Pearl Jam, C.Crowes, Alex, 310-996-1123; Bert, 310-372-6550
- *Guit sks** mature, intelligent musicians for melodic groove. H&R band Q Ryche, Extreme, Kings X, Rock starodom, rock lk isn't priority. Gd music is. Tony, 213-413-2377
- *Guit, sngrwrtr** sks bst to estab progrvrs melodic HR band. Infl Q Ryche, T.Lizzy. If you worry about nationality, don't call. Pros only. 213-353-4773
- *Guit wtd** to form totally org act, male/fem for cutting edge band. Funk to punk, Odd meters, odd lyrics. Sad, 818-952-3195
- *HM thrasher**, Must have it all. Infl Pantera, Megadeth, Metallica, etc. Zoom or Rex. 213-845-9546
- *Hvly bst** to join progrvrs but excessive thrash band. Infl Megadeth, Slayer, Pantera. Pros only. Must be dedictd & ready. Dave. 310-828-5232
- *Imaginative, seasoned** verstl bst. Fretless, D tuner, pedals wtd for hand. Approaches Tony Levin, Pino Palladino, Geddy Lee. Infl TFF, Patrick O'Hearn, Manilton, Gabriel. 213-876-4814
- *Japanes** fem bst wtd for funky HR Japanese all girl band w/lockout studio. Infl Peppers, Beastie Boys, Kaoru, 213-931-9113
- *JUSTICE LEAGUE** sks bst w/progr, trmpso, agrvrs stage presence. Living Colour, Body Count, Bad Brains. Srs calls only. Jeff Peterson, 818-843-7771
- *Ld guit**, voc, drmi sks bs plyr a la KISS, C.Trick, Joan Jett. Vocs a plus. Mark, 818-858-9896
- *Monster blues** bst wtd for Stieve Ray mts BB King band. Mel. 818-955-6567
- *Non alt/mtrv**, non grunge, HR/HM band sks bs plyr to complete lineup. Brad, 310-872-4544
- *Orig** bst wtd to help form/stab band w/drmr. Lkg for srs, open minded, not following, uniq person. Unpredictable,

xperimntl new sound. Patrick, 818-242-2627

- *SG**, all fem blues rock type band, lkg for bs plyr. No drug or alcoholic pls. 310-289-4734
- *Signed melc** HR band sks pro melc bst w/bckup vocs. Bs style Daryl, Jacobs. Send pkgs to Takara, 11585 Riverside #7, N.Hillywd, 91602
- *Singr & guit** sks srs bst for hvy, dark, anti religion, anti estab band w/dmynacs. 213-851-4850
- *Singr, sngrwrtr** forming band sks bst for showngz. Vocs a plus. Rock pop. Lv msg. 818-382-4572
- *Singr, sngrwrtr** w/srong vocs & matr sks expressive bst for acous based sngs w/alt. Infl Femmes, Robbie, 213-482-8869
- *SONIC DISCIPLES** sks bs plyr. Dollesque, Stonesque & Buresque. 213-850-5211; 818-901-9737 x1
- *Soul brother** nnd to ply bs for all black band. Hrdcore music mts hrdcore hip hop. Infl Bad Brains, PE, Hendrx, Motorhead, Ice Cube, Greg, 818-752-2926
- *Srs bs** plyr wtd for alt/mtrv band w/fem singr. Infl Rollins, Hole, PJ Harvey, Michael, 818-405-0743
- *Stop** recding, Melc, creatv, verstl bst nnd for intelligent rock band. Vox a plus. Infl Dr. Seuss, Daffy Duck, Public School. Joel, 818-752-2570
- *Swedish** guit plyr & singer w/own matr sks bs plyr. No rap, no grunge. Infl U2, Floyd, Bowie, Police, Hendrx, Tomas, 310-358-1920
- *Tastel** bst wtd by guit, singer w/indie release. Able to ply funk to folk w/gd sense for sngs. Vocs a plus. Billy, 818-345-4068
- *THE SONIC DISCIPLES** sks bs plyr. Dollesque, Stonesque, Buresque, 818-901-9737 x1, 213-850-5211
- *THUNDER ROAD** auditing bs plyrs w/bckng vocs, 21-29 only. No drugs, Org rock band, lockout. Hendrx, Vaughan, Smithereens. 818-585-2322
- *UN GOD** sks bs plyr. Infl early Cult, Sabbath. Srs only. Call for more info. Robert, 714-523-3041
- *West Coast** town sks bst. Infl soul jazz, old school funk, R&B, psychid. We have contacts, rehstr spc. R Scott, 714-942-3195
- *Wnt to get paid** & in a band? Vocs, exp & gr a must for rock, alt/mtrv, adult contemporary band. 818-341-8423

11. KEYBOARDISTS AVAILABLE

- *All styles**, xint sight reader. avail for studio sits, all paying sits, fill in gigs, trivial also possible. Dave, 310-399-8554
- *Former keybrd** w Peter Wolf & Sass Jordan avail for *
- *Keybrd avail**, fem, much exp, into KROQ & new age. Melinda, 310-642-4952
- *Keybrd, progrm** avail for studio, arrangements, seqncs of keys, drms, bs Korg M1, Atan Cubase 2.0 R8M etc. Extensive exp, no gigs. Eric, 310-208-3772
- *Keybrd, voc**, also plays sax & guit avail for wrking in town sit. T40, cover, etc. 714-650-9310
- *Pro accompanist**, formerly w/Sarah Vaughan & Joe Williams avail for singrs proj. Herb Mickman, 818-990-2328

11. KEYBOARDISTS WANTED

- *AAA keybrd nnd** for rock band. CD completed, prepfor tour, minimum rehstrs, 4 nights. Punctuality a must. Pay

neg 9-5, Rick, 310-816-1122, after 5pm, Todd, 818-905-0343

- *AAA keybrd** nnd for 3 pc acous pop rock band w/fem voc. Must sing bckup. 818-771-7733
- *Auditing** for SOUL DESIRE, LA's sexiest band. Must sing harmony, have presence & be enlisted. Infl Gabriel, Bush, Jones. Srs only. 310-288-5009
- *Conry rockin** pianist & bckng voc sought by band. We do both covers & orig. 818-753-9810
- *Dedictd keybrd**, sngrwrtr, progrmm nnd by ld singer to continue alt/mtrv band. Infl New U2, DePeche, NIN. Only the driven should phone. Max, 818-382-7064
- *Eclectic** pop act sks texture specialist to create joy & sorrow. Similar surfaces. Pink F, Steely Dan, Toy Matinee, Tears, McCartney. Srs. Daan, 213-878-0847
- *Fem acous** rock artist nds keybrd plyr who's pro & passionate. Have gigs. Juliet, 310-659-2741
- *Frontm**, 25, Christian, w/dmo studio & connex sks keybrd w/xint image & alt. Infl Jonathan Cain. Allan, 213-939-8357
- *Hammond organ**, Rhodes piano plyr wtd for folk pop band. 310-289-5269
- *Keybrd nnd** for Kansas cover band. 818-771-7489
- *Keybrd nnd** to complete proj. Alt/mtrv pop band. No ing hrs. Going to Japan at Christmas. Must be complete together. Top line equip & young. Jack, 213-650-2779
- *Keybrd unfraild** to explore jazz, rock, funk format. Challenging gig. Omar, 818-705-6884
- *Keybrd wtd** for alt/mtrv pop rock dance act, groove mltis, Eurhythmics, Tears/Fears, Seal. Legal rep. dmo & upcoming gigs. Srs & dedictd. 213-850-6094
- *Keybrd wtd** for blues band. Joplin mts SRV. BB King. Mel. 818-955-6567
- *Keybrd wtd** to form diverse band. Vocs for harmonies a plus. Infl DePeche, Doors, Cure, yourself. Steve, 818-752-5902
- *Add immed** replacement keybrd for #1. Doors tribute band. Grt pay, gd people. 310-946-2000; 310-393-8625
- *Pianist, keybrd**, classically trained wtd for music proj/singr. Pros only. Michael, 310-546-2570
- *RAIN FOREST** sks keybrd plyr for exotic progrvrs hvy rock, emotional & verstl. Ricardo, 818-760-3427
- *Real musicians** nnd by rhythim section. Foundation is set. Nd other vocs to complete sound. Jeff, 213-224-2989
- *Signed melc** HR band sks keybrd w/xint image & bckup vocs. Send pkgs to Takara, 11585 Riverside #7, N.Hillywd, 91602
- *Unground keybrd** sought by publicity estab band. Xperimntl, tribal, surreal. Infl Birthday Party, Killing Joke, Creatures, Crash, Worship, Siouxi. 818-594-4123

12. VOCALISTS AVAILABLE

- *Alt/mtrv** voc sks guit to collab on wrng sngs & startng band. Must have own style, no copy cats. C Wheel, U2. Doors. Jinn, 310-836-9230
- *Amazing, intelligent**, agrvrs, singer, guit, crushed velvet tones, sonic imagination, xint wrng & arranging skills. Gigs. Swerve Driver, King Cnsmn, Sabbath, Bowie, S Garden & more. Matt, 310-821-2115
- *Attractive ethnic** lem, pop, hip hop, jazz, vocs. sks BJ position for tour. Same danceability. 714-664-1441
- *Awesome** bs & fem voc team sks guit & drm for melc

A SHORTAGE OF LEAD SINGERS? WHY?

You wouldn't know it by listening to rock radio, but there truly is a nation-wide shortage of good rock singers. This shortage is very real to me. Every week, I get at least three phone calls from musicians, asking me if amongst my clientele, I might have a singer who is looking for a band? My answer usually has to be, "No, my good student singers are in bands already, or busy writing with a guitarist to start their own group." So I did some research and found two main reasons for this "Rock Singer shortage."

Reason #1 is invalidation (or put-down) of a child's naturally uninhibited yelling and calling out, leading to inhibited, shy adult voices. Reason #2 is vocal training that produces a classical and flowery style, unsuitable for a passionate and powerful rock singer.

My belief is that all normal people are born with a three octave range potential. Many of us were allowed to use it freely and naturally during childhood. If you were born into a large noisy family, or to Italian or Greek parents, or grew up in the Bronx, you probably used your voice loudly and freely as a child. What an asset! Better a large voice with an accent. As a rule, that sort of voice can be more easily handled and shaped.

I remember when I was about 9 years old, playing with other kids in the street and yelling back at them with no thought as to my sound: No awareness of the pitches or volume I was using, just totally free and uninhibited!

Then, I caught sight of my mother standing at our front gate, scowling at me. She said she could hear me yelling right down the block. That I sounded like a hooligan, a brat, and I should remember that I am a lady, and ladies do not raise their voices, especially in public. She repeated this several times on different occasions, and I bought it, totally! I was to spend forty years (and a lot of money) trying to learn how to have a stronger and more stable singing voice. Unfortunately, this happens to many people.

Sometimes it's just a friend in a coffee shop telling you to "keep your voice down, you're so loud!" And you buy that too! I've also heard parents say of some child who is trilling away happily, and completely "off-key;" "Well we won't have to buy singing lessons for that one!" Was that supposed to be funny? Yeah, the kid may laugh, too. But deep down, the message is, "I cannot sing!"

It is my belief that all musicians are basically singers, but many chose to play an instrument they could buy already assembled, and ready to play. After all it's so much simpler and safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "Cracking" on a "High note," or forgetting

the words, ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!

A few years ago, Dan Huff (guitarist/nw lead singer for the band Giant) called and asked if I had a singer for a band he was putting together. I didn't and certainly not of the caliber he required! He had been doing vocals himself, since he'd been involved in writing music and lyrics, but could only sing for 30 minutes before becoming hoarse. He worked with me, and it didn't take long for him to connect his passions back to childhood, and he could sing for long periods again.

I've been checking around and found quite a number of musicians who, through different routes, became lead singers, famous lead singers. Here are a few names. Phil Collins, Don Henley, Tommy Shaw, John Sykes, Kip Winger, Ritchie Sambora, Geddy Lee, Trevor Rabin and Greg Allman (and many others, no doubt). Some may have had vocal training, but were and are essentially musicians.

Rock singing is very different from singing classical music, and different from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock "in" roll, though, if you have been trained as a serious classical singer, and you are restricted and have lost those great calls you expressed so freely as a child.

It's probably a very good idea to get into rock as a musician. Learn an instrument, chords and phrases, how to move on stage, and the discipline of regular practice. When you do start singing, work with a teacher who understands and appreciates your rock style. I know quite a few musicians who were training as a vocalist, and gave up because, "I found I just didn't have a good enough voice," "my voice was never strong enough," "I could never get over my break," or "I could never work out how to breathe, especially for rock!"

If deep down inside, you've always wanted to sing, but have been too embarrassed or unsure of yourself to get started, just give it a fling! Call a voice teacher and get started.

You do have a voice and there is a band looking for you!



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orig rock band. Infl Journey, Heart, Q'Ryche, Joe, lv msg, 818-597-9029

- Baritone, male** voc avail for studio & shows. KACE style. Barry White, Luther Vandross. Spice, 213-461-1533
- Bckup slngr** avail for session, live performance or demo proj. Sightread, 4 oct range, demo avail. Cntry, pop, funk, soul, R&B, Michael, 818-348-0908
- Destined to sing**, determined black fem in industry sks rock band on mldc tip. Avail for studio, bckup vocs. Have exp, references. Danielle, 213-436-0164
- Exp pro fem** voc, sngwrtr skg altmtv band, recrdng proj. Pref unplugged, mldc, bluesy edged. Srs only pls. Zoe, 818-509-0518
- Fearless, trained**, young R&B singr, writr w/wrking band exp. CD release this yr, lkg for proj where members breath, eat & sleep music. Alex, 310-996-1123, 310-576-6363
- Fem singr**, dancer sks prodr w/studio access. Maj record labels intrsd. Positive, funky dance style, 310-281-7174
- Fem singr**, lyricst lkg for band. Funky, altmtv, creatv. Infl

Tori Amos, Eve's Plus, PIs no flakes, 310-288-1631

- Fem singr**, lyricst, gd on chord changes, chorus, verses. Srs only, 310-399-2551
- Fem solo** artist, lyricst, melodies, very strong voc, presence, sings all but rock. All prodcrs, A&Rs, grps, agents, Rita Sweeting, 818-562-1545
- Fem voc** avail for sessions, demos, T40 & shows's. Lds & bckgrnds, tape avail. Jennifer, 818-769-7198
- Fem voc lkg** to collab on orig matrl, later to form band. Avail 2 nights weekly or more. Voc range a la 4 Non Blondes, 213-852-1152
- Fem voc**, lyricst sks guit or keybrdst, compsr for spec demo. Will promote. Cntry, R&B, R&B, pop, etc. Cara, 818-785-5691
- Fem voc**, pwrlf, pro, w/exp & credits, avail for sessions & demo wrk. Lds & bckgrnd. Ill enhance your music. Paula, 818-843-2727
- Fem voc**, sngwrtr w/special magic sks prodr, sngwrtr partner w/studio to collab & put together awesome demo. Infl Kate Bush, J. Mitchell, 213-969-4776
- Fem voc**, sngwrtr, lkg for prodr w/studio time to record hot, sleazy dance trks. Has previous releases & history in London. Sarah, 818-989-2401
- Fire and soul**, eclectic, passionate voc sks those into Nirvana, jazz, Doors, Wrk hrd, have fun, ply live, attack. Absolutely srs pls. David, 213-268-9275
- Former nude** dancer, R&B singr & stopper, will do anything to be in band. I'm a singr. Kelly, 404-489-6368
- Frontmn**, 25, Christian, widemo studio & connex sks musicians w/int image & att. Infl Journey mts U2. Allan, 213-939-8357
- Funk singr** skg lat groovin' band a la NPG, Tower/Power & James Brown, B, 310-438-6815
- I am ready**. Are you? Uniq singr, sngwrtr avail for pro sits. Touring & recrdng. Srs inquires only. Shaun, 818-955-6503
- Int'lly known** fem voc avail for demos, recrdng, sessions, sits. Wide range, 310-289-4734
- Irish born**, world class singr. Swing to easy rock, pop & ballads. Most unig & bankable voc. Record & travel. Derek P. Finan, 213-877-1937 x373

- Latin duo** skg srs prodr a la CNC Music Factory. Tony, 213-384-3550
- Ld & male** voc, 5 oct range, skg 2 keybrdst plus bs to join. Disco altmtv bands welcome. Passion, commitment. Madonna, DePoche, Bernabe, 213-654-8408
- Ld voc** w/records, sales, revenue, income, production, performce, h/bred greenback matrl, maj record company contacts. Shivers, 714-537-3335
- Ld voc w/pwr** & range sks altmtv hrd groove. Srs only. Virgil, 909-599-8024
- Male pop** singr avail for demo, jingles & session wrk. Exp, tlntd, most styles covered. When you nd real singr, call me. Steven, 213-876-3703
- Male pro** voc lkg for pro orig cntry, cntry rock band or musicians to form one. Have demos & lots of recrdng exp. Don, 818-353-4628
- Male tenor** voc, pro, exp, most styles, avail for demos, sessions, jingles. JR, 818-880-4506
- Male voc**, souflly expressive, sks bluesy groove orientd, srs minded band. Todd, 213-876-2794
- New Jersey**, crazy, psychotic rock voc. Have demo, will travel anywhere, do anything. Linda, 201-473-0701
- One srs** pwrlf, exp'd voc sks band w/dynamics, rage, pwr, confidence & abil. If intrsd, call 818-789-1042
- Originality, energy**, 110% dedictn & imagination. Previous matrl avail. Bryan, 310-455-0385
- Pagen** voc sks band w/att, commitment. Zep, AC/DC, GRP, B Crowes sound. Have strong magic & promo expertise. Dusty, 310-435-0082
- Pro black** fem ld & bckgrnd enhancer. R&B, jazz, blues, gospel, salsa, rock, pop, scat & cntry. Concerts, studio & demos only. No clubs or drugs. K.C., 213-704-1426
- Pro fem** artist w/sngs forming band sks srs musicians w/ same. Altmtv v/dc, mldc, groove orientd. Eves Plus, Nirvana, Nymphs, Cranberries. 818-982-8450
- Pro voc**, pwrlf, dark, mldc, atmospheric, soufl, intense, exp. Infl Joy Division to A/Chains. Skg very pro modern altmtv thing. Jonathan, 213-882-6941
- Pro voc**, sngwrtr, lyricst lkg for estab orig cmrcl rock band. Performng & recrdng exp. Infl Plant, McCartney, Collins, Perry, Anderson, Mercury. 714-937-5424


- Pwrlf fem** voc w/stage, studio exp skg mldc rock band w/exp plyrs. Infl old Heart, Kansas, Boston. 310-216-2502
- Singr & bs** plyr lkg for musicians w/hrsht spc. Infl Primus, Jane's, Ted, 818-285-7376
- Singr**, rhythm guit sks black leather rock band. Must have grt lks, pro att. Infl KISS, old Crue, Floyd, Billy, 909-734-8245
- Singr**, sngwrtr avail for altmtv band a la Soul Assylum, Candlebox, Beatles, Kravitz. Image & exp. Call for demo & photo, 818-843-5406
- Singr**, sngwrtr w/smooth Sade vocs sks 3-4 pc band to ply ong & T40 gigs. Kameelah, 818-985-3687
- Singr**, sngwrtr w/bg soufl vox & classy rock image sks HR gut, sngwrtr into making music & stardom. 818-985-2792
- Singr w/Morrison** style vocs sks psychdc altmtv band a la Doors, Peppers, Helmet. Will relocate. Bobby, 714-539-4183
- Tired of flakes?** Exp voc lkg for hvy, groove orientd, proj who has IT together. If you don't IT is, don't call. Michael, 602-831-6493
- Voc skg** to singr w/band a la Kitchen/Distinction, Telescopes, Ride, Gabnel, etc. 310-587-2984
- World class** voc a la Lou Graham, Steve Perry, David Coverdale, sks pro rock att w/deal & mgmt. Maj album & tour credits. Lv msg, 714-730-8245, 714-645-0440

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12. VOCALISTS WANTED

- 1st tenor** & baritone, 2 male R&B singrs for voc grp. Gigs, recrdng & touring. Phil, 213-893-1354
- 24 y/o** singr, sngwrtr, gut sks same for gigging duo a la Blossoms, Adams, Toad. Dedicd & reliable & expect same. Jeremy, 310-822-2758
- At pwrlf**, emotional male voc for mldc, diverse, blues infl rock band. Hvy to acous. Gd range & creatv. Infl Zep, Floyd. 310-837-2533
- Acc voc** w/d for sngwrtr demos. Pop, cntry, altmtv, urban. Lv msg for Val, 310-288-6500
- African American** fem voc ndd for grp sit. Must have soufl vox. Pete, 213-665-2072
- All orig** band lkg for soufl singr. Styles include jazz, hip hop, funk & reggae. Pro att required. Nicholas, 310-837-4305
- All types** of singrs ndd for sngwrtr. Must be srs. Ask for Michael, 310-572-4173
- Altmtv rock** singr for managed band. No pop, metal screamers, vegas crooners, whiners or weak voiced wantabes. If you can belt w/passion. Corey Glover. 213-969-4093
- Ambitious sngwrtrng** team lkg for fem singr w/touch of romance. Vanice, 310-337-7780
- Arrangr**, sngwrtr lkg for singr in Latin market to collab on sngwrng & projs. George 213-664-6578
- Attn** fem voc. We're a dance, R&B, T40 cover band lkg for awesome fem voc w/soul & gospel mfls. No wantabes. CT, 213-962-8937
- Attractive black** fem singr w/d to form trio R&B singing grp. Must commit to rehrl schedule. Srs only. Ms. Lee, 310-973-1229

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- Bluesy, innovative HR voc wtd** by LA based band w/maj label. We have rehrsl, recrdng studio, grt sngs. 818-360-1540
- Dynamic male voc wtd** for srs & deditct musicians. Have 24 rehrsl spc. Infl Q'Ryche, Dream Theater, Rush. Will collab, reud to ply live gigs. 818-248-3008
- Eclectic pop act** sks dramatic singr to finish painting. Similar colors, Pink F, Steeley Dan, Toy Matinee, Tears/Fears. Phrasing, timing key. Dean, 213-878-0847
- EMERALD CITY**, pro rock band, sks pro voc. Must have xint vox & image. Rehrrs in Long Beach, Rob, 310-594-6176
- Estab hrd groove, altrntv rock band** sks pro minded voc. Intensity, rage, image, att, will & deditct. No metal screamers. You offer Vincent. 310-402-7794
- Exp fem guit lkg** to collab w/male voc w/musical abil, guit, piano to form rock band. Metallica, S'Garden, Steely Dan, Nicola, 818-892-1293
- Fem angelic voc wtd** for Enya type proj w/maj connex. Gregory, 714-846-8334
- Fem bckgrnd voc** who p/ys keybrds & moves well. 21-30, image importnt. We are gigng on altrntv dance band. Amos, Gabnel, Bush, 213-856-3556
- Fem R&B bckup singrs wtd** exp'd only, 29-35, med height, petite size. Srs only. Melanie, 213-936-2476
- Fem voc w/soull blues, gospel, R&B style wtd.** Ong matrl. Have mgmt, studio time, demo avail. Polished prg only. Dan, 310-273-8882
- Fem voc wtd** for futuristic, visionary soul band. Maj label intrst. Infl funkadic. Sly, BobMarley, Beatles, Isley Brothers, Jane's. 213-651-0135
- Fem voc wtd** for altrntv band. Must relocate to Santa Barbara. Don, 805-685-5090
- Fem voc wtd.** Altrntv, endogenous, artist, ambitious & able. Joanne, 818-556-3783
- Fem voc wtd.** You're blonde, glam rocker to front hot T40. ong band. Infl Missing Persons, Madonna, Motels. Video & movie proj's in wrks. Ernie, 805-964-3035
- FIGHTING MELISSA** sks voc. Must have wide range, very bluesy, soullf vox. Infl Ozzy, Living Colour. Extreme. 310-839-3420
- Funk lkg** for fem bckup singr a la Gladis Knight, Stevie Wonder. If this is you, pls contact Anna at 818-766-8320
- Funky keybrdst** nds attractive, black fem singrs & rappers

- to form soul & R&B singing grp. Ld or bckgrnd positions avail. Kevin, 310-604-1710
- GRAMPA MOSES** sks voc, mclcd, groove orientd rock. Set finished, 3 sng demo complete. No job, no car, don't call. Rod, 818-771-0538; Mark, 818-347-1922
- Guilt, drms, progrsv, sk singr, sngwrtr w/pwrlf vox & gd melody.** Infl Rush, A/Chains. Yes. James, 805-945-0501
- Guilt, sngwrtr sks** pwrlf voc to eslab progrsv, mclcd HR band. Infl Q'Ryche, UFO. If you worry about nationality, don't call. Pros only. 213-353-4773
- Help! We're** in desperate nd for killer voc, male/fem, to ld HR band w/connex & a difference. Gabnel, 818-366-7713
- Hey lkg** for sngs, instrmnt trks, full production as low as \$65/sng? Bob, 818-840-8549
- Hot fem voc wtd** for R&B, hip hop band. Infl Meshell, Heavies, Incognito, Steve, 818-705-6469; Renee, 213-917-6206
- Ld voc ndd** for newly formed R&R cover band. KC, 818-761-8435
- Ld voc wtd** by guit plyr magazine's ultimate guit competition rock guit winner for hvy band. Fight, Rage/Machine. Al, 818-965-1307
- Ld voc wtd.** Pwrlf, hi energy, HR, cmrcl metal. No grunge, no altrntv. Rock image, pros only. Jeff, 818-762-5438
- Lkg** for attractive fem Latino voc, sings R&B, hip hop, Spanglish. Possible record deal. Young att, young lks. Contact 213-757-2053; 310-289-7232
- Lkg** for soull male to sing ld in R&B, funk, hip hop. Infl Mint Condition, Tony Toni Tone. All orig music. MBW, 310-352-8032
- Male & fem vocs ndd** by keybrdst, arrangr for demo wk on spec. Jeffery Osborn, Whitney Houston style. Aaron, 213-883-1786
- Male frontmn, visionary, soullf voc wtd** for futuristic soul funk band. Infl funkadic, Hendrix, Bootsy, Jane's, Sly, Beatles, 213-653-2803
- Male ld voc w/soull blues style wtd.** Have mgmt, studio time, demo avail. Polished pros only. Dennis, 310-985-3188
- Male voc, lyncst wtd** by guit plyr to form roots rock band. Infls & voc style should be obvious, don't you think? Mike, 213-939-7761
- Male voc wtd** by pro guit. Infl Zep, Hendrix, Sly. To go

- beyond, make it really big. Srs only. Mike, 310-450-5537
- Mini Pearl** Jam sks voc. Must be into pop, rock, cntry. Joseph, lv msg, 818-358-6863
- Montreal based formation,** contracted to perform filling England by the pound on Genesis anniversary tour lkg for voc plyr Gabriel's part. John Victor, 310-319-9880
- Now forming,** multi-cultural pop, R&B voc grp. Sring for bright lmt, deditct, healthy, spirited, ready to make difference. Mr. St. John, 310-390-9796
- Orig voc wtd** to complete ong band. Must be uniq, non following, very ong, Patrick, 818-242-2627
- ORIGINAL SIN** sks HR metal singr. Infl whatever. Grt sngs, have industry connex, mgmt, indie label release this month, endorsements. Andy, 818-888-2562
- Ozzy wtd** for ong Sabbath tribute band. Must sound & lk somewhat like Ozzy, already know matrl & be srs. Paid gigs. PA, own rehrsl spc, So Bay area. Alex, 310-798-4993
- Pro attractive fem singrs, dancers ndd** for upcoming paying proj's, 21-28. Pop, R&B, all races wtd. Teddy, 818-905-7668
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- R&B, hip hop sngwrtr, midi musician, sks black fem voc.** 18-29. Warren, 213-851-8674
- R&B, hip hop & pop singrs, rappers, prodcrs, musicians** wtd for maj production deal. April, 213-719-2648
- R&B, pop voc nds** for record proj. Must have demo tape, sngwrtr, lyncst a plus. Srs only nd apply. George Hill, 213-291-8448
- Raw funk & jazz** brought together by psychdc & hrdcore. Infl Peppers, Rollins, Doors, Floyd, 70's rare grooves. Lv msg, 310-475-6018
- Sings wtd** for pop, gospel choir, HEAVEN BOUND SOUND, for tours & recrdng. Allan, 818-765-1487
- Srs deditct fem voc wtd** for gospel & R&B grp. Must have strong ld & ear for harmony. 310-262-8035

- TAINTED SOULS,** R&R band w/mgmt, CD & intrst, sks seasoned pro male voc. 714-631-2269
- Voc, frontperson wtd** by orig, altrntv band. If you can't sing, don't call. No flakes or posers. Infl KROQ, Craig, 818-843-4344
- Voc ndd** now for wrking KROQ/classic dance cover band in OC. Guit, keys a plus. Must travel to Mexico, Hawaii, Euro. Pro. Matt, 714-937-3187
- Voc ndd** now for 24 trk demo & shows. Infl Helmet, Tool, Brains, Jane's. Pro voc artists only. 818-545-9906
- Voc wtd** by sonic drm, guit masters. The music is all that matters. We believe in Jimmy, Zappa, Santana, Zep, Jane's. Be positives. Matty, 213-666-6744
- Voc wtd** by 36 y/o sngwrtr, lyncst, gut. Infl REM, Blossoms, Lou Reed, Matthew Sweet, 818-953-8522
- Voc wtd** for hrdcore industrial groove band. No set style required. Lv msg, 310-392-6913
- Voc wtd** for hvy emotionally dynamic band. Must be intense frontmn, angry soullf voc, 100% deditct, exp necssry. No flakes, liers or speedhds. Dave, 818-303-6521
- Voc wtd** for HR band w/mgmt. 818-380-1269
- Voc wtd** for progrsv HR band. Nd strong vox & exp. Glen Hughes, Coverdale, Dio, 818-558-5127
- Voc wtd** for hvy groove orientd band. Infl S'Garden, Zep, Peppers. 818-752-7369
- Voc wtd** to join psychote band of poetic terrorists. Punk & jazz mix. We have tape, gigs & intrst. Chaos never died. Srs only. 213-368-6189
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•Christian drummer sks pro Christian band w/sngs a la Guardian, White Heart, Braves. Have equip, image & trmpo. 818-909-7508
•Entry punkably dmr sks srs estab or to form band. Echo vox, twang, hollow bodies, driving guit & bs. Jason/

Scorchers, Yoakam, Mellencamp, Jason, 213-882-8265
•Drmr & voc sks ld pop glam band. Must have lk, equip, lnt & desire. Infl old Crue, LA Gun, Floyd, Hanoi, Bobby, 909-687-1698
•Drmr avail for T40 wrking cover, org rockin' dance act. Solid veteran of road, studio. Top gr, exp, lks, ready to kick. Chns, 619-295-5372
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•Drmr, extensive pro exp, sks jazz, fusion, acid jazz sits. Craig, 310-596-5185
•Drmr, formerly w/Haunted Garage, skg pro sit, Mark, 818-793-5250
•Drmr lkg for wrking org or cover band. All styles. Dave, 818-763-7608
•Drmr sks complete estab band w/angry, aggrsv, raw org, non cmrcd, undergrnd sound Prong, Quicksand, Helmet, Sabbath, Michael, 818-752-7308
•Drmr, voc avail for wrking rock, blues, R&B or entry covers or orgs. Very musical, very reliable. Chns, 310-915-0691
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•Hiring a drummer is not a crime! Grt sound, grt image, grt att. Dan Dodd, 213-968-2588
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•Pro drummer, 17 yrs exp, sks ultimate gigging T40 band. AOR to alt/rtrv. Pro gr, grt att, responsible. Rob, 310-451-7572
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•A1 dedicated hvy drummer for melid, diverse, blues infl rock band. Hvy to acoustic. Gd w/groove & dynamics, one kick pref. Infl Zep, Floyd, 310-837-2533
•Accomplished drummer wid. Infl Zep, B. Crowes. 818-761-6942
•Acous, elec band sks dmr to complete band. Infl Mellencamp, Jackson Brown, N Young, Cheryl Crow. Srs musicians only. Jeff, 818-249-8853
•Aggrsv drummer nnd for estab pwr pop band, THE VISIONARIES. Indie label credits. Infls Replacements, Beatles, Big Star. Rick, 805-298-2909
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•**Lkg** for dmr to form band. Infr Bonham, Mitch Mitchell, Meters, Shawn, 805-522-4829

•**Melcd altrntv** rock band sks solid, pro dmr. Infr U2, Smiths, Jam, Rhrs in Valley, Under 27 pref. Chris, 805-250-9143

•**Non altrntv**, non grunge, HR/HM band sks dmr to complete lineup. Brad, 310-672-4544

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•**Percussnst wtd** for Latin, pop, jazz grp. Gil, 818-816-0519

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•**Signed band lkg** for dmr. Send tape & bio to Academy Rhrs, 506-1/2 N. Spalding, LA, 90036

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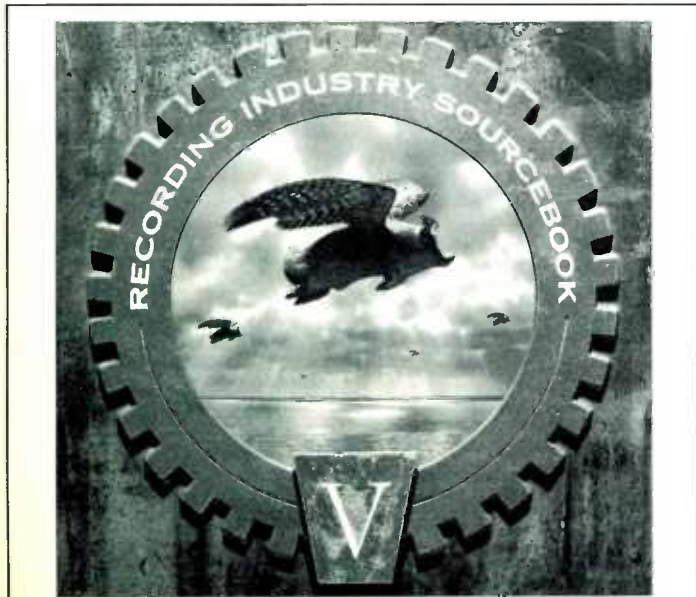
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