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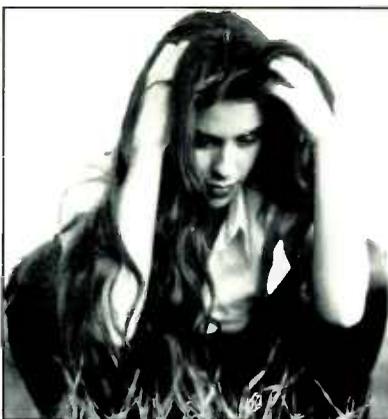
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FEATURES



JOHN PEARL & SHERIDAN

24 ALANIS MORISSETTE

This provocative Canadian-bred singer-songwriter is poised to take the American charts by storm with her Maverick/ Reprise debut, *Jagged Little Pill*. *MC* talks with the 21-year-old artist about the album, and we also interview her producer/co-writer Glen Ballard (pg. 32), who explains the duo's unique writing and recording process.

By Ned Costello



28 MUSIC SCHOOL GUIDE

Though the Southland music school community has dwindled over the years (both Trebas and Dick Grove have gone the way of the dinosaur), you can find plenty of knowledgeable teachers in our Fifth Annual Guide to the professionals who teach the world to sing and play. Includes phone numbers, fees, schedules and more.

Compiled by Jon Pepper

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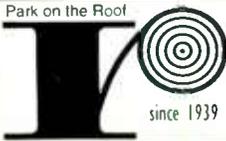
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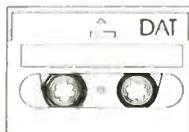
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CLUB REVIEWS: Send a request letter to the above address that includes the name and number of the group's contact person, the correct spelling of all the band members' names and what they play, a b&w photo, three future gig dates and a very short description of the music. A tape is helpful but not necessary. Give us at least ten days advance notice of your gig. Direct the correspondence to "Club Reviews."

DEMO CRITIQUES: Our Demo Critique section has been expanded. If you are an unsigned artist and want your product analyzed before you submit it to the industry, please see the guidelines in the Demo Critique Section of this issue.

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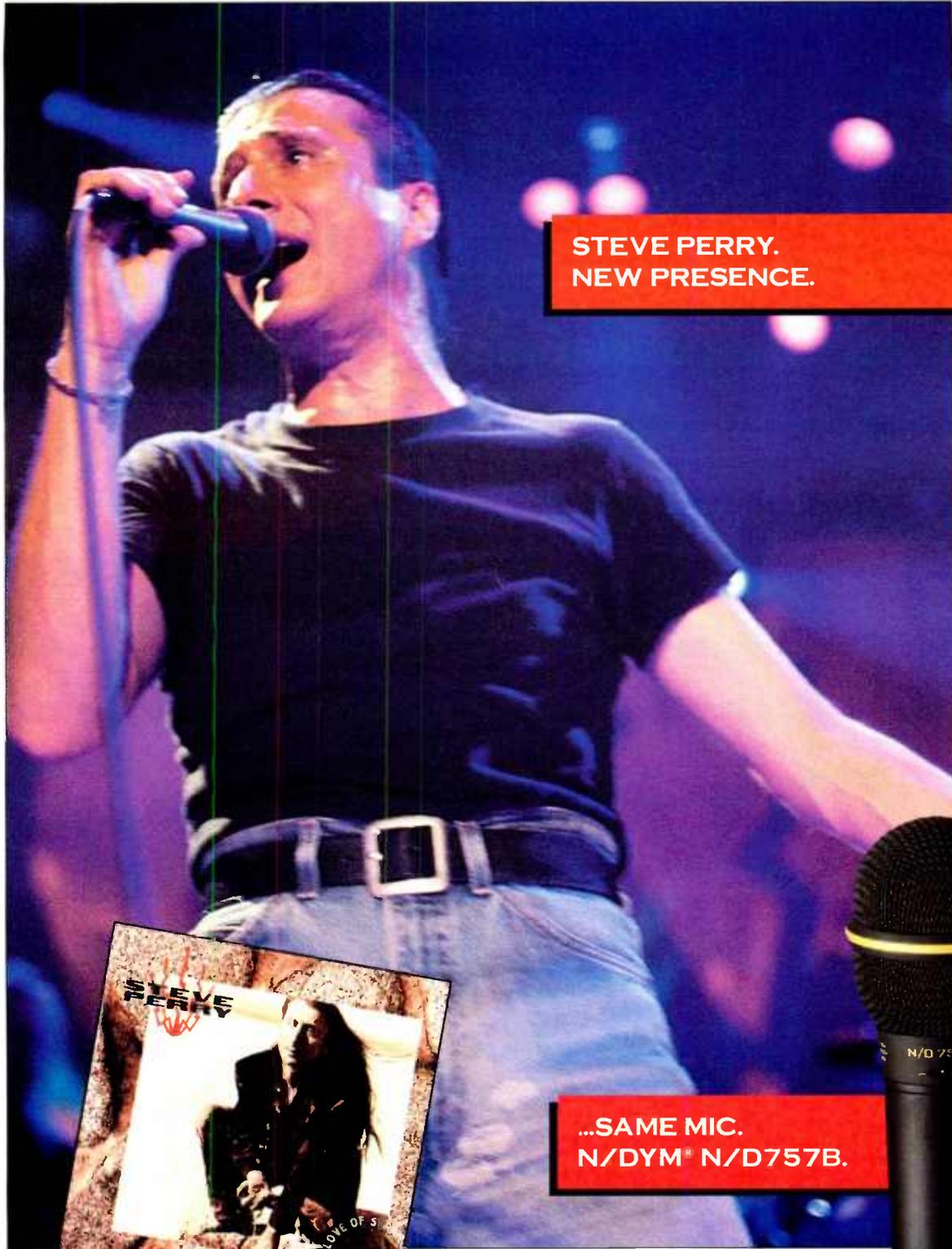
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By Trish Connery

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Current

The Los Angeles Songwriters Showcase will host several music industry professionals in the coming weeks at their on-going Tuesday night showcases. LASS's guests for July 11 will be Geoffrey Weiss, Vice President of A&R at Warner Bros. Records, and Max Di Carlos from Zig Zag Productions. On July 18, the guests will be John Carter, Vice President of Island Records, and Graham Daddy from the new indie label Falcon Records. All events are held at the Women's Club of Hollywood, 1749 N. La Brea, in Hollywood, and begin at 7:00 p.m. For additional information, call the LASS at 213-467-7823.

The Los Angeles Music Network will hold its next panel, "Major Label Strategies In Marketing," at the Derby, 4500 Los Feliz Blvd., in Hollywood, on Tuesday, July 25, 7:00-9:00 p.m. This month's guest speaker will be Lisa Lewis, Senior Director of Music Marketing Network (other panel guests will be announced). Admission is \$5 for LAMN and \$10 for the general public. For more information on LAMN or this month's panel, call 818-769-6095.

The City of Glendale will present a mini-series of free summer street

parties this year. The first event, "Cruise Night," will be hosted and broadcast live by KRLA, from 6:00-11:00 p.m., on Saturday, July 22, and will feature over 250 classic cars, along with a concert from Buddy Holly's original band the Crickets, plus the original California surf band the Chantays, oldies review Captain Cardiac and the Coronaries and rockabilly revivalists the Roadhouse Rockers. The street party will take place on a closed section of Brand Blvd., between Broadway and Lexington, in the heart of Glendale. For more information, call 818-548-4844.

The Organizational Department of Musicians Union Local 47 is planning a music business seminar series titled "Get In Where You Fit In" on August 5, 12 and 19, in the Musicians Union auditorium, 817 N. Vine St. in Hollywood. The August 5th session will cover preparing the demo, packaging it, copyrighting your songs, gigging in clubs and getting a buzz going. The August 12th seminar will cover media exposure, shopping a deal vs. pressing your own, distribution, radio and club play, video play (TV and clubs), the Internet for independent artists and the final session on August 19 will cover protecting your rights, publishing, contract language and union representation. All proceeds go to the Organizing

Department Fund of Local 47 in order to hold more programs of this nature. Call 213-993-3163 for information.

Word Out Inc. is giving a two-day, hands-on, comprehensive workshop to benefit the songwriter/artist on two consecutive Saturdays, July 15 and July 22, from 9:30 a.m.-2:30 p.m. The seminar will be taught by producer/songwriter-singer Monty Seward, whose credits include Tevin Campbell, Regina Belle, Quincy Jones and Howard Hewett, among others. Topics include writing for the 1995 market, how to make a "fat" demo, basic music publishing, general music business, writing for TV and film, marketing your songs and much more. The workshop will take place at the Industry Hills Sheraton Resort and Conference Center, One Industry Hills Parkway, in the City of Industry. The cost for both days is \$120. Call 818-961-6650 for information.

The Hollywood Arts Council will present Jazz Pilgrimage '95/"Hollywood BeBop" on July 16 at 7:30 p.m., part of Los Angeles County's Third Annual "Summer Nights At The Ford" series at the John Anson Ford Amphitheater. This special event acknowledges the hybrid jazz form fostered in Los Angeles in the late Forties and early Fifties and will feature jazz legends of the era as well as significant new players. This year event celebrates the 50th anniversary

of the arrival of BeBop in Hollywood in 1945. The evening will consist of four segments: Bill Holman Big Band, Teddy Edwards Quintet, Super Sax and Buddy Collette. Tickets for the event are \$18 and \$25; proceeds will go to the Hollywood Arts Council's youth program. Tickets are available through Theatix at 213-466-1767. For more information on the event, call the Hollywood Arts Council at 213-465-0533.

An "Artist's Way" group will be starting on Saturday, July 15, for anyone pursuing a career in the creative fields. *The Artist's Way* is the best-selling book by Julia Cameron and is a course in discovering and recovering your creative self. The workshop will be ongoing on Saturday mornings and will meet at the Vocal Point, 351 S. La Brea in Los Angeles. Attendants should read the first chapter of the book before the July 15th meeting. There is a suggested donation of \$3 to cover tea and cookies (or bring your own). Call 213-938-7819 for further information.

The Songwriters Guild Foundation will present an Ask-A-Pro session with industry guest Daniel B. Hayes, attorney at law, on Wednesday, July 12, 7:00 p.m., at the Guild's Hollywood office. Shopping record and publishing deals for writer/artists, as well as pitching songs for covers will be discussed, followed by a song critique. Reservations are required. Call the Guild at 213-461-1108. **MC**

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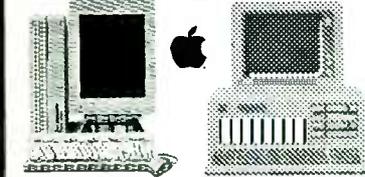
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CLOSE-UP

jazz pilgrimage '95

By Karen Orsi

The Hollywood Arts Council is presenting Jazz Pilgrimage '95/"Hollywood BeBop" at the John Anson Ford Theater on Sunday, July 16, part of the theater's "Summer Nights At The Ford" concert series.

Jazz Pilgrimage '95 celebrates the 50th anniversary of the arrival of BeBop in Hollywood. BeBop, a unique, hybrid form of jazz brought to Los Angeles when Billy Berg's club on Vine Street opened in February of 1945, playing host to Dizzy Gillespie's BeBop Six, which featured some of the heaviest jazz legends of all time—Gillespie, Charlie Parker, Milt Jackson, Al Haig, Ray Brown and Stan Levey.

"We positioned a show that dealt with BeBop," explains Oscar Arslanian of the Hollywood Arts Council and Arslanian & Associates Public Relations, "because BeBop is so important today to the young players.

"Back in 1945, when it was being created by people like Charlie Parker and Dizzy Gillespie," continues Arslanian, "Los Angeles and, indeed, Hollywood, was a very, very important place where this all sort of started. Billy Berg's on Vine Street is where BeBop started on the West Coast. Dizzy [Gillespie] went back east, and Parker stayed here and several other musicians like Teddy Edwards started playing and creating this music."

Tempo record store was opened around this time on Hollywood Blvd. and featured this new genre. The owner of the store also started the Dial record label, which issued what many consider to be some of Charlie Parker's best work.

The "Hollywood BeBop" show will feature four different acts. The Bill Holman Big Band will perform the Los Angeles premiere of "Swing To BeBop." Teddy Edwards, who was one of the original members of the band that played Billy Berg's in 1945, performs next with his Quintet. The band Super Sax will perform music

from Charlie Parker's Dial Records days. And last on the bill is Buddy Collette, a veteran of the heydays of Parker and Gillespie, and his New Direction players, who share his sentiment about how jazz should be played.

Jazz historian Ken Poston, an on-air personality and production manager at K-LON, L.A.'s only member-supported all-jazz station, will host and serve as Art Director and Moderator.

The Hollywood Arts Council also hosted Jazz Pilgrimage '83, which honored Harry "Sweets" Edison, and Jazz Pilgrimage '84, which honored Shelly Manne. The organization also hosted an event honoring Stan Getz on the Chaplin Soundstage at A&M in 1990.

Formed in 1978, the HAC is dedicated to support, nurture and promote the arts of Hollywood. The council feels that the arts play a key role in the preservation of Hollywood, and it supports the revitalization of Hollywood as one of the most famous artistic communities in the world. The council was influential in making sure that the arts were supported in the Community Redevelopment Agency's plan for Hollywood. The council's influence can also be seen around town in the form of the city's famous murals, a number of free public arts festivals, photography exhibits and art workshops for homeless youth.

The HAC Board Of Trustees is made up of a coalition of artists and business leaders in the area. Members include leaders of the Chamber of Commerce, art associations and schools, as well as local artists and members of the corporate, legal and financial community.

According to Arslanian, the Hollywood Arts Council is already planning next year's event. "I'm clear that there will be a next year," he says, "because this event is already an acknowledged success. The arts community and the jazz community

are delighted that we are doing something like this because it is perfect for the kind of programming they want at the Ford Theater—local, important shows with a historical aspect."



Oscar Arslanian and Buddy Collette

For more on Jazz Pilgrimage '95, contact Arslanian & Associates at 213-465-0533. **MC**

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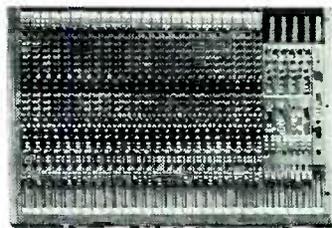
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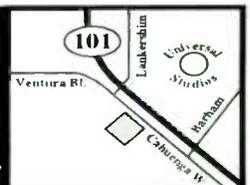
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Pearl Jam Tour Cancellation Sparks Heated Fan Reaction

By Steven P. Wheeler

Pearl Jam halts tours after a flu-stricken Eddie Vedder walks offstage in San Francisco; many fans express disenchantment with the band

San Francisco—Pearl Jam, one of the world's most popular rock bands, has cancelled the remainder of their brief summer tour.

The announcement came after lead singer Eddie Vedder left the concert stage in San Francisco on June 24, complaining of stomach pains. Ironically, Neil Young, whose latest release, *Mirror Ball*, features the band and who was prepared to perform with the group near the end of the set, came onstage and finished the show.

Band representatives cited recurring business problems and Vedder's illness as the reason for the cancellation.

The band's much-publicized battle with Ticketmaster over the cost of ticket fees is set to reach a conclusion in the near future when the Department Of Justice hands down its anti-trust ruling.

While the industry itself is full of speculation, Pearl Jam's fans—the most important people in this seemingly endless scenario—have been ignored by the mass media. Pearl Jam's decision to cancel their current tour has met with a wide range of emotional responses, with a growing faction of Pearl Jam fans expressing disgust with the band.

MC has gathered together vari-

ous opinions from the band's loyal following (all quotes are used by permission of America Online. All Rights Reserved).

- "I'm tired of hearing that Pearl Jam can't handle the pressure. R.E.M. has a guy with a fuckin' brain hemorrhage and they are right back on the road as they promised. So quit your whining, it's getting old. If you don't like it, go back to pumping gas!"

- "I'm behind Pearl Jam 100%. I have a strong feeling that this will all work out one way or another."

- "While I applaud Pearl Jam on fighting the good fight against Ticketmaster, I would think that the hundreds of thousands of fans who now can't see the band would gladly pay \$5 more to Ticketmaster for the chance to actually see the band."

- "Personally, I am unbelievably upset, but I'm not about to disparage the band. Pearl Jam did what they felt was right, and I have every belief that they will make up these concerts ten-fold to the fans."

- "I'm beginning to think this band can't do anything right but make records."

- "I just hope Eddie gets better soon. Health comes before anything in my opinion."

- "I'm a huge Pearl Jam fan, but

they are really starting to piss me off! I have no idea what is going on in their little minds, but they should have thought about their actions, not just made no-brain decisions."

- "Pearl Jam lives for their fans. I'm sure they'll find a way to make it up to them. But I think they will lose a lot of fans that don't know any better."

- "Does Pearl Jam have so little respect for their fans that they feel they can jerk us around like this? I am getting really fuckin' sick of having every Pearl Jam show I buy tickets for get cancelled. There were only fourteen or fifteen shows, how hard can it be to play that many nights."

- "These selfish individuals who are writing negative things about Pearl Jam piss me off. If this is the general attitude of so many so-called "fans," I wouldn't be surprised if they decide to never tour again."

- "I totally understand the principle behind what Pearl Jam was doing, and I'm behind them. But then I see highly successful bands like Green Day playing Ticketmaster shows for like \$15. They obviously worked things out, why couldn't Pearl Jam?"

- "We can bitch all we want about Ticketmaster, but that doesn't change a thing. If you're going to book a tour outside Ticketmaster, get your crap together before you book it. Everyone can take a righteous attitude, but this solution obviously didn't work."

- "Pearl Jam, we love you. No other band in history has had the guts to stand up to Ticketmaster. Now take a while off, put out a new LP, do a new tour with Ticketmaster at proper venues and give the people what they want."

- "I know that Pearl Jam has to do what's best for them, but I still have to question if cancelling the entire tour is really the best thing. I hope they aren't losing sight of the importance of their "real" fans, many who have been with the band since the beginning."

- "Anyone who tells me to lighten up on Pearl Jam can pay me back all the money I lost on tickets and a trip to San Diego. I believed this band had integrity, but I am honestly beginning to wonder."

- "I think the Ticketmaster thing was a good fight, but ultimately not worth the extra two bucks I'll gladly pay if I can see the band."

- "I understand the bitterness, but if you were a real Pearl Jam fan, you would know how unpredictable they are and that they cancelled last year. I still support Pearl Jam, though."

- "I'm disappointed, but I'd rather miss the show than have Pearl Jam compromise their principles."

- "I feel like an unwanted fan. I saw Pearl Jam years back as a high school student, I'll probably be recruited by the next time we see a tour. The news of Pearl Jam not touring is stirring up a lot of free publicity, something the band says they don't like. I wonder if this is true?" **MC**

'Louie Louie' Returns Home

By Ernie Dean

The Kingsmen regain ownership of "Louie Louie" and 100 other master recordings

Los Angeles—A federal court judge ruled in favor of Sixties era band the Kingsmen and awarded the group all the masters they recorded, including the timeless rock standard "Louie Louie," which they sent to the Number Two slot on the charts back in 1963.

Formed in Portland, Oregon back in 1957, the Kingsmen are now entitled to rescind their original recording contracts entered with Sceptor/Wand Records in the Sixties. As a result, they are now owners of more than 100 master recordings and will be entitled to collect all the royalty income based on future sales.

Over the past 30 years, the group had received virtually no royalties for their biggest hit, which enjoyed

a resurgence with the John Belushi 1978 movie comedy *Animal House*. Since that time, the Kingsmen's rendition of "Louie Louie" has surpassed sales of an estimated eight million units from various compilations, with the group receiving no compensation.

"We are ultra-ecstatic," said band member Richard Peterson. "This rectifies all the unfairness and injustice that so many artists have endured. There are artists who are lying in the streets broke. Maybe future artists will be spared this hardship thanks to this ruling."

The four-day bench trial took place last November, but it wasn't until June 20 that U.S. District Court Judge William D. Keller issued his written order. **MC**

NUGENT HONOR



Wild guitar man Ted Nugent was recently inducted into Hollywood's RockWalk. Pictured at the ceremony are Dave Weiderman (RockWalk Industry Advisory Committee), veteran DJ Jim Ladd, Nugent, Columbia A&R maven John Kalodner, NARAS' Teri McIntyre, Ray Scherr (Advisory Committee) and fellow fretman Jeff "Skunk" Baxter.



Louisiana and Washington Censorship Bills Defeated

By Paul Stevens

Controversial bills would have criminalized sales of 'stickered' albums to minors

Washington D.C.—Despite Senate Majority Leader Bob Dole's recent remarks regarding violence in pop music lyrics, two bills, in both Louisiana and the state of Washington, have been defeated.

Louisiana House Bill HB-373 was defeated last month when it failed to be voted out of committee, and an attempt to override Washington Governor Mike Lowry's May 12th veto of Senate Bill SB-5466 was defeated by a vote of 25 to 19 on May 19th.

The Louisiana bill was State Representative Ted Haik's fourth attempt to criminalize the sale or distribution of sound recordings that carry the industry's Parental Advisory label to unmarried persons under the age of seventeen.

Three similar bills previously authored by Haik were vetoed by two different governors. HB-373 never reached that point, after being voted down in the Senate Judiciary Committee B by a vote of three to two.

"This victory validates the value of the industry's dependable and proven voluntary labeling program," said Hilary Rosen, President of the Recording Industry Association of America (RIAA).

Since Representative Haik introduced his bill in Louisiana's House of Representatives back in

February and watched it pass through the House on May 26, the RIAA, in conjunction with Rock The Vote and the National Association of Recording Merchandisers, has worked closely with members of the New Orleans music community to raise public consciousness about music censorship and HB-373.

The Washington Music Industry Coalition (WMIC) celebrated the defeat of SB-5466 after they reportedly generated more than a thousand calls to state legislators within a five-hour period in support of Lowry's veto.

Still, members of the Washington state legislature have expressed their intention to reintroduce similar legislation during the next session.

Yet, despite these significant legislative victories, six major labels have asked the RIAA to review and evaluate the industry's current voluntary labeling system.

This surprising development comes on the heels of a June 8th meeting in New York between RIAA representatives and top label executives, which was rumored to have been called in answer to Senator Bob Dole's highly-publicized speech, which accused the recording industry of "glamorizing violence." MC



By Steven P. Wheeler



Thomas McPartland

Thomas McPartland has joined the Zomba Group of Companies as Executive Vice President/North America. McPartland comes to the company after ten years at BMG Entertainment North America. McPartland is based out of the company's New York headquarters (212-727-0016).

Rich Fitzgerald has been promoted to Executive Vice President/General Manager of Reprise Records. A 30-year industry veteran, Fitzgerald joined Reprise in 1987 after stints with Capitol, RSO and Geffen.

Reprise also announced that Jimmy Dickson will head the label's New Media Promotion division, where he will oversee CD-ROM and CD+ releases. Both men will work out of the label's Burbank offices (818-846-9090).



Jeff Gold

Jeff Gold has been named Executive Vice President/General Manager of Warner Bros. Records. Gold came to the label in 1990, after nine years with A&M. He was most recently Senior VP/Creative Services.

In addition, Warner Bros. has named Barney Kilpatrick to the post of Vice President of Promotion. Kilpatrick joined the label in 1988 after working at I.R.S. Both Gold and Kilpatrick can be reached through the label's Burbank headquarters (818-953-3223).

EMI Records Group North America appointed Sue D'Agostino to the post of Vice President, Corporate Communications. Working out of the label's New York offices (212-492-1700), D'Agostino comes to the company from Sony Music Entertainment.

Daniel Savage has been named to the position of Vice President of Marketing for Lava Records. Based in New York (212-275-2000), Savage was formerly with Mercury, Polygram and PGD.

In other Lava news, Valerie DeLong was appointed Senior Vice President of

Promotion. Formerly with Elektra Entertainment, DeLong is also based in New York.

Don Coddington has joined the Elektra Entertainment Group as Senior Director, Pop Promotion. Previously with Mercury Records, Coddington can be reached through the label's Beverly Hills headquarters (310-288-3800).

Walt Disney Records has promoted Jane Gordon to the post of Manager, Public Relations. Gordon was previously Assistant Manager, Public Relations. She will continue to work out of the label's Burbank headquarters (818-567-5328).

Wendy Weisberg has been appointed Director of Publicity for indie label Alias Records (818-566-1034). Weisberg was most recently Manager of West Coast Publicity for I.R.S. Records.



Karen Colamussi

Karen Colamussi has been promoted to the post of Senior Vice President of Atlantic Records. Based out of New York (212-275-2000), Colamussi joined the label in 1981.

In further Atlantic news, the label promoted Laura Gold to Vice President of Media Relations/West Coast. Gold, who works in the label's L.A. office (310-205-7450), was most recently Senior Director of Media Relations/West Coast.

A&M Records named Andy French as the label's Director of Artist Relations. French joined the label in 1988 and will continue to work out of the Hollywood offices (213-856-2695).



Michael Murphy

Michael Murphy has been promoted to President of House Of Blues Productions, Inc. He will continue to spearhead the company's move into video, television and radio programming.

In a related announcement, Cilista Eberle was named Executive Vice President of House Of Blues Productions, Inc. Both Murphy and Eberle can be reached through the House Of Blues in West Hollywood (213-848-2510). MC

PETTY PARTY



While in Memphis for three sold-out shows, Tom Petty & the Heartbreakers threw a party for their touring entourage at the legendary Sun Studios, where Elvis and Jerry Lee recorded their classics. Pictured (L-R): Mike Campbell, Steve Ferrone, Tom Petty, Benmont Tench, Howie Epstein and Scott Thurston.



John Rubeli

Title: Director of A&R
Duties: Talent Acquisition
Years With Company: 5 months
Company: TAG Recordings
Address: 9229 Sunset Blvd., 9th Floor, Los Angeles, CA 90069
Phone: 310-205-5750
FAX: 310-205-7407

Dialogue

Background: John Rubeli got his start in music running the Student Concert Program while attending Marquette University in Milwaukee, booking such alternative stars as Nirvana, Nine Inch Nails, Primus and Soul Asylum. He also worked in college radio and as a college rep for CEMA Distribution.

Moving to L.A. in the summer of 1990, Rubeli lived with then-I.R.S. band Caterwaul while interning for a couple of labels. He eventually landed a job at Triad Artists.

Later, Rubeli hooked up with Ted Gardner at Larrikin Management and began co-managing the Geraldine Fibbers, the Verve, the Boo Radleys and the Boredoms.

Five months ago, Rubeli made the move to A&R, landing a job as the sole West Coast A&R rep with the new label TAG Recordings.

TAG History: "TAG stands for the Atlantic Group, and we are fully owned and fully distributed by Atlantic Records. The idea is to have another Interscope, or to be what DGC is to Geffen.

"We have a small, very concentrated staff, and the idea is to take the acts that we have and nurture them along and really break these new artists. We have our own promotion staff, our own marketing staff, our own publicity staff, our own A&R staff and we work very closely with Atlantic. The lines between TAG and Atlantic are pretty dotted at this point."

A&R Arrival: "A&R was kind of like the one thing I hadn't done yet. I've always been a big fan of knowledge and experience, so I thought it would be very interesting to take all of these pieces that I had gathered from various parts of the industry and take them to the other side and see what



it's like from the label's perspective.

"When I was offered this job, it was presented to me that TAG would be a smaller label with six to eight releases a year and the emphasis would be on esoteric artists—acts that are a little more creative, a little more adventurous, who need a little more work in developing, and that my job in A&R wouldn't end with finding a band and delivering a record. I can actually participate in the marketing, promotion and the publicity surrounding the record.

"It took me six months to decide whether I wanted to work at a record label because my biggest fear was that I would be developing a relationship and trust with an artist, but I realized that I would have to plug that into a whole infra-structure. I had to make sure that I wouldn't just be handing off a project that I firmly believed in and had a passion for. I wanted to be able to follow through. If I'm the one out there finding the acts, understanding the vision of the act, it seems foolish to me to not have an A&R person follow through on a project. And in a lot of cases, the A&R person is basically cut out of the process after the record is done. Fortunately at TAG, they understand that point of view."

A&R Department: "There are four people doing A&R for TAG—three in New York, and myself on the West Coast. Craig Kallman is the President of TAG; he also runs Big Beat Records and he is Senior VP at Atlantic. Craig is kind of the equivalent of Jason Flom at Lava [another Atlantic-based label]. The other three A&R reps are Lisa Gottheil, Steve Yegelow and Leigh Lust."

A&R Focus: "My focus is not on scurrying after every single artist out there. My focus is on finding the one or two artists that I believe in, and then developing their careers and helping them sell records. I don't want to sign very many bands at all. I can only envision signing about two bands this year because I don't want to have the neglect factor come into play. I think having a small staff really work the handful of records that we have and having everybody at the label involved with every facet of every project is a great thing."

Signings: "There are four upcoming releases: Dead Hot Workshop, Rusty, the Bottle Rockets and the Inbreds. Then we have some Atlantic acts that moved over to TAG: the Lemonheads, Jawbox and a few others. I personally haven't signed any-one yet.

"There are a couple of things I'm

working on right now, but I can't really say anything yet. I'm pretty fortunate in that I have a lot of artist relationships already because of my dealings with Lollapalooza [booking acts for the second stage] and because I was a manager and an agent. All these things that I've done in the past have allowed me to get to know a lot of people, so the courting process for me is more about convincing the label rather than convincing the band."

Signing Process: "If I'm really into a certain artist or project, what I'll do is make tapes for everybody. I'll send them to the other A&R people, the promotion staff and the publicist to try and get a feel of what they think about the artist. What I want to do is make sure that the people at TAG are willing to work these projects and that they have a similar kind of belief in these artists."

Talent Search: "I'll go wherever I need to go. In the last couple of weeks I've been to Chicago, Seattle and New York. At the end of the month I'm going to Seattle, Vancouver, Denver and back to Chicago and New York again. I'm going because tapes have made their way to me through a variety of means, and they've interested me enough to go see the bands.

"I think the L.A. scene has a lot of potential. There are bands like That Dog, Super 31, Sissy Bar and Glue that are great. I think people are forgetting about bands like L7, Tool and Rage Against The Machine, so there's a pretty rich scene in L.A., although I wish the clubs were a little bit better. Probably my favorite band in L.A. right now is Possum Dixon."

Tips: "If I were a band in L.A., I would focus more on playing for fans rather than the industry. I think a lot of how a band develops has to do with playing live, developing a local following—making sure all their friends come out and making sure

they make the best use of each show they're able to get. It's also important to have a demo tape, because sometimes I won't be able to get to that one show they do every six weeks.

"Sometimes when you do go to a show, the sound is pretty horrible and it's hard to get a good sense of what the band is about. If you have some familiarity with the material through a demo tape, it makes the show come across a lot better. That's especially true in L.A., because there aren't a whole lot of tremendous sounding venues."

Unsolicited Tapes: "I don't mind people sending me tapes, and I listen to everything that is sent to me. If people take the time to send me something, I'll take the time to listen to it, and if it's something that I'm into, I'll definitely go check it out.

"In regard to unsolicited tapes, I believe that as an A&R person, you can't ever assume that you're totally plugged-in, because all it takes is one weird song on KROQ and another band that has a similar weird song, and then all the sudden the whole trend changes.

"And I don't care if the bass doesn't have enough low-end, I care about the songs. If the songs are there, it could have been recorded underwater, on one track. I don't judge demos on the sound quality, I base my judgments on the song quality."

Contact Tips: "What a lot of artists do is fax me one page with three different show dates. Every couple of weeks I'll get a fax from a few bands, and it's a good way of keeping in touch with me without having to deal with a lot of phone calls.

"Another way is through my e-mail address [Rubeli @ aol.com]. I always set time aside to do things, although it may be at 8:30 at night or 9:00 in the morning, and I think when people e-mail their upcoming live dates or recent reviews, that's really helpful."

NEW HIATT HOME



Acclaimed singer-songwriter John Hiatt has a new label home...again. Epic, MCA, Geffen and A&M have all tried breaking this worthy artist to a wider commercial audience, and now it's Capitol's turn. Pictured during sessions for his Capitol debut are engineer Shelly Yakus, producer Don Smith, Capitol A&R VP Tim Devine and Hiatt.



MC cover boys Hootie & the Blowfish are still riding high on the nation's pop charts, having logged, as of press time, five consecutive weeks at the top spot. Pictured receiving multi-platinum plaques are the band members, along with Atlantic Prez Val Azzoli (second from left), manager Rusty Harmon (third from left) and A&R Rep Tim Sommer (second from right).

News

Recent *MC* cover subject and self-proclaimed multimedia poster boy, **Todd Rundgren**, has been forced to delay the release of his interactive album, *The Individualist*, due to delays in establishing a standard for CD+ titles. Not only did this wizard and true star (also known as TR-i) have to wait for confirmation of the standard by the **RIAA** (Recording Industry Association of America), but he also had to delay the release until the delivery of the essential software drivers needed to ready the final product for reproduction.

In the meantime, for Runt fans who have not been able to locate his new album, *The Individualist* will be released on cassette on July 11th.

But even more interesting for all you cyberheads, all ten tracks of *The Individualist* can be downloaded from **CompuServe**—the first time that an entire album by an established artist has been made available on-line. And those fans who aren't CompuServe members can get a 30-day complimentary membership courtesy of Todd (call 800-550-5335 for free joinup software).

The interactive version of the album will be released sometime in August, although there's no firm release date until the new drivers have been received and integrated. When the final interactive version is released, both the cassette and on-line distribution of *The Individualist* will cease.

Michael Jackson has announced that he will re-record the lyrics of "They Don't Care About Us," one of the new tracks from his magnum opus, *HIStory—Past, Present And Future—Book 1*, replacing some lyrics that could be misinterpreted as racial slurs (the new version will be included on future pressings). In a prepared statement, Jackson explains the motive for his politically correct decision: "My sole intention with the song was to use language to demonstrate the ugliness of racism, anti-Semitism and stereotyping. I had hoped that my lyrics would target the

bigots, not the victims of bigotry."

Speaking of *HIStory*, the first disc, which collects the former **Gloved One's** best tracks from *Off The Wall*, *Thriller*, *Bad* and *Dangerous*, sounds terrific. The second disc, which collects the newly recorded material, is another matter entirely. With the exception of a handful of interesting cuts ("Earth Song," "This Time Around"), the disc is bogged down with retreads and remakes.

And as for the single "Scream," the much-publicized duet with sister Janet, it's one of the worst singles Jackson has released. (A tip: the excellent remixes by Naughty By Nature and Dave "Jam" Hall smoke the noisy, unfocused single mix.)

Industry pundits will be monitoring the sales performance of this album closely to see if the negative publicity surrounding Jackson's child molestation case and out-of-court settlement has harmed his career. What is clear after listening to the uneven second disc is that, while the album should be a big seller (it debuted at Number One), Jackson's career would have been better served had it been a single-CD greatest hits collection with three or four of the best of the new tracks tacked on, as it was originally planned. What's also clear is that Jackson is in a creative rut and should shake up the formula next time.

In the continuing saga of **Pearl Jam** versus **Ticketmaster**, the band has decided to take their ball and go home. The Seattle superstars, who embarked on a noble mission to slay the ticket goliath, have cancelled the remaining dates on their summer tour, citing everything from **Eddie Vedder's** stomach problems, media heat and business problems stemming from mounting a tour without Ticketmaster.

In hindsight, Pearl Jam should have never embarked on such a lengthy and costly crusade. At a time when they should have been solidifying their star status, they've alienated some of their fans.

Though no company should have a monopoly on any business, Tick-

etmaster is not the real culprit here. The ticket agencies and scalpers who gouge fans with exorbitant prices—sometimes three and four times the face value of the ticket—are the ones that are really abusing "service" charges.

Vedder and company have said all along that they have only their fans' best interests at heart, but now the band's fans, who have been waiting a long time to see their heroes in action, will have to wait even longer. The only group that really gets hurt in this whole ticket mess are the people that Pearl Jam is supposedly fighting the good fight for—their fans.

Pearl Jam should get back to what they do best—making great music.

(Speaking of the Seattle rock star contingent, many of them have been bemoaning their star status and the attendant fame and media glare. In the immortal words of Harry Truman, "If you can't take the heat...")

Record producer **Matt Wallace** (Faith No More, Replacements) has announced the formation of his own record company, **Fish Of Death Records**. A party is set for July 11 at the Dragonfly to help launch the label and its first two releases: *Ginormous* by L.A.-based **Tiny Buddy**, and *Thriller* by Chicago's **Brown Betty**. For more information on the label, call 213-462-3404.

Deals

Oakland-based label **No Limit Records** has announced a distribution deal with **Priority Records**. Under the terms of the agreement, Priority will exclusively distribute the label's product, and the five-year-old label, which will remain in Oakland, will handle all aspects of marketing and promotion.

On The Road

It seems like there's a rash of artists falling ill while on the road. In addition to Eddie Vedder's flu-ridden stomach, A&M artist **Amy Grant**

was forced to interrupt the second leg of her U.S. tour when she was diagnosed as having a retinal detachment in her right eye during a routine annual checkup. In order to prevent continued degeneration, she underwent successful surgery to correct the condition, forcing the cancellation of all scheduled performances from June 17 through July 16. Grant will resume her tour on July 20 at the Spectrum in Philadelphia.

Capitol act **Adam Ant** has also cancelled his current tour after Ant and two members of his band fell ill with acute glandular fever. Worst hit was guitarist/longtime cohort **Marco Pirroni**, whose infected left ear has rendered him partially deaf. Ant's symptoms include an upper respiratory infection that at one time was feared to be pneumonia. He has been ordered to take an eight-week rest.

And Geffen act the **Stone Roses**, who have seemingly lost all career momentum, have halted their tour due to guitarist **John Squire's** mountain biking accident. Squire suffered the accident while riding a mountain bike on a trail in Marin County, north of San Francisco.

On The Move

Fledgling U.S. bands who are finding it tough getting the American A&R community to listen, can take heart. Worthy bands can strike regional release deals with companies overseas. With that in mind, former Empire A&R man **Magnus Soderkvist**, who signed local prog-rock outfit Artica to a record deal, has now set up shop at independent Swedish label **Megarock**. Soderkvist is seeking mainstream rock, commercial hard rock and classy heavy metal outfits.

Interested parties should send a self-financed or indie CD or cassette album/demo to Megarock Records, Attn.: Magnus Soderkvist, P.O. Box 19131, S-104 32 Stockholm, Sweden. **MC**

PRIVATE SIGNING



Private Music has announced the signing of **Dan Zanes** to a recording contract. Pictured at the Private Music offices are manager **Harriet Sternberg**, Private Music President/CEO **Ron Goldstein**, Zanes, producer **Mitchell Froom** and Private VP of A&R **Michael Gallelli**.



MOONPOOLS & POLYGRAM



PolyGram Music Publishing has inked a publishing deal with EastWest recording act Moonpools & Catepillars, who recently released their debut album, Lucky Dumpling. Pictured in the PolyGram Music Publishing offices are (L-R, back row) John Baldi, VP, A&R, PolyGram Music; Linda A. Newmark, VP, Business Affairs, PolyGram Music; Moonpools attorney David Codikow; David Simoné, President, PolyGram Music; Ronda Call, Creative Director, PolyGram Music; (front row) Moonpools guitarist Jay Encarnacion; Moonpools bassist Tim de Pala; Moonpools singer Kimi Ward Encarnacion; Moonpools drummer Gugut Salgado; Moonpools co-managers Scott Ross and Joe Grossman.

SESAC News

SESAC, the 64-year-old performing rights organization which made big news this year after signing longtime ASCAP writers Bob Dylan and Neil Diamond last February, recently announced a series of new executive appointments.

William Velez has been named Managing Director and Chief Operating Officer. Velez will be responsible for directing the overall operations of the company. Velez will relocate from New York to SESAC's

Nashville headquarters, where he will assume the daily responsibilities of Vincent Candilora, who has been named Vice Chairman and a director of SESAC. In his new position, Candilora will work closely with the company's principals on top business development and corporate policy issues.

Pat Collins has been named to the newly created position of Senior Vice President, Licensing. Collins will direct all licensing efforts at the performing rights organization, including management of all broad-

cast and general licensing areas.

Charlotte Scott has been named to another newly created position, Senior Vice President of Operations. An eight-year SESAC veteran, Scott has been instrumental in designing the parameters of SESAC's computer system and now assumes broader responsibility for the company's internal operations and strategic planning. Velez, Candilora, Collins and Scott can be reached at SESAC's Nashville offices (615-320-0055).

Grapevine

Warner/Chappell Music has named Allan Tepper to the position of Senior Director, Creative Services/Special Projects. In his new post, he will be responsible for expanding the placement of Warner/Chappell's vast song catalog into TV and radio commercials and interactive multimedia, as well as the development of back catalog projects.

In addition, Tepper will continue to sign talent and work with current songwriters. He can be reached at Warner/Chappell's New York offices (212-399-6910).

On the international front, Warner/Chappell has announced the appointment of Ed Heine to the post of Managing Director of Warner/Chappell Music Ltd. After more than fourteen years as the company's Managing Director in Germany, Heine will relocate to London.

In two related moves, Norbert Masch and Juergen Grunwald have been named Co-Managing Directors at Warner/Chappell Music GmbH. Masch will focus on creative matters and will work out of the company's Hamburg offices.

W/C PROMOTION



Allan Tepper has been promoted to the position of Senior Director, Creative Services/Special Projects, Warner/Chappell Music Publishing.

Grunwald will control the company's financial and administrative matters and will work out of the Munich offices.

Sub Pop, Ltd., the record company which recently launched a co-publishing venture with PolyGram Music Publishing Group, has appointed Jason Reynolds as Director of Artist Relations. Reynolds, who will spearhead Sub Pop's publishing operations on both coasts, is also the owner and manager of Summershine Records in Australia. You can reach PolyGram Music Publishing at 213-856-2776.

BMI has appointed John Marsillo to the newly created position of Assistant Vice President, Performing Rights Administration & Research. In his new post, Marsillo will assume the responsibilities of Alan Smith, the retiring Vice President of Research. Marsillo will work out of BMI's New York offices (212-586-2000).

In additional news, BMI has named Angelo Bruno to the post of Director of Financial Planning. Bruno will be responsible for financial budgeting and forecasting. He is based at BMI's Nashville offices (615-401-2000).

SUB POP APPOINTMENT



Jason Reynolds, Director of Artist Relations, Sub Pop, Ltd.

CHRISTIAN DEAL



Singer-songwriter Bob Halligan, Jr. has signed an exclusive songwriting agreement with EMI Christian Publishing. With a writing style that crosses pop, rock, heavy metal, R&B and contemporary Christian styles, Halligan's songs have been recorded by the likes of Michael Bolton, Cher and Kiss and have also appeared in such films as Wayne's World. EMI Christian Publishing Vice President Steve Rice is pictured with Halligan, who is shown putting pen to paper.



Noted film composer Alan Silvestri, who scored last year's blockbuster film *Forrest Gump*, was recently honored by BMI with the Richard Kirk Award for career achievement. Silvestri has more than 40 film scores to his credit, including *The Bodyguard*, *Who Framed Roger Rabbit?* and the *Back To The Future* trilogy. Earle Hagen received the President's Award for his contributions to the film scoring community. Pictured are Silvestri, BMI President/CEO Frances W. Preston and Earle Hagen.

Cash Tracks

The third edition of Jeffrey P. Fisher's *Cash Tracks: How To Make Money Scoring Soundtracks And Jingles* is now available.

This 208-page book shows musicians, composers and songwriters how to successfully write music and jingles for commercials, radio, TV, video and other lesser-known areas. There are practical tips on de-

veloping, writing and marketing music and recording services, as well as how to prepare and present demo tapes, promotional materials, sample sales letters, flyers, ads, contracts and other important tips.

The book is priced at \$39.50 and can be purchased by writing to: RNB Enterprises, 1435 Prospect Avenue, Suite D, Placentia, CA 92670. You can also contact them by phone at 714-528-3689. 

30 Years Of 'Yesterday'



RICHARD HALLGREN

Paul McCartney

"Yesterday"

(Reached #1 in 1965)

On the 30th Anniversary of the recording of the Beatles' classic ballad, "Yesterday," BMI announced that their radio airplay calculations show Paul McCartney's legendary Beatle ballad to be their first song to surpass the six million "radio-plays" plateau. According to BMI, this means that the song has been played 24 times an hour, every hour, since its release in 1965.

For his part, McCartney says he never imagined that the sweet little song, which carried the working title of "Scrambled Eggs," would develop

into a pop standard and go on to be covered by more than 2,500 artists:

"I dreamed it," says McCartney about the initial inspiration of the song. "I haven't had any other song that's happened that way. I just woke up one morning and heard it. I really did have this melody, and I thought, what is that tune?"

McCartney is quoted as saying that he felt his melody was something that had already been written, but when he kept asking other people, he was surprised to learn that it was his own creation.

"I went around to people for about two weeks saying, 'Listen, what's this one?' But in the end, after about two weeks, everyone said, 'Well, I don't know what it is,' and I said, 'Well, I must have written it, then.'"

The lyrics of the song were a different story. "Although the tune came in a dream, it took me about two weeks to get the words right. At first, I called the song 'Scrambled Eggs.' The first line of the song ran, 'Scrambled Eggs/Oh my baby, how I love your legs,' which admittedly, hardly has the ring of 'Yesterday, all my troubles seem so far away.'"

"Yesterday," which remains the essence of brilliant simplicity, was recorded on June 14, 1965, four days before McCartney's 23rd birthday and was the first Beatle song to include strings (actually a string quartet). The basic track for "Yesterday" (the other songs recorded during the same session were "I'm Down" and "I've Just Seen A Face") was completed in two takes. 



GERALD LEVERT

The Levert co-founder has scored his second solo platinum platter and has four singles on the R&B charts

With a handful of gold albums with Levert (the group he co-founded with his brother Sean and childhood buddy Marc Gordon), two platinum solo efforts (including his latest EastWest release, *Groove On*) and songwriter/producer credits on four hit singles currently on the R&B charts—Gerald Levert is rapidly approaching the immortal status of his father Eddie, co-founder of the quintessential Seventies R&B group the O'Jays.

But Levert has proved over the years that his success is not the result of music industry nepotism. In fact, Levert is quick to point out in his commanding deep voice that his father actually discouraged his sons from pursuing a career in show business.

"He was definitely an influence in all aspects of my career," admits the latest sex symbol of the soothing, romantic soul set. "He made sure that I knew that it was a much bigger business than just going onstage and singing for people. There's the production aspect, there's the publishing aspect and so many different facets to this business. There were a lot of different ideas that he made me aware of, so I learned early on that those other things could be much more beneficial to a career than just singing, dancing and performing onstage in suits."

Taking his father's advice, Levert has definitely put his eggs in various industry baskets. "I started off writing songs and singing, but I also wanted to write for other people and produce, so that's what I've been doing over the years. Production also allows me to write with different people."

Levert has co-written top hits for his brother Sean ("Put Your Body Where Your Mouth Is"), Freddie Jackson ("Rub Up Against You"), as well as two hits from *Groove On* ("Answering Service" and "How Many Times"), which are all currently fighting for position on the R&B charts.

When it comes to his writing chores, Levert would only say, "Sometimes I write with other artists in mind, like with Barry White, when I wrote his single, 'Practice What You Preach.' Basically, I wrote that song for him."

"Other times people will ask me to write things like other songs that I've written in the past," continues Levert, "and I'll do that for them, but it depends on what they want. They usually will tell me what kind of vibe they want, whether they want it to be up-tempo or a ballad. It's actually easier in that you know what direction the artist wants to go in, and that helps a lot."

Recently, Levert has been mainly working with production partner Tony Nicholas. "My strength is as a lyricist. I like to try a lot of different things because I've always listened to a lot of different music, mostly music from the Seventies. That's what really influences my writing."

Levert goes on to cite artists as diverse as Marvin Gaye and the Doobie Brothers. "I don't like to stick to just one type of music, which helps keep me from being pigeonholed. I try to make my songs have a general appeal, because you want to write something that everybody can relate to."

Surprisingly, the soulful balladeer points to Nashville as another influence. "I think country music has probably the most sincere lyrical approach there is. They write songs that really touch your heart. I think the country writers come from a place of sincerity—you understand what they're saying."

"I think it's the same thing with the blues," he adds. "Blues songs are about people's problems and everyday things that people go through. I think if you can incorporate those things together, you'll be able to appeal to a much larger audience because I think people want to hear real stories."

In terms of the publishing industry itself, Levert has a word of warning for unsuspecting, naive and greedy young songwriters. "My advice for people starting out in the business would be to wait and see what your successes are going to be, before you put yourself into a long-term deal."

After Levert formed the group that bares the name of he and his brother, the trio hit big with the 1986 Number One R&B hit "(Pop, Pop, Pop) Goes My Mind" and immediately signed a lucrative publishing deal, a decision that Levert has trouble with in hindsight.

"That was a lesson well-learned by all of us because we wanted to go for the money, and we tried to get as much as we could, which was a mistake in retrospect. It was an administration deal, and we got a pretty big advance, but it was a long-term deal, and it's something I would never do again."

"This is the last year of that contract," Levert adds. "The bottom line is, I want to continue writing, but I want to own my songs."

Currently on tour in support of the platinum-selling *Groove On*, Levert says recording plans for a new Levert album are set to begin by the end of the year.

Contact W&W Public Relations at 908-231-6767. 



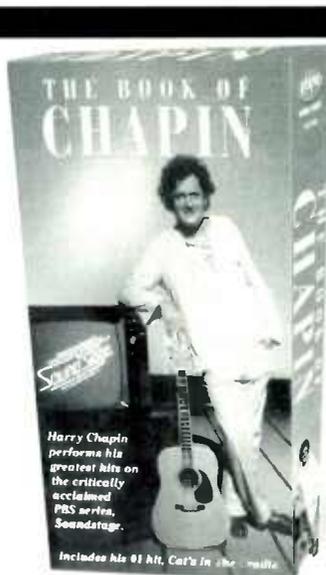
MUSIC GRINDER STUDIOS: Giant artist Big Mountain was in mixing tracks with engineer Mike Harris for their upcoming disc; Steve Harrison assisted...Bill Kennedy and Scott Humphreys produced and engineered Tim Skold's RCA debut in Studio A on the 72-input SSL; Steve Harrison assisted...Richard Marx was in producing "Beautiful," a track for the upcoming tribute album of Carole King songs; Bill Drescher manned the board while David Bryant and James Beaty assisted...Bernadette Cooper was in producing a new Salt-N-Pepa song for the upcoming *To Wong Foo* film; Bill Poppy engineered and Eric Fischer assisted...Fishbone was in co-producing Joi with Dallas Austin; John Travis engineered and Marty Ogden assisted...Producer Keith Forsey was in tracking with Billy Idol; Bill Drescher engineered with David Bryant assisting...DJ Muggs of Cypress Hill was in producing mixes for Funkdoobiests' sophomore effort; Jason Roberts engineered and Eric Fischer assisted.

VIDEO NEWS: Capitol act Heart recently filmed two acoustic perfor-

RHINO ROCKS THE CRADLE

Rhino Home Video has released *The Book Of Chapin*, a new performance video of the late great singer-songwriter Harry "Cat's In The Cradle" Chapin. This 60-minute 1974 concert was originally shot for the acclaimed PBS television series *Soundstage* and includes a question-and-answer session with the audience during which Chapin discusses his songwriting technique. This often-engaging performance features such classic Chapin hits as the seven-minute "Taxi," "WOLD" and "Cat's In The Cradle" and the dramatic opening number "What Made America Famous?" In 1981, America lost one of its great tunesmiths when Harry Chapin was killed in an auto accident on the Long Island Expressway en route to a benefit concert.

mances at Seattle's Moore Theatre. The television airing will coincide with the release of the band's upcoming live acoustic album *The Road Home*, which was produced by ex-



Zeppelin mainstay John Paul Jones and is due out in late August...Pointblank/Virgin recording artist Isaac Hayes completed filming a video for "Thanks To The Fool," the

first single from his latest album *Branded*.

BATTLECAT NEWS: Producer DJ Battlecat has been working on his debut album with mixer Rob Chiarelli at Aire L.A. Studios in Glendale. Chiarelli mixed eleven songs for the Maverick/Warner Bros. release. Both Chiarelli and Battlecat also worked on two mixes for YoYo's upcoming album, as well as doing six mixes for Dazzie Dee's new Capitol release. Chiarelli and Battlecat were also at Enterprise Studios in Burbank completing a remix of Madonna's upcoming single "Human Nature"; Charles Nassar assisted on the project.

DEPP'S NEW BAND: The band P, which includes actor/Viper Room owner and bassist Johnny Depp, recorded and mixed their Capitol debut album at Oceanway Studios in Los Angeles. P formed last year after Depp and band lead singer Gibby Haynes met during the filming of *What's Eating Gilbert Grape*. The album, which features a mixture of songs from several genres (including a cover of Abba's "Dancing Queen") is due out in August. **MC**

YOKO BAGS BOGDANOVICH



Academy Award-winning filmmaker Peter Bogdanovich has directed a video clip for Yoko Ono and her *New York Rock* project. The album, which was released on Capitol last month, is the soundtrack to the play. Shot on location in the Big Apple and filmed in black-and-white, the video clip captures the romantic tale of the album's title cut. Pictured on a Long Island train during filming are (L-R): Peter Bogdanovich, Yoko Ono and actors Tate Donovan and Eric Stoltz.

REBA GOES DIGITAL



MCA's multi-platinum superstar Reba McEntire has gone digital, mixing her upcoming album on the AT&T DISQ at Masterfonics Studios in Nashville. Handling the co-production duties on the album are Grammy-nominated producer and MCA Records/Nashville President Tony Brown and former L.A. resident Michael Omartian. Terry Christian mixed the project. Posing for the cameras during a break in the studio are (L-R): Omartian, Brown and Christian.

YAMAHA ELECTRIC GUITAR FORUM

AMERICAN-MADE SOLID-BODY ELECTRICS NOW AVAILABLE FROM YAMAHA

Wood, wire and steel are the raw materials—passion and experience are the fuel. Yamaha has combined these "elements of tone" into reality to present a new breed of 100-percent American-made solid-body electric guitars. Introducing the Yamaha Pacifica USA1 and Pacifica USA2—limited production high-performance instruments,

each a testimony to the perfect union of tradition and technology in guitar making.

The Pacifica USA1 sports a single-cutaway body with a highly-figured Maple top contoured to an Alder back. The custom Warmoth® Birdseye Maple/Rosewood neck joins the body in a precision-fit neck pocket and is fitted with Sperzel locking-tuners. Gold hardware and the Wilkinson VSV Vintage tremolo are standard, as well as Seymour Duncan® Vintage staggered single coil pickups in the

neck and middle positions, and a Duncan Custom Humbucker in the bridge position.

The Pacifica USA2 is a double-cutaway solid-body electric with a contoured highly-figured Maple top, Basswood, and the same neck as the USA1. In addition, the USA2 features the Wilkinson VS100 Floating tremolo bridge, gold hardware, and comes equipped with Seymour Duncan Vintage Rails in the neck and middle pickup positions, as well as a Duncan JB in the bridge position.

Available finishes for both models include Natural Maple, Translucent Blue and Violin Sunburst.

A Yamaha semi-custom menu allows you to select each element of the instrument, including: either body shape, gold or chrome hardware, Wilkinson Vintage or Fulcrum bridge, your choice of 10 popular Seymour Duncan pickups and pickup color (black or white). Any combination of elements may be ordered without additional upcharges!

© 1995 Yamaha Corporation of America



GAVIN MACKILLOP

This producer is experiencing crossover success with the Rembrandts' hit theme from *Friends*

By Jonathan Widran

In the Seventies, there seemed to be a whole cottage industry for popular TV theme songs. Along with the Mike Post instrumentals, fluffy hooks from *Happy Days*, *Welcome Back, Kotter* and *Laverne And Shirley* all got their fifteen minutes of fame.

Still, no respectable alternative band would be caught dead trying to make the trend hip in the Nineties. And yet, the Rembrandts, after years of struggling to get back on the musical map following their lone hit in 1991, "Just The Way It Is, Baby," have a hit on their hands with "I'll Be There For You," the theme song from NBC's hit sitcom *Friends*. Not that anyone will begrudge their own success, but Gavin MacKillop, who produced the single after mixing the duo's new opus LP, must be surprised by his recent success.

Starting his career in London, MacKillop came up through the ranks, engineering for the likes of Simple Minds and Big Country before gravitating toward the alternative genre specifically for the freedom it afforded.

"I grew up with punk music, where the messages were all about social change," recalls the Scotsman, whose resume boasts credits as varied as Toad the Wet Sprocket (producing *dulcinea*), Sarah McLachlan, Toni Childs, General Public, Goo-Goo Dolls and new MCA band Water. "So I tend to do music slightly left of the mainstream. Alternative bands give you an open range of ideas, a canvas for a producer to create without as many borders. You can experiment more, have more fun with a broader base."

Although his catchy splash onto the Hot 100 came from an unexpected place, MacKillop's still maintains a firm belief in the power of songs. Before he commits to a new project, his obsession with great melodies and lyrics kicks in and tells him whether it's something he wants to be involved with.

More interested in great artistry than established track records, all MacKillop requires is that the vision is clear and the songs get him fired up. No matter how crude the demo, if there are a handful of tunes which grab his attention, it's a good bet he'll meet with the band to discuss how he can help.

"A band may go to some producers because they know they're gonna get a specific sound," he says, "but I treat every artist differently. All of my records are unique, and tailored around enhancing those songs. I need to hear twelve great songs right away. If I'm interested, I request even more material. With a solo singer, a decent guitar track and an emotional vocal are enough, then I let my imagination play with the way it should develop sonically."

"With the Rembrandts, I knew I was dealing with great craft, two great singers [Phil Solem, Danny Wilde] and solid lyrics. Many people overlook the importance of words, but I focus on them. The best lyricist is one whose work may be interpreted differently, based on the listener's own experiences."

While he understands that financial success is always the bottom line, MacKillop enjoys seeking out new talent whose material is more about interesting ideas than simply hit-oriented fluff. He finds that his role is more significant when he is developing the sound of a younger band that is "still finding their feet" and enjoys getting involved with the psychology which is always a part of making a newcomer confident in his or her art and identity.

"As much as I help with the music and arrangements of the songs," he explains, "I am something of an analyst, troubleshooting problems not only in sound and engineering, but also in the delicate area of confidence building. It's exciting to see the growth over the course of the recording process. With *Water*, they needed a lot of guidance at first, but as they became more self-assured, the recording process became much smoother."

Another textbook example of a band maturing under MacKillop's tutelage is Toad The Wet Sprocket. While laying tracks for their first release, *Fear*, the producer's primary concern was working with parts, arrangement and song structure. But with *dulcinea*, "they needed less guidance. It was more about capturing their performance than telling them how to perform."

"I feel like I'm a film director," he continues. "It's all about helping along a great performance, or if there are problems, digging it out of the artist. It all comes down to a band's attitude and songwriting, the vibe and energy."

His keen interest in artist development was the primary reason MacKillop decided to leave Great Britain five years ago and move to New York, before settling in L.A. "The British scene is too fashion conscious, too singles-oriented, and there's not a lot of career development going on there. Here, the good A&R people care about the big picture. It's important to remember that without the artists, no one has a job. They need help developing, but, in essence, they employ all of us."

Contact *Worlds End (America)* at 213-965-1540.



Furman's C-128 Compressor/Limiter

Compression ratios on the C-128 are adjustable from 2:1 for an easy squeeze of the sound or all the way up to 50:1 for very hard limiting. The attack time (or time it takes for this action to happen) is adjustable from .05 milliseconds to 50 milliseconds. Likewise, the release time (or the time the compressor releases from gain reduction and returns to normal) is selectable from 50 MS to 1.1 seconds.

The input control establishes the input level threshold point the unit starts to compress and an output control provides up to 12 db of gain makeup. There is a handy overload indicator that informs the user that one or more points in the unit's circuitry are at the clip point (distortion). There is also a ten-segment

gain reduction LED meter indicator.

A useful feature for the C-128 in its price range is the De-Ess function that compresses only high frequencies (above 4Khz) for control of sibilance, an often ignored distortion problem when recording vocals. The C-128 also has a side-chain input that provides a way to control the compressor from an external source (i.e., you could "duck" a musical track automatically by connecting a feed from a voice-over narration track to the side-chain jack).

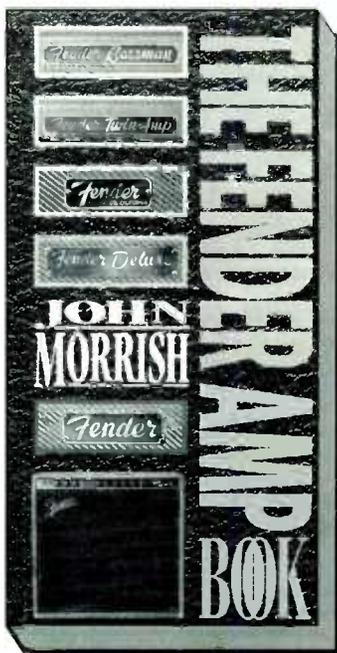
Lastly, two C-128's can be stereo linked easily, and come in either 115VAC or 230VAC versions and sell for \$269. For more about it, contact: Furman Sound Inc., 30 Rich St., Greenbrae, CA 94904 or call 415-927-1225 or FAX 415-927-4548.



LightSPEED Technologies' Wireless Mic

The RFX 1600U is the new multi-channel UHF wireless microphone system from LightSPEED Technologies. There is a choice of 16 pre-programmed frequencies ranging from 944 Mhz to 952 Mhz. The BP-944U Belt-Pack Trans-

mitter, HM-900 Hand-Held Transmitter and the RFX 1600U dual tuner receiver are all frequency agile for quick and easy frequency selection for minimum interference and audio clarity. The RFX Series UHF system now uses Pilotone™ for improvement in anti-interference reception. There is also a wide choice of microphone capsules for the HM-900 Hand-Held, as well as a complete array of lapel, hand-held, headset and guitar systems. Prices range from \$1,600 to 1,950. For more about it, contact LightSPEED Technologies, Inc., 15812 SW Upper Boones Ferry Rd., Lake Oswego, OR 97035 or call 800-732-8999 or FAX 503-684-5538.



The Fender Amp Book by GPI Books

Author John Morrish has compiled an extremely detailed 90-page book about every single Fender guitar amplifier style ever built. Morrish starts out with the story of Leo Fender and what circum-

stances and acquaintances led him to eventually start building electric guitar amplifiers. More than just a "facts and figures and specifications" guide, *The Fender Amp Book* is a history of Leo Fender and his amplifiers and the way the amp and the company all evolved with the musically exciting times.

While the book is not broken into separate chapters, sections are noted by page such as: The Early Years, The Classic Amps, CBS: The Nightmare Years, Revival...Too Late. New Beginning and then a Reference Section. Every era of the Fender amp is represented in chronological order with loads of pictures and details on even the most obscure models. Leo Fender's constant tinkering and changing of the technical details of his amps caused some interesting variants, some more collectable than others. There are many references made to other publications when technical details of a particular circuit or amp come up. There are quotes from many ex-Fender employees and associates such as Don Randall, Paul Rivera, Seth Lover, Ed Jahns and Forrest White, who explain many decisions and change of directions made by the Fender Amp company.

This book comes in a hard-bound, compendium-style package that's an easy and fun read, selling for \$17.95. For more info, contact Miller Freeman Books at 600 Harrison Street, San Francisco, CA 94107. Miller publishes GPI Books and *Guitar Player Magazine*.





Elton John on the Disney Channel

who thought of having the King cut the cake with **Bette Davis** on one set. All can be had for \$37 by calling the International Collectors Society at 800-624-4427.

Spend an intimate evening with **Elton John** on Saturday, July 15, by turning to the **Disney Channel** for a special concert performance. Debuting last month as part of Disney's Free Summer Preview Promotion, *A Special Evening With Elton John*.

features John alone at the piano with only percussionist **Ray Cooper** in support. Hearing John alone is one of those rare treats in life, especially for those interested in the simplicity of good songwriting or just being mesmerized by his timeless style. As an added bonus, John dusts off many early songs he seldom performs live. Included are versions of "Levon" and "Take Me To The Pilot," along with a ballad version of "Crocodile Rock." Well worth checking out and probably worth taping.

The **Howard Musical Instrument Gallery** has reopened at the **Watts Towers Art Center** in a new gallery space. To see one of the largest collections of percussion and other folk instruments in the world, call 213-847-4646.

Here's a brave man, **Ralph Emery**, who hosted TNN's

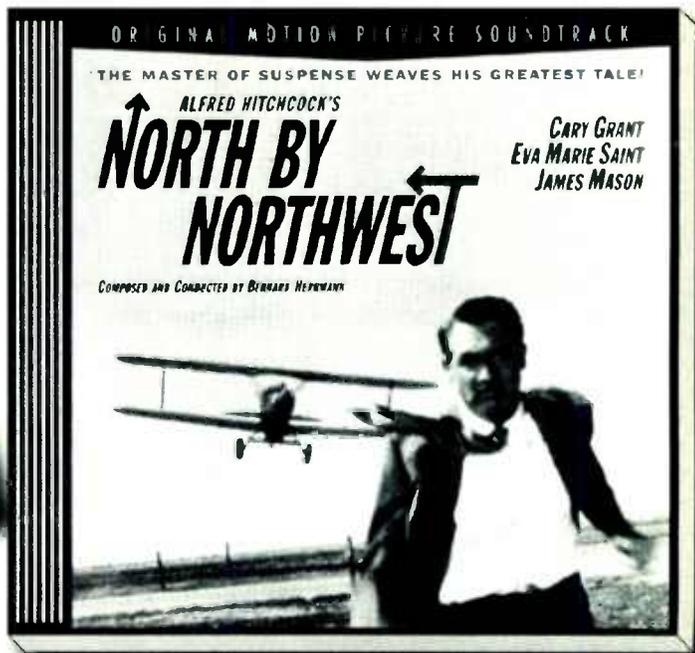
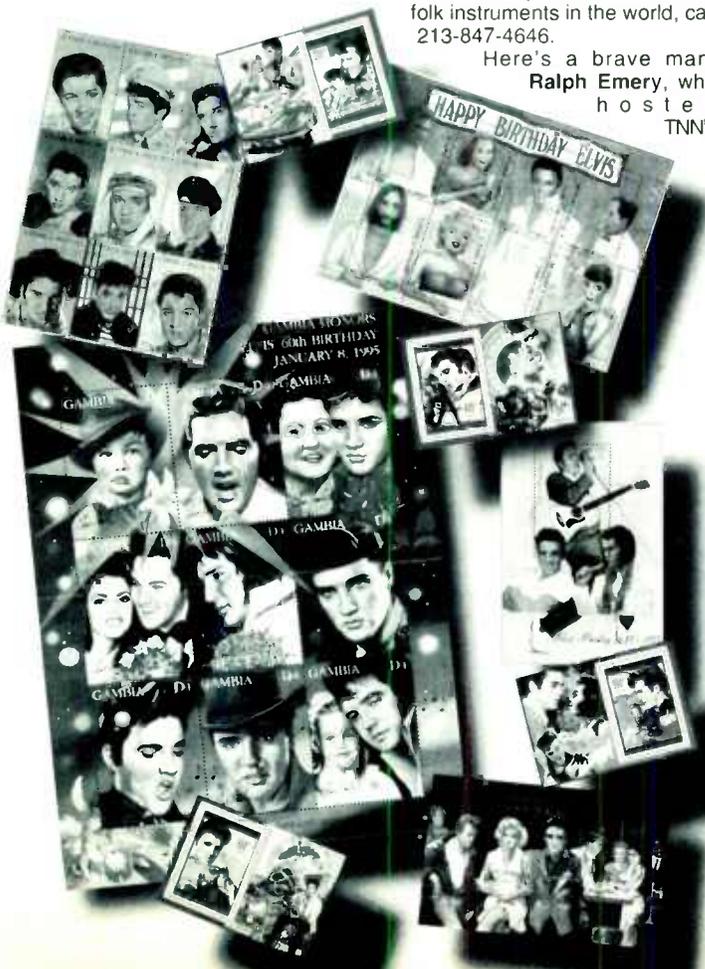


Ralph Emery on TNN

Nashville Now for a decade, is returning to TV but not to tape. His new one-hour weekday program, *The Ralph Emery Show*, will issue live from inside the Opryland Hotel. Hotel guests will have the opportunity to interact with Emery and his guests, as will TNN viewers, via phone. "It will be great to be back visiting daily with the fans of TNN," says Emery. Tune in when the show debuts on Monday, July 10, at 6 a.m.

The **Turner Classic Movies Music/Rhino Movie Music** labels are continuing their stellar collaboration this month with the world premiere of composer **Bernard Herrmann's** original score to *North By Northwest*.

west. Herrmann's score and cues to **Alfred Hitchcock's** 1958 Cold War spy thriller were recorded in stereo but mixed to monaural for the film's release. This restoration returns the pieces to their full-length versions and remixed to stereo. This release also features the premiere of two numbers, "The Streets" and "Hotel Lobby," cut from the film and unheard until now. As expected from Rhino, the company once again delivers extensive liner notes and previously unseen photos taken during the filming of this classic starring **Cary Grant**, **Eva Marie Saint** and **James Mason**. Wherever fine soundtracks are sold. **MCA**





Robey White

CROWES FLY: The Black Crowes—who come across as more of an Allman Brothers clone onstage, instead of a Faces soundalike, as they do on record—performed before a packed crowd of fans at the Pantages. Frontman Chris Robinson (above) kept the crowd enthralled with his ultra-cool stage presence—though the same can not be said for his lackluster brother Rich (fortunately, lead guitarist Marc Ford brings some true blue spirit to the party). —Steven P. Wheeler



Heather Whittemore

ROCK REFUGEE: Tom Petty is pictured during his recent two-night stint at the Hollywood Bowl, during which the once-raucous rocker gave a more subdued (mature?) performance for his fans. Petty and longtime backing outfit the Heartbreakers (minus retired drummer Stan Lynch) refused to just play the hits—instead, incorporating a few unrecorded songs in a lengthy acoustic-styled portion of the show. —Steven P. Wheeler



Michael Amicone

GREAT GREEN: That Minister of Love and Happiness, Al Green, is pictured during his recent two-night performance stint at the House Of Blues. Both evenings' one-hour sets featured a tight backing band and a generous sampling of the hits that the two sold-out crowds (tickets were 50 bucks apiece) had paid to hear. Table cards sprinkled throughout the venue reminded attendees of Capitol reissue division the Right Stuff's excellent new three-CD release, *Hi Times: The Hi Records R&B Years*, featuring all of the great Green gems and many other soul nuggets.



HEAVY MAIDS: Looking like they're refugees from a police lineup, bassist Mark "Irwin," guitarist Jim Putnam, vocalist/guitarist Ed Rusha and drummer Craig "Irwin" of Vernon Yard/Virgin act Maids Of Gravity, Senior Director of A&R Clay Sparks and Creative Music Management's Jeff Jacquin pose for the cameras at the Spaceland, where the band recently performed in support of their self-titled debut.



Eric Foster White

CAPITOL DEBUT: Label executives gather round Andru Donalds at the Troubadour, where Donalds performed in support of his Metro Blue/Capitol debut. Pictured (L-R): Capitol Marketing VP Tom Corson, Capitol Senior VP of Business Management Gary Gilbert, Capitol GM/Senior VP of Marketing Bruce Kirkland, manager Mark Shimmel, Donalds, Blue Note/Metro Blue President Bruce Lundvall and executive producer Eric Foster White.



FOREVER ORBISON: In addition to his recent performance at the House Of Blues, in support of his latest release, *Forever Blue*, Reprise artist Chris Isaak fanned the promotional fires with a visit to L.A. Triple A pull-stop KSCA. Issak was interviewed and then performed live for the *Music Hall Show*. Shown (L-R): backing musician Kenney Dale Johnson, KSCA on-air personality Nicole Sandler, Issak, KSCA jock Merilee Kelly and Program Director Mike Morrison.



Eric Foster White

UNIVERSAL SHOWS: June was black music month, and MCA Records kicked off the month-long festivities with several performances and in-store signing sessions. Free concerts by Immature, Domino and G.A.T. were held at the Universal CityWalk Cineplex Odeon Courtyard, followed by autograph signing sessions at the Sam Goody record store. Pictured at the event, which was hosted by Power 106 and sponsored by L.A. Gear, are various MCA Black Music Division executives and members of Immature, G.A.T. and Domino.



THE SURF KING: The King of the Surf Guitar, Dick Dale, journeyed to the Bay Area recently for two sold-out shows at Slim's in San Francisco. After decades of using a competitor's product, Dale switched to Dean Markley Strings. Pictured flanking Dale are Dean Markley Artist Relations Representative David Lienhard and Dale bassist Ron Eglit.

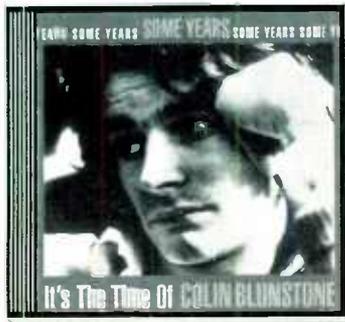
THREE GREAT LEGACIES: Sony Music's reissue division, Legacy, has released three long-overdue titles. *Old Glory: The Best Of The Electric Flag* profiles this late Sixties blues rock band which featured guitar ace Michael Bloomfield (fresh from his stint with Dylan and the Paul Butterfield Blues Band), drummer Buddy Miles (who would later back Hendrix in a Band Of Gypsys), keyboardist Barry Goldberg and vocalist Nick Gravenites. Billed as "An American Music Band," the Flag—who incorporated every form of American music into their potent horn-backed musical brew—flew high during their brief stint together, releasing a stunning debut, *A Long Time Comin'*, and a disappointing sophomore effort (recorded without Bloomfield). This reissue contains the best of the two albums, as well as an outtake from the first album's sessions ("Goin' Down Slow"), an alternate version of "Sittin' In Circles" and a previously unreleased live track from the 1967 Monterey Pop Festival ("The Night Time Is The Right Time").



(Notably absent: the studio version of the band's concert staple, "Wine," which smokes the live version included here.) Sixties hitmakers Paul Revere & the Raiders are the subject of *The Essential Ride '63-'67*, which demonstrates that, in spite of being saddled with silly stage outfits (only the Young Rascals, with their Lord Fauntleroy get-ups, wore stage gear as gimmicky) and underrated by too-hip-for-their-own-good rock critics—Mark Lindsey and company could churn out respectable Sixties pop rock with the best of them. This CD



contains all the hits heard round the world—"Kicks," "Just Like Me" (with its great guitar solo), "Hungry" (represented here by a previously unreleased, uncensored alternate version), "Good Thing" and the high-stepping rocker "Steppin' Out." And *Some Years: It's The Time Of Colin Blunstone* gathers together the best tracks from Blunstone's early Seventies post-Zombies solo outings. The voice of such classic Zombies hits as "She's Not There" and "Time Of The Voice" is in all its ethereal, operatic glory on these solo tracks, several of which were hits in England. With stellar songwriting and production help by fellow ex-Zombies Rod Argent and Chris White, Blunstone crafted three excellent albums—*One Year, Ennismore and Journey*—that, unfortunately, fell on deaf ears here in the colonies. Though there are minor errors in the *Electric Flag* booklet and, as with all compilations, some track selection grouching, all three reissues boast great sound and good packaging. Highly recommended.



APPLE SHOWCASE: The House Of Blues in West Hollywood was the site of Apple Computer's recent New Media World Tour event, which featured an interactive exhibit by Lol Creme (ex-member of 10cc and famed video director) and an all-star jam with Herbie Hancock, Toni Childs, Shelia E., Randy Jackson and the HOB house band Sacred Hearts. Pictured at the event (L-R): HOB New Media VP Marc Schiller, artists Dave Stewart and Herbie Hancock and Apple New Media & Entertainment Vice President Satjiv Cahil.



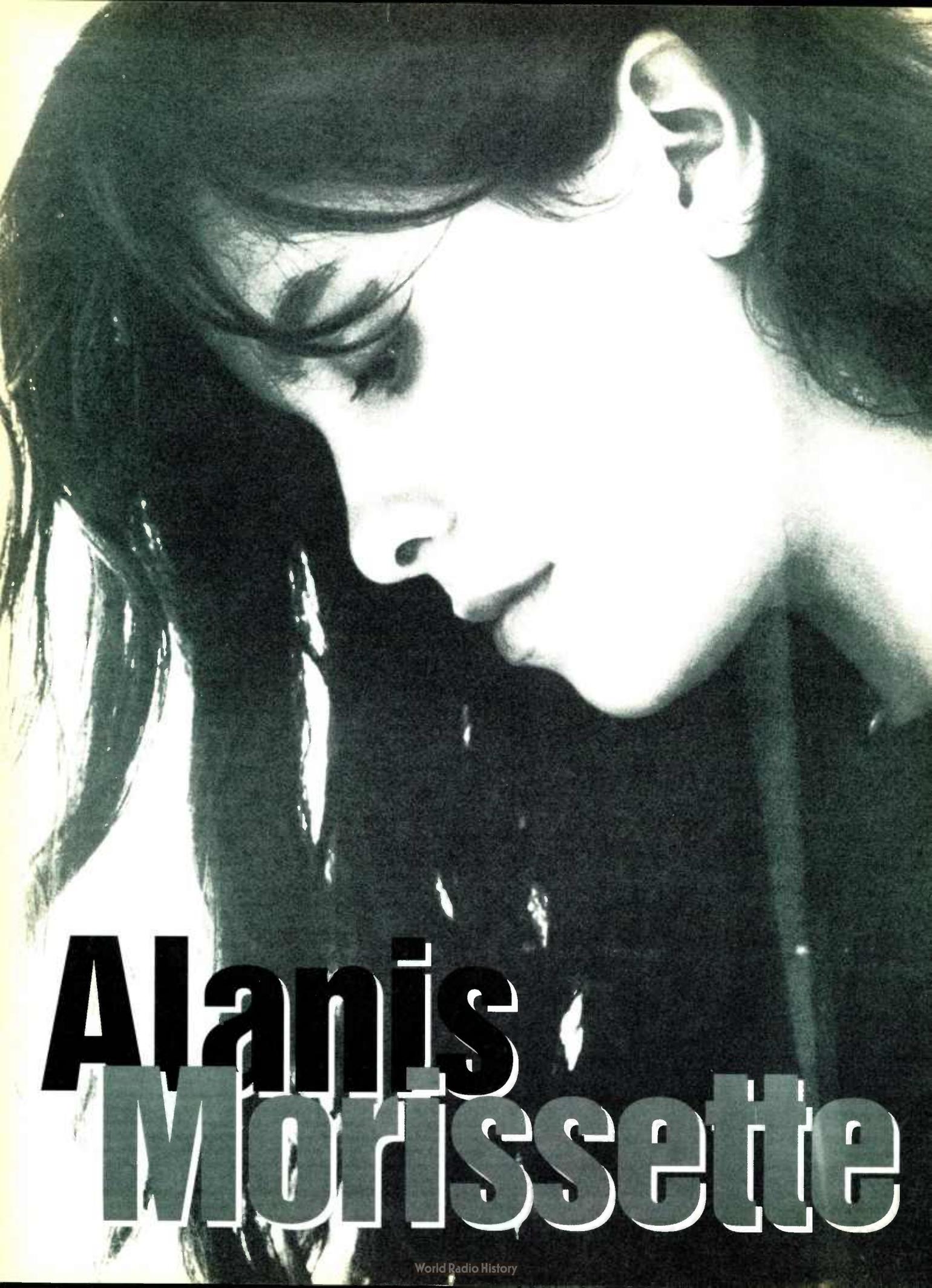
PRYOR PARTY: Veteran R&B singer James Ingram, Pamela Starks, whose duet with UB40's Ali Campbell, "That Look In Your Eyes," recently reached Number Five on the U.K. charts, and producer/composer extraordinaire Quincy Jones are pictured at the recent party, held at Georgia on Melrose, heralding comedian Richard Pryor's new autobiography, *Pryor Convictions—And Other Life Sentences*.

MUSIC CONNECTION Tidbits from our tattered past

BERKLEE COMES TO L.A.: That prestigious Boston-based college of music, Berklee, is once again journeying westward for its annual week-long L.A. Program at Claremont McKenna College, July 23-29th. Open to all musicians and vocalists, "Berklee In L.A." offers students a capulized version of the famed school's curriculum, with an emphasis on music theory, private lessons and performance. This year, responding to the overflow of guitarist applicants, the program will feature "Guitar Sessions," which will include hands-on workshops, classes and performances. For more information or to enroll in "Guitar Sessions," call 617-266-1400, ext. 369. For more information on "Berklee In L.A.," call 800-421-0084.

1983—STAR HARMONICAT: Local harmonica man Hammer Smith has been in the studio with none other than Paul McCartney, playing on the McCartney/Michael Jackson co-composition "Say, Say, Say," a track from the upcoming ex-Beatles' release, tentatively titled *Tug Of War II*.

1989—ILL-FATED TOUR: Neneh Cherry, known for the hit single "Buffalo Stance," has dropped out of the Fine Young Cannibals tour. Cherry, 25, had performed on the opening night of the tour and then appeared as a presenter the next evening at the MTV Video Awards. She collapsed later that night and was diagnosed as having Lyme Disease.



Alanis Morissette

THIS CANADIAN ARTIST IS ALREADY STIRRING UP THE AMERICAN MUSIC SCENE WITH HER PROVOCATIVE MAVERICK/REPRISE DEBUT

By Ned Costello

It's a lucky thing for alternative rock fans that Alanis Morissette rejected Catholicism shortly after graduating from the Canadian equivalent of Junior High School. For this acid-tongued diva would undoubtedly have spent more time in the confessional in front of some shocked, open-mouthed priest, rather than writing and howling her way to fame and fortune. And based on how many converts she has pulled in on the power of "You Oughta Know," her rapidly rising single, that would have been the ultimate transgression.

"'You Oughta Know' was written about an actual relationship I went through after totally laying my heart on a platter in front of some GQ kind of heartthrob guy," reveals Morissette. "The dude set me up. I tended back then to be very fragile and gullible, and I really hit the tarmac hard."

Underneath that dark cloud of rejection, Morissette found a salvation of sorts, with the incident, in many ways, setting her free. "The whole experience really changed my perspective," she says frankly. "Up until that time, I had always kept things inside me, kind of bottling them up. After that, I started channeling my attitude into my music. It was great therapy."

With its intermittently breathy and blood curdling intensity and voodoo-esque backbeat, "You Oughta Know" is a powerful depiction of a spurned lover who rattles the emotional remnants of a failed romance in the face of an ex-lover ("Does she know how you told me you'd hold me until you died...but you're still alive").

"The song was purely autobiographical and tackled head on one of the most painful relationships I ever went through," relates Morissette. "I had to really take stock of myself. It was then and there that I decided to be inter-dependent with my relationships, not co-dependent. I didn't know what the difference was then, but I do now."

Judging from "You Oughta Know" and the rest of her Maverick/Reprise debut, *Jagged Little Pill*, it's already apparent that the fruit blossoming in Morissette's garden is a strange and exotic breed—and the taste is not always sweet. Because she has channeled her angst and attitude into her music, *Jagged Little Pill* is chock full of descriptives that would make a longshoreman blush (From "You Oughta Know": "Is she perverted like me/Would she go down on you in a theatre"). Fortunately, she is not rising to celebrity status on mere shock value alone, for the album boasts another, softer, but no-less captivating musical side, including a penchant for versatile heart-felt yarns and embracing melodic flourishes.

Most people assume that the young singer, who recently turned 21, has a chip on her shoulder the size of the Grand Canyon, due to the acerbic nature of her material. Not so, she counters. "I don't have an attitude problem,"

she says with a gentle chuckle. "People think that because I sound kind of pissed off on the record, that I'm bitter about something. But for me, music is therapy. It was different before. I did feel indignation, I did feel alienation. But it took getting my heart broken to channel those emotions in a positive way. Fortunately, I was able to grow as a person the same time I was growing as a writer."

Morissette was born in 1974, one of three children of an iconoclastic school headmaster and his headstrong Hungarian wife. Alanis, who has two brothers (one a twin), is proud of her parents' cheeky independence. "My parents are outgoing, worldly people who are very cute together," she says. "When my dad was only twelve years old, he went up to my mother in a school yard and said, 'I'm going to marry you.' That's the kind of person he is—direct, sensitive and open. Those are all qualities I've tried to adapt to my own life, and I hope I've succeeded."

Alanis has been a presence in both the United States and Canada entertainment industries since she was ten. "My parents felt I had a musical gift from the time I was a baby, but I was never all that convinced until I was about nine."

Despite discovering her muse at that tender age, music was not her original calling. Her first break came in the field of dramatic arts. "I became a semi-regular on Nickelodeon when I was a little kid, mostly on their *You Can't Do That On Television* program. My friends and parents thought I would continue acting, but I had my sights set, even as a pre-teen, on other prizes."

Alanis took the money she had made in TV and financed a record. The result was a nifty little nugget called "Fate Stay With Me," which she issued on her own boutique label, Lamor Records.

At the ripe old age of fourteen, she landed a deal with MCA Publishing in Toronto. Suddenly abandoning her plaintive style, she

jumped full swing into the dance market and hit pay dirt with a matching set of dance discs called *Alanis* (1991) and *Now Is The Time* (1992), both released on MCA/Canada, the former platter garnering her a Juno Award as Most Promising Female Artist.

But, for every bit of upbeat, positive feedback that she got, there was a spoonful of castor oil for her to swallow. While her career continued to blossom, she eventually went "haywire" in front of her parents, causing them to cancel business plans in order to help her get through the crisis of her turbulent teens. "My parents tried to guide me through life, but I eventually had to discover things on my own," she recounts. "It wasn't until I got on my own more, that I was able to come out of my shell. My family was busy dealing with their own headaches, but they tried to help the best they could."

The exotic fruits of Morissette's upbringing can be tasted in full sonic splendor in the grooves of *Jagged Little Pill*. Morissette credits collaborator/producer Glen Ballard as having been instrumental (see Ballard sidebar on page 32) in helping her fuse her opaque dreamscapes onto disc. He was, she says, "in the room physically and spiritually the whole time the album was coming together. I was in a great environment when I was writing and tracking the record."

The atmosphere in Ballard's recording studio, where the magic moments took root, was integral to the project jelling, remembers Morissette. "It was very spiritual and very warm and very protected. I felt that no matter what came out of my soul at the time—regardless of whether it was dark or light—was going to be accepted at face value. I just turned on the tap and hoped what flowed out of me would communicate feelings that people could relate to."

She and her band have performed only a couple of showcases in the Southland but are planning on more gigs in the near future. "We've played at LunaPark and the Dragonfly, little showcase gigs," states Alanis, "but they were more to shake the cobwebs out than anything."

The boys in her band climbed aboard through auditions held in L.A. "They're all great players, but more importantly, they really stick with me onstage and off. And they've turned out to be a very cohesive group. Besides being responsible, they're really quick learners as well. I had to trust my intuition, because when you're picking people for a band, you don't really have that much time to ponder things. Thank goodness my gut instincts turned out to be right. They haven't always."

As Morissette hones her chops in preparation for the tours, fame and fortune that are a safe bet to follow, she says that, while she doesn't deliberately pattern herself after any

"'You Oughta Know' was written about an actual relationship I went through after totally laying my heart on a platter in front of some kind of heartthrob guy. The dude set me up. I tended back then to be very fragile and gullible, and I hit the tarmac hard."

—Alanis Morissette

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Russell Hayward, President

By Pat Lewis



Probably the most thankless job in the music industry is a personal manager's. And that position can seem even more thankless when he or she takes on the dubious task of working with young, unsigned acts. Oftentimes, a manager's behind-the-scenes, ground-laying work goes unnoticed by these fledgling clients who desperately cling to the dream of putting their John Hancocks on a record contract. And that lack of insight, coupled with a we-want-it-and-we-want-it-now attitude, sometimes leads to pressure-cooker consequences. Yet, even with the headaches, heartbreaks and seldom recouped financial expenditures that often accompany managing young artists, there are still those thick-skinned individuals who take the bull by the horns and not only run with it, but occasionally, win!

One such manager is Russell Hayward, President of Linchpin Management, which was formed in 1990. And if you want to talk about a manager who dives in early and works with an artist from the ground up, witness blues guitar wunderkind Nathan Cavaleri, who was only nine-years-old when he became a client of Hayward's in 1992! Presently, Hayward is in negotiation with two "baby bands," both of whom hail from Orange County, California, and he also manages Moonwash, a young modern rock/alter-

native trio who are also from Orange County. (Hayward manages established recording artists as well, including Andrew Strong, vocalist from the Commitments, and Stephen Housden, guitarist from the Little River Band, among others.)

An important key to Hayward's success with young acts (and his overall success in general), is that he wears a lot of different hats. Precisely which hat will be donned on any given day is dependent on each client's situation, talents and desires. By stretching the boundaries of traditional thinking, he finds new and creative ways to further their young careers, while at the same time, his management firm grows tentacles that extend throughout the entertainment world.

"You just get involved," admits Hayward, who relocated from Australia to Los Angeles in 1990, "and in the end, you build a corporation that does many things. And while it may seem scattered, it's always based around

your artists and it's an extension of management."

Recently, Hayward's handiwork netted Cavaleri (who has an album simply entitled *Nathan*) two songs on an upcoming television program, as well as a guest appearance on the show, along with B.B. King. But to be assured that he would be involved in any and all decisions made concerning Cavaleri in conjunction with the program and therefore protect Cavaleri's interests, Hayward fought for and won production credit.

"You can't just walk into an office and say, 'Hey, here's my band, and I want to get a song on television or make an appearance,'" cautions Hayward. "You've got to walk in and say, 'Here's an idea for your show.' That's how I work with my artists. What I did in the case of *Baywatch Nights* was, I walked in with Nathan and said, 'Let's do this story about this kid guitarist.' I explained that I had a relationship with B.B. King, and I sold the program. That's the way you do it. But you've got to understand all the different areas and get involved in them by a matter of course."

In the case of Moonwash, Hayward took a completely different approach. This time, he put on his record executive's hat.

"The best advice I can give any act is, if they don't believe in what they're doing and don't want to sign on to the big time—which means all the work, effort, heartbreak that goes into it—then they shouldn't go into it. That's one thing that I really look for—are these people committed? You've got to find someone whose life's on the line—like yours is."

—Russell Hayward

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“Once [an indie label] band reaches a certain level, that’s when major labels get interested. And most independents at that stage, either step back and let a major take over, or get major distribution and major money and take the band to the next level. Look at the Top 200 albums, and you’ll see a large percentage of acts came from independent labels.”

—Russell Hayward

Since Moonwash was virtually unknown outside of Orange County, Hayward decided it was too early to shop them to the majors. Yet the band was itching to get into the studio. Hayward—well-aware of the tremendous success indie bands such as Sublime and Offspring are having at the moment—decided to start his own indie label, Nightbloom Music Inc., to accommodate his fledgling band. He enlisted producer David Holman as his partner. (Holman, by the way, is responsible for bringing Moonwash to Hayward’s attention in the first place. He also produced their album.) And in April of ’95, Nightbloom Music released Moonwash’s debut CD, *Luxurious*.

Since Hayward has not enlisted the aid of a retail distributor, the responsibility of making sure the CDs are available in record stores falls on his shoulders. And while it may be physically exhaustive to drive from one end of Orange County to the other delivering CDs to mom-and-pop stores, he feels the effort is worth it. If the CD does well at the retail level, he explains, it adds credibility—and ultimately, salability—to the band. And later on, he can use those sales figures as a marketing tool to entice major labels to either reissue the CD (which is something more and more majors are experimenting with) or sign a full-fledged record contract with the band.

Overall, Hayward has nothing but praise for indie labels. “I believe that most independent labels have their hearts in the right place, and they’re going to work with an act and allow the act to develop purely,” says Hayward. “And if an act develops in a pure way, then they are going to have a long-term career.”

“Once the band reaches a certain level, that’s when major labels get interested. And most independents at that stage, either step back and let a major take over, or get major distribution and major money and take the band to the next level. I mean, look at the *Billboard* Top 200 Albums, and you’ll see a large percentage of acts came from independent labels.”

Presently, Hayward is looking to expand his management and label rosters. While he

does accept unsolicited material, he prefers that the artist or their manager call or fax him first. His primary focus is alternative/modern rock bands and his niche market seems to be Orange County. But before you pick up that receiver, be warned—Hayward will only consider an artist or band willing to put in the blood, sweat and tears necessary to make it in this competitive business.

“When you manage a band, you need to understand every factor that’s going on,” concludes Hayward. “If I’ve got a band, I’ve chosen that band or artist because, one, I love what they do musically, and two, I really like them as people. I need to work with people who really believe in themselves and believe in what we’re doing. The biggest problem that anybody faces in this business is working with someone who is really talented, but

lacks focus. And you can spend a lot of time and put in a lot of effort and money, and if that person doesn’t buy into the program, you’ve wasted your time.

“The best advice that I can give any act is, if they really don’t believe in what they’re doing and really don’t want to sign on to the big time—which means all the work, all the effort, all the heartbreak that goes with it—then they shouldn’t go into it. And the heartbreak is massive. That’s one thing that I really look for—are these people committed? You’ve got to find someone whose life’s on the line—like yours is.”

For more information, contact Nightbloom Music, Inc., 2512 Zorada Dr., Los Angeles, CA 90046. Phone: 213-874-2115/FAX: 213-876-3509. 

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Professional training is an asset in any job, and in music, it helps to have that extra edge. This directory is a listing of select SoCal music schools and the programs they offer. These vary from school to school, so make sure that the school you are choosing is the best one for you. Always be sure to call and get an in-person appointment to see if the school is offering the right courses and if the tuition is in the right price range.

Compiled by Jon Pepper

❑ A RICHMAN PIANO/SYNTH TRAINING

7616 Lindley Ave., Ste. F
Reseda, CA 91335
818-344-3306
Contact: Howard Richman
Program: Private professional instruction
Degree: None
Duration: Customized to individual student needs
Cost: Call for rates
Notes: Training in every talent needed by the modern pop musician including sight reading and improvisation.

❑ AOG PRODUCTIONS

15517 Cordary Ave.
Lawndale, CA 90260
310-379-1568
Contact: Andrew Gordon
Program: Various, including keyboards. Instruction from beginning to advanced-songwriting, arranging, producing, sequencing, programming.
Degree: None
Duration: Varies
Cost: Call for rates
Notes: Has published eight book/cassette instructional packages which are available at over 500 music stores throughout the world.

❑ CALIFORNIA INSTITUTE OF CONCERT SOUND ENGINEERING

2201 E. Winston Rd., Ste. J
Anaheim, CA 92806
714-776-7414
Contact: Jim Paul, Director
Program: Concert Sound Engineering
Degree: Certificate
Duration: 9 or 15 months
Cost: Call for tuition
Notes: Comprehensive education in concert engineering with emphasis on mixing skills, system setup and design and monitor engineering. Successful graduates are qualified for employment by touring companies, concert halls, nightclubs, churches, etc.

❑ CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC

24700 McBean Parkway
Valencia, CA 91355
805-255-1050 FAX: 805-254-8352
Contact: David Rosenboom
Program: Composition (includes computer music and technology)
Degree: BSA, MSA
Duration: 4 years
Cost: \$13,000 for basic tuition
Notes: Fully accredited college curriculum.

❑ CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS

1000 Victoria Ave.
Carson, CA 90731
310-516-3543 FAX: 310-516-3971
Contact: Dr. Rod Butler
Program: Audio Recording and Music Synthesis (ARMS)
Degree: BA
Duration: 4 years
Cost: \$505-\$808 per semester
Notes: Accredited college curriculum.

❑ CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS EXTENSION

1000 Victoria Ave.
Carson, CA 90731
310-516-3543 FAX: 310-516-3971
Contact: William Davila
Program: Beginning Guitar Workshop
Degree: None
Duration: 15 two-hour meetings
Cost: \$112
Notes: Learn the rudiments of guitar playing including chords, strums, finger picking and reading music. Includes popular styles as well as classical technique.
Contact: William Davila
Program: Contemporary Guitar Workshop
Degree: None
Duration: 15 two-hour meetings
Cost: \$112

❑ CALIFORNIA STATE UNIVERSITY, LONG BEACH

1250 Bellflower Blvd.
Long Beach, CA 90840-8002
310-985-4781

Contact: Music Department

Programs: Various emphasis including woodwinds, chorale, brass, percussion, music history, music education, electronics, new music, keyboards, commercial music.

Degree: Bachelor of Arts (teaching), Bachelor of Music (performing). Also, masters programs in arts and music.
Duration: 4 years
Cost: Call for tuition
Notes: Requires admission to university plus audition and music theory test to determine placement.

❑ CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION

1250 Bellflower Blvd.
Long Beach, CA 90840-8002
310-985-5561 FAX: 310-985-8449
Contact: Bernie Pearl
Program: *Learn To Play The Blues* (57-minute self-help video) and Acoustic Blues Guitar Intermediate/Advanced.
Degree: None
Duration: 6 two-hour sessions
Cost: \$24.95 (video), \$80 (class)
Notes: Focuses on repertoire of major acoustic stylists, including Lightnin' Hopkins, Robert Nighthawk (slide), Mississippi John Hurt, Mance Lipscomb and Fred MacDowell. Also emphasizes improvisation.

❑ CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

18111 Nordhoff St.
Northridge, CA 91330
818-885-3184 or 818-885-3181
Contact: Admissions office
Program: Diverse with emphasis on very liberal arts. Includes music therapy, education and jazz studies.
Degree: Bachelor of Arts or Bachelor of Music. Also, graduate program.
Duration: 4 years
Cost: Call for tuition
Notes: Contact music department for audition dates. Must also enroll in university

❑ EVERYWOMAN'S VILLAGE

5650 Sepulveda Blvd.
Van Nuys, CA 91411
818-787-5100; 213-873-4406
Contact: Karen Dolin, Barbara Greenspan, Martha Riley, Galen Wilkes
Program: Various courses in piano, guitar and voice. Past specialized courses include ragtime.
Degree: None
Duration: 6-8 weeks
Cost: \$60-\$100 per course
Notes: Everywoman's Village is a non-profit corporation dedicated to self-understanding and creative expression through the joy of learning.

❑ GLENDALE COMMUNITY COLLEGE

1500 N. Verdugo Rd.
Glendale, CA 91208
818-240-1000
Contact: Admissions office
Program: Comprehensive music program preparing students for university admission. Includes emphasis on guitar, voice, theory, history, chorale, concert band and orchestra.
Degree: None
Duration: 2 years
Cost: \$13 per unit plus \$22 per unit in fees.
Notes: Most classes are open without an audition but they still may require certain prerequisites.

❑ GOLDEN WEST COLLEGE

15744 Golden West St.
Huntington Beach, CA 92677
714-895-8780
Contact: Scott Steidinger
Program: Commercial Music/Recording Arts
Degree: Yes
Duration: 2-year program
Cost: Call for tuition and admissions information
Notes: Model program with 24-track and 16-track rooms controlled by Macintosh computer system and various software programs. Offers cross discipline learning with Television Production and Operations and Theater Technology programs

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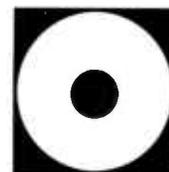
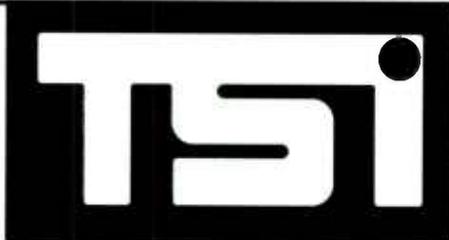
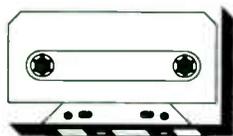
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 Los Angeles, CA 90045
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Program: Record Engineer
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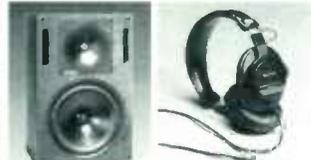
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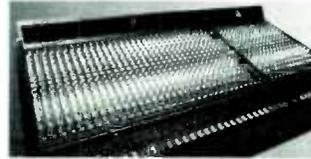
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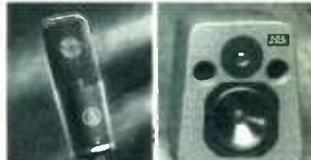
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◀ 25 Morissette

particular artist, she does pick up a lot of things while keeping abreast of what's out there. "I'm kind of like a little funky sponge," she adds laughing. "I listen to and soak up everything from Joni Mitchell to Bob Dylan to Jane's Addiction, and I have concluded that they have their dark sides, too, so I guess it's okay to have sad and bleak sides and not let it negatively affect your creative gland."

Everyone at Maverick Records has good reason to believe that they've lassoed a real thoroughbred in this cathartic Canadian songbird. Why did she ink with the Madonna Mob? "Hmmm," she ponders, in barely audible tones, "I'd guess, most likely, because they gave me complete freedom from a creative standpoint. That certainly had a lot to do with it. I had been with other companies when I was younger, and I realized that the last thing I wanted to do was sign with someone who had a different perception of me than I did."



JOHN PATRICK SAUNDERS

"Maverick is perfect for understanding the artist because they're a very artist-driven company," she offers. "They really create a nice level of synergy from their end of it. I try and

GLEN BALLARD

The Man Behind The Woman

By Steven P. Wheeler

For veteran producer/songwriter Glen Ballard, his recent collaboration with Alanis Morissette was the most "satisfying" project he's ever been involved with. High praise, indeed, coming from the man who produced chart-topping pop trio Wilson Phillips and has co-written such mega-hits as "Man In The Mirror" for Michael Jackson.

Ballard took a few minutes out to talk with *MC* about Morissette's brilliant U.S. debut, on which he co-wrote and produced all the tracks.

MC: Tell us about the origins of your collaboration with Alanis.

GB: "We share the same publishing company, MCA Music Publishing. I'm signed as a writer-producer, and she's signed as an artist-writer. Initially, I was brought in to write with Alanis, but it was also with the understanding that it might turn into a production thing as well."

"We met in February of '94 when Alanis was in town and the people at MCA Music Publishing thought we should try writing together. There was an instant rapport, and from there, things just evolved. But there was no record deal at that point or anything like that. That's a process that I enjoy most, in that you're starting with a blank slate."

"I produced the demos which ultimately got Alanis the deal with Maverick. Alanis' attorneys, Fred Goldring and Ken Hertz, suggested that we take them to [Maverick Director of A&R] Guy Oseary, and we did. Guy was certainly the initial person at Maverick who heard the tape, and it was certainly his enthusiasm that got the ball rolling over there."

MC: How different were the demos from the actual album?

GB: "This is an unusual project in that there's not that much separation from the demos and the record. In fact, in almost every case, the demo is the record. Quite a few of the songs were written and recorded at the same time, and those were essentially what you hear on the record—which I think is one of the great strengths of this album, in terms of evaluating how it was done. It was done very quickly and without a lot of calculation."



HEATHER HARRIS

MC: What about the single "You Oughta Know"?

GB: "The guts of that track—the vocal and the programming—are from the demo, and then we overdubbed a real drummer, Matt Laug, and later Flea and Dave Navarro [both from the Red Hot Chili Peppers] did guitar overdubs and Benmont Tench (Tom Petty's Heartbreakers) did an organ overdub as well. So it evolved in terms of adding to what was already there. We took some stuff away, but it's still the original vocal and the original track."

MC: Did Alanis already have the foundation of the songs when you met, or did you both start from scratch?

GB: "Everything was written from scratch, beginning with that first meeting in February of '94. I did not write the lyrics, that's all Alanis. I just wrote the music with her."

"We'd walk in and really not know what we were going to do. I would pick up a guitar, and she'd have a notebook full of thoughts and ideas. We'd often spend our time just talking about everything, and then we'd start writing. The next thing I'd know, she'd be writing something and singing a line here or there. I'd be playing along on guitar, and she'd be singing and writing, and I'd suggest melodic changes or whatever, and that's how every song was created."

"It was the most remarkable process that I've ever been involved with. It wasn't like, okay, we'll start a song today, you'll finish the lyrics later, then we'll do a demo and re-cut it later for the record. None of that happened. In most cases the songs were written and recorded in a day. That's why I said that this was the most remarkable situation I've ever been involved in, and I certainly don't think it usually happens that way for other people, either."

"Most of it was recorded in a couple of hours. We would spend like ten or twelve hours writing a song, and then around midnight I would toss a track on tape, and around 2:00 a.m., she would sing it once or twice. In large measure, that's the record. We overdubbed some drums and bass on a couple of things, and we spent one day with Benmont Tench for some organ parts, but apart from that, there are very few overdubs and very little that

detach myself from the corporate end and concentrate on the artistic end, and that's easy to do because they are very open about keeping me abreast of the bean-counting side."

Having just turned 21, it's intriguing to project what kind of artist Morissette will eventually become. Whatever her bright future holds, Morissette credits her still-budding success to a series of personal breakthroughs. "I started making progress when I found self-expression and confidence. I was very much a 'woe is me' kind of person when I was younger, and I couldn't be farther from that now if I tried."

"I say things in my songs that I wouldn't say in normal conversation or even the most candid moments," she concludes. "Music helps me uncover traits in myself that I can utilize to become a better person in whatever I do. It's just that in the past, I would let those kind of discoveries unhinge me. Hopefully, I'm a little more grown up now." **MC**

we went back and changed.

"The minute there was a song finished, I was recording it. So most of the guitar parts were done in one take. All the programming was done with me literally holding the guitar in one hand and using my right hand to do the other. Sometimes I can spend a week to program one drum track, but in this case I wasn't even spending an hour. It was done in lightning speed, but with great deliberation. We were super-concentrated, trying not to put too much on tape and trying not to question it or change it. If we liked something, we left it alone."

MC: This album has everything from soft acoustic sections with a quiet vocal to uptempo sections with a more psychotic vocal approach—sometimes in the same song. Did you have any reservations about how you could pull all those diverse elements together and make a cohesive album?

GB: "There was very little calculation in that respect. The only criteria we had was whether or not the songs really resonated to us and felt true. If something did, then we went with it. There was really no thought given to how it's going to be marketed or how it's going to hang together on one album."

"The thing is, you can tiptoe into a project and hope that you're not going too far in one direction or another, and those are all legitimate concerns, and as I professional person who has cut all different kinds of records and written all kinds of songs, that is certainly something that I'm usually quite mindful of from start to finish. But in this case, there was something else at work, and I really can't describe it. Our confidence in this music was such that we said, 'This is the way it's got to be, and we'll let people judge for themselves whether or not these different elements work together,' and my feeling is that they work quite well together."

MC: You produced the soft pop sound of Wilson Phillips. It seems as if this project is on the other side of the spectrum. What was the working atmosphere like?

GB: "It was so fun that I can't tell you how fun it was. Every single minute of it was extremely challenging because we were essentially challenging each other. I think we're both careful listeners, and I think we challenged each other to communicate interestingly, honestly, clearly and poetically."

"When we both knew something was right, it was so satisfying because we probably threw out two dozen songs that would have been perfectly reasonable and appropriate to keep but we just didn't think they were what we wanted to do. I think we shared the same compass, and because of that, we would arrive at the same place together at the same time. There was such a connection artistically, that after fourteen or sixteen hours, we would both be drained emotionally. It felt like we had given blood or something, but it was so satisfying because we felt like we had achieved what we had set out to do." **MC**

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Beautiful Mud

Contact: Artist Hot Line
212-604-4804
Seeking: Label Deal
Type of music: Triple A Rock

Production 6
Lyrics 4
Music 5
Vocals 6
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Mixing Chrissie Hynde-styled vocals with acoustic/electric rock, this New York-based quartet shows promise, and the second track shows an ability to write memorable melodies. With a strong lead singer and songwriting potential, this group is slightly better than average now and can only improve if they stick to their strengths and develop them.



Dementia

Contact: Artist Hot Line
708-489-1316
Seeking: Label Deal
Type of music: Heavy Metal

Production 5
Lyrics 3
Music 4
Vocals 4
Musicianship 6

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: A case of talented metal-based musicians who do not currently possess the songwriting chops to bring them to the top of this musical genre. Based in Chicago, this foursome sent in a professional package, yet their slash-and-crash approach only shines during a few lightning-quick solos, rather than during the meat of the compositions.



Prototype

Contact: Artist Hot Line
818-700-3423
Seeking: Label Deal
Type of music: Heavy Metal

Production 6
Lyrics 2
Music 3
Vocals 4
Musicianship 6

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: This is a quartet of decent musicians with no songs to play. Utilizing a Ginger Baker-backbeat, raunchy riffs and passable vocals, this band suffers from lyrics that don't convey original thoughts and music that fails to excite. There is talent here, but success comes down to the songs and there are no hooks—either lyrically or musically.



Luciano Granja

Contact: Artist Hot Line
55-51-248-5676
Seeking: Label Deal
Type of music: Instrumental

Production 4
Lyrics n/a
Music 3
Vocals n/a
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: The best advice we could give this Brazilian-based guitarist is to put together a band to solidify his musical ideas, as Granja could use some help in developing what he wants to do. There are signs of passion within his often haunting fretwork, but there are more questions than answers at this point in his young career.



Nard Berings

Contact: Artist Hot Line
213-969-4752
Seeking: Band
Type of music: Guitar Rock

Production 7
Lyrics n/a
Music 5
Vocals n/a
Musicianship 8

Average

1 2 3 4 5 6 ★ 8 9 10

Comments: Currently in search of a band, this local cat has delivered a tape of six-string chops that gives a clear indication that this guy is ready for some recognition. Berings kept our committee enthralled with his dazzling finger action. If you're looking for a versatile axe-man (metal, funk, rock), you would be hard pressed to find one this good.



Rurik

Contact: Need A Hit Man?
808-591-3812
Seeking: Label Deal
Type of music: Alt. Rock

Production 5
Lyrics 5
Music 5
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This two-song demo contains two very different musical directions. One is a dated program-laden pop sound filled with lyrics of depression, and the second, which is the proper direction for this Canadian trio, is much more modern. While the scores are average, they would most likely be higher if these guys would solidify their focus.



Yuri Bortz

Contact: Artist Hot Line
216-762-6159
Seeking: Label Deal
Type of music: Instrumental

Production 4
Lyrics n/a
Music 3
Vocals n/a
Musicianship 6

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: A Minnesota native who demonstrates some fine technical ability, but the composition skill leaves much to be desired. In the instrumental genre it is imperative that the artist captures the listener's ear, instead of doodling aimlessly. Bortz sounds like an engaging live performer, but it doesn't translate well on this tape.

SUBMISSION GUIDELINES

Send your package to: Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028. All submissions should include the following items:

1. Cassette tape with no more than three songs
2. Unscreened black & white photograph (no larger than 8x10)
3. Brief biography with a contact name and phone number
4. Lyric sheet

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 an executive 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.

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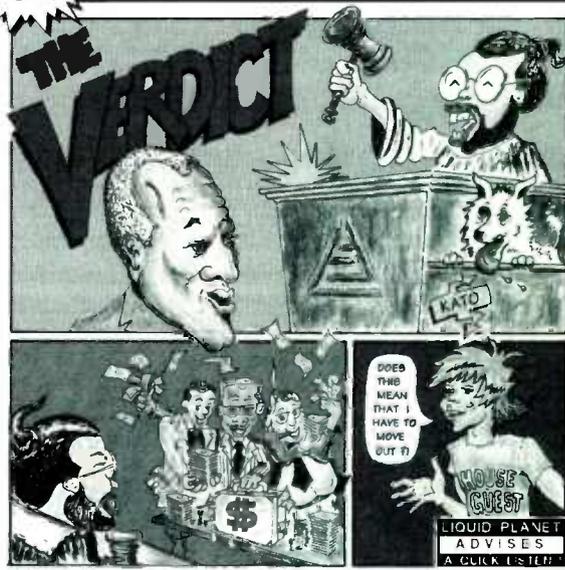


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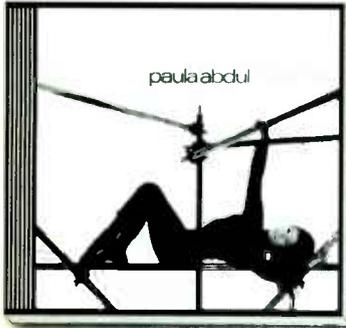
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DISC REVIEWS



Paula Abdul
Head Over Heels
Virgin

1 2 3 4 5 ★ 7 8 9 10

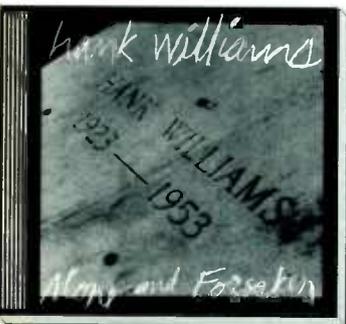
Producer: Various
Top Cuts: "Crazy Cool," "Ain't Never Gonna Give You Up," "I Never Knew It."
Summary: After a lengthy period in which tabloid headlines of lawsuits and divorce took precedence over her performing career, everyone's favorite dance artist returns with what she's known for: solid, if slightly generic, dance floor fodder complemented with a few sweet ballads, which attempt to show that she can sing. Unfortunately, her slew of top producers crowd the production with effects designed to put all the emphasis on the groove (although using Color Me Badd and sampling from Cab Calloway are brilliant touches). —Jonathan Widran



Bad Company
Company Of Strangers
EastWest

1 2 3 4 5 ★ 7 8 9 10

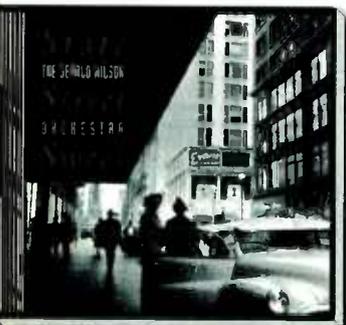
Producer: Bad Company
Top Cuts: "Company Of Strangers," "Abandoned And Alone," "Gimme Gimme."
Summary: Bad Company continuing on without lead singer Paul Rodgers is akin to Zeppelin carrying on without Robert Plant. But in all honesty, this blues-based collection is not the embarrassment it easily could have been. Mick Ralphs (guitarist) and Simon Kirke (drums), along with ex-Foreigner bassist Rick Wills and Rodgers soundalike vocalist Robert Hart, have continued on with the band's patented formula of raw rockers and down-on-your-luck blues ballads. It's better than anything Rodgers did with Jimmy Page in the Firm. —Paul Stevens



Hank Williams
Alone And Forsaken
Mercury

1 2 3 4 5 6 7 8 9 ★

Producer: Kira Florita & Jim Kemp
Top Cuts: "Lost Highway," "You Win Again," "Weary Blues From Waitin'."
Summary: This is country music the way it was meant to be made. The inclusion of seven undubbed non-session demos makes this compilation a treasure. For those who are new to country and roots music, the best advice I can give anyone is to put old Hank on the CD player and find out why British rocker Matt Johnson recorded an entire album of his stuff and why Williams continues to be such an important influence on the folks who are making real country music, as well as singer-songwriters in other genres. The music of Hank Williams will always live on. —Jana Pendragon



Gerald Wilson Orchestra
State Street Sweet
MAMA Foundation

1 2 3 4 5 6 7 8 ★ 10

Producer: Gerald Wilson and Douglas Evans
Top Cuts: "Lakeshore Drive," "Carlos," "Jammin' In C."
Summary: Gerald Wilson has been a fixture in Los Angeles for a countless number of years, leading a big band on and off for over a half-century and teaching jazz in college for several generations. His new CD has both modernized remakes (highlighted by Wilson's classic "Carlos") and new material, all of it arranged in the distinctive Wilson style. Many top soloists are heard from (including altoist Randall Willis and the tenor of Louis Taylor), but it is the exciting straight-ahead charts that really make this a highly recommended disc. —Scott Yanow



The Police
Live!
A&M

1 2 3 4 5 6 7 ★ 9 10

Producer: Andy Summers
Top Cuts: "Wrapped Around Your Finger," "So Lonely (Disc One)," "Walking On The Moon."
Summary: This long-overdue two-disc set does a great job encapsulating the career of this legendary trio. The first disc was recorded in 1979, one month after the release of their second album. The second disc was recorded on what turned out to be their final tour, exactly four years (and three Top Ten albums) later, and the difference in the maturity and artistic range is staggering. The first disc shows a hungry band sweating out their music, while the second one shows a group of slick professionals basking in their success. —Steven P. Wheeler



Eddie Money
Love And Money
Wolfgang

1 2 3 4 5 ★ 7 8 9 10

Producer: Various
Top Cuts: "Almost Like We Never Met," "Died A Thousand Times," "I'm Comin'."
Summary: With his eleventh release, the Money Man has largely abandoned the more rock-oriented material that brought him a slew of platinum and gold records over the years. Instead, we now find the former New York cop slipping into Michael Bolton territory. Fortunately, he does give us a taste of the blues, some soulful R&B and a few patented rockers. The highlights are a nice addition to Money's hit-and-miss catalog, but the rest is bland. A softer and bluesier direction, but catchy enough to maybe find some new pop fans. —Ernie Dean



John Logan
The Chill
Razor & Tie Music

1 2 3 4 5 6 7 ★ 9 10

Producer: John "Juke" Logan
Top Cuts: "She's Cool People," "Fan The Flames," "The Chill."
Summary: Juke Logan is the man when it comes to playing the harp. He's the king, and the success of this album in Europe is evidence of that. Just released in the states, Juke is prepared to rock the blues and give us all the chill that only comes from honest music. A live performer of great intensity, Juke is able to communicate this to the listener with panache and charm. His style is his own, regardless of whether he is playing the blues or adding his velvet touch to some rockin' honky tonkin' tune. This is a not-to-be-missed release by a great performer. —Jana Pendragon



Daniel Ryan
Daniel Ryan
Synapse

1 2 ★ 4 5 6 7 8 9 10

Producer: Daniel Ryan
Top Cuts: "Rescue Me"
Summary: Daniel Ryan tries to provide something for everyone on this disjointed disc: a little country, a little rock, a little blues. Thematic continuity is also lacking. He really loves the spouse in "We Need To Believe," but perhaps too much, while the lyrics to "Paradise" would comprise the note discovered at a murder/suicide. Ryan seeks perfect rhymes and finds logic problems. The I-don't-want-to-hear-about-it award goes to "Babe In Arms," the most wistful description of a newborn's "journey through that birth canal" you will ever experience. Contact Synapse Records, 11693 San Vicente Blvd., #273, Los Angeles, CA 90049. —Tom Kidd

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ROCK



Huntington Cads

The Huntington Cads are busy recording their debut disc for Mai Tai Records, which is an offshoot of Orange County's Dr. Dream Records. The Cads, who are relatively new to the scene, are a surf instrumental band in the vein of the Shadoks.

Rockabilly entrepreneur Brad Merritt will be hosting a night at the new Velvet Room nightclub, which is located in the Primavera, right across from the Derby at 2138 Hillhurst. Merritt will bring some of the finest rockabilly to town every Wednesday night (the series kicked off with Mojo Nixon on July 5). Merritt manages popular all-girl rockabilly group Whistlebait and will be launching a new indie label.

Remember that movie The Commitments? Lost Soul does, and every Saturday night they've been packing them in at the West End in Santa Monica. Fronted by Irishman Carl Roberts (whose brother, Keith Roberts, fronts the popular Young Dubliners), Lost Soul hammers out old style R&B and Motown-era soul to their loyal following, who have been known to queue up by the bus load to check out the band on their "east of 405" gigs. The band features a host of talented musicians (including former Alcatraz drummer Jan Uvena) who have played with everyone from Santana to Anita Baker. The band formed a few years ago when a couple of musicians heard Roberts (who was bartending at the Irish Rover) singing along to

the jukebox and asked him if he was interesting in forming a band. "We're trying to bring soul music back in," says Roberts, "and trying to be the Blood, Sweat & Tears of the Nineties—a mixture of soul, jazz and everything. Soul is the best music America ever produced, and soul is really big in Ireland." Contact Roberts and Lost Soul at 310-828-0493.

A couple of issues ago we mentioned the success Len Fagan of the Coconut Teaszer was having with his Best Kept Secrets night, but we seemed to have misprinted the phone number. The correct phone number is 213-654-4887.

A cappella group Vocal Nation has released their debut CD for Edoya Records. Members of Vocal Nation have pulled in Grammys and nominations and have lent their talents to everyone from Michael Bolton to Michael Jackson. You can reach Vocal Nation at 310-392-4432.

I'm sure we've all decided to head out of town in search of an alternative to the L.A. nightlife scene. Sure, you could head to San Francisco, or even Las Vegas, but lemme know if you make it to Tuktoyaktuk. No, its not some new trendy "West of La Cienega" nightspot manned by self-admiring doormen. It's a minuscule town on the Arctic Ocean in Canada's Northwest Territories—and I'll bet you won't have to worry about parking. It's also where the folks at Molson have decided to throw their Molson Ice "Polar Beach Party" this Labor Day weekend, which will feature Hole, Metallica, Veruca Salt and Canada's own Moist. The beer company is giving 200 of its patrons the chance to take off to the Great White North—but there are no tickets available for sale. "The only way in is to win," says Bruce Winterton, head beermeister and manager for importer Molson Breweries USA. And here's something that Bob & Doug McKenzie would approve of—Molson may very well be the first brewery on the Internet! Pop open a cold one, fire up the old computer and contact them at "http://molsonice.com" and check out over 30 different screens, band info, a simul-cybercast of the event, etc., and you can even e-mail your contest entry in. See Molson displays for details. —Tom Farrell

COUNTRY



The Hard Tops

History was made in Bakersfield on June 16 when Buck Owens and Merle Haggard took the stage at the Kern County Fair. This was the first time in decades the two had worked together. They were joined by Bonnie Owens, Dwight Yoakam and our own Lonesome Strangers. The event was video taped and Buck asked Dusty Wakeman to record the audioperformance as well. Buck, Merle and DY introduced a new song written for the occasion, "Beer Can Hill." (Will this high power California hillbilly trio hit the road in the future? We can only hope!)

Another icon from California and West Coast country and roots music was in town recently performing at Ronnie Mack's Barndance at Jack's Sugar Shack. Honky tonk queen Rose Maddock had everyone on their feet cheering and showed the new kids how things should be done. Look for Rose to return in September.

Cowboy singer Buck Ramsey played the Autry Museum Of Western Heritage along with our own "Bronze Buckaroo," Herb Jeffries. Joining the festivities was the man responsible for all the cowboy poetry and music up in Elko, Nevada, Hal Cannon, and local cowboy singer Reed Williams. Look for Red Steagall on July 22 and every cowboy's sweetheart, Patsy Montana, on August 26th. And, if you have not had the pleasure of seeing Patsy Montana live, do so now!

Muffin, the man responsible for

the Songwriters Circles at the Palomino, will be celebrating his one year anniversary with a very big show on July 26th. Expect to see the cream of the crop from the local folks and some surprise guests as well. Word has it that Billy Swan and Allan Rich will perform. Can Randy Meisner be far behind? Call the Muff Man for more info at 818-760-0470.

Local bluesman Juke Logan is celebrating the success of his first album release in the states. The Chill is doing well and so is Juke. Catch him every Friday night with Ellen Bloom from 8 to 10 on KPCC (89.3-FM) with the Friday Night Blues Review. Pete Anderson and band were recent visitors to Ellen and Juke's Friday night party. Tune in and check out Juke at B.B. King's every Monday.

The Hard Tops recently finished a six-month Saturday night run at Molly Malone's. The band will be recording soon and has dates lined up in Hollywood and Venice. If the folks at Molly's have any sense they will sign this hard driving outfit up for another six months. Catch them if you can. They rock with plenty of shuffle and twang.

Country rockers Hummingbird have been in the studio and hope to have new product out soon. Lead man Jonny Kaplan says that the new material will be "something different." And the recent release by Rio Grande has made it on three different charts: Tejano, Country and Latin. The boys are big in the southwest and will be touring with Willie Nelson at the end of the summer. Look for some hometown dates before the summer is out. Good stuff.

Eddie Cunningham has inked a publishing deal with Merlin Littlefield in Nashville. Look for Eddie to show up at Cody Bryant's Highland Honky Tonk at the Highland Grounds Coffeehouse on July 27 to show off his new material. He will also be working with producer Chris Darrow.

Finally, it is high time someone got it together and put out A Town South of Bakersfield, Vol IV. The garbage country radio passes off as "hot new country" can't compare. (Is anybody listening?).

—Jana Pendragon



Lost Soul



Pete Anderson, Juke Logan and Ellen Bloom

JAZZ



Herbie Mann

The 17th Annual Playboy Jazz Festival (two eight-hour concerts held over a weekend at the Hollywood Bowl) was one of the strongest in years. Twenty different groups were featured, and since the hits greatly outnumbered the misses, I'll get the complaints out of the way first. As usual, emcee **Bill Cosby** constantly got in the way, shouting out musicians' names while they were still soloing and distracting the players during songs. **Donald Byrd** and the **New Black Byrds** alternated so-so bop with annoying rap numbers, eliciting indifference and some spirited booing from the crowd. **Kevin Mahogany** only sang three songs and made no impression at all. And what was **Los Lobos** doing here?

On the brighter side, the all-female big band **Diva** put on a hard-charging opening set. R&B-ish tenorman **Boney James** (who charmed the audience) proved to be a lot more exciting live than on his recordings. **Ernestine Anderson** performed a surprisingly diverse show ranging from authentic blues to a tribute to Dizzy Gillespie and some swinging pieces. **Horace Silver's Silver/Brass Ensemble** was excellent, with tenor saxophonist **Rickey Woodard** in particularly inspired form. The **Herbie Mann Reunion Band** (with **Les McCann**



James Carter

taking some vocals but no keyboard solos, **David Newman** on tenor and guitarist **Cornell Dupree** was very enjoyable and funky. The acoustic trios of **Joe Sample**, **Geri Allen** and **Herbie Hancock**, although serving largely as background music for the partying crowd, were all worth listening to closely. **Al Jarreau** made an attempt to sing more jazz than usual and was a real crowd-pleaser (although he could be so much better!).

The **Dirty Dozen Brass Band** featured their usual riffing horns, although their rhythm section has changed a lot over the years (featuring what could be called marching bandsynthesizer!). **Gerald Wilson's Orchestra** was enthusiastic and consistently exciting. **Hiroshima** was often dramatic in a well-conceived set that crossed many boundaries. **Cachao's Cuban Orchestra** (featuring four strong horns) inspired dozens of conga lines, the **Brecker Brothers** did their best imitation of Miles Davis (circa 1971) and **Grover Washington Jr.** (who really worked the audience) had nearly everyone dancing.

But two strong memories stand out from the weekend: 90-year-old trumpeter **Doc Cheatham** (in a set shared with 87-year-old altoist **Benny Carter**) taking heroic solos that included plenty of confident high notes. And a jam session organized by Cosby featuring young tenors **James Carter** and **Craig Handy**, along with veterans **Stanley Turrentine** and **Charles McPherson**. Carter, who was in miraculous form, played so outside on "Freedom Jazz Dance," that it forced Turrentine to stretch himself and found McPherson extensively quoting Eric Dolphy!

UPCOMING: The Hollywood Arts Council presents **Jazz Pilgrimage '95**/"Hollywood BeBop," a concert celebrating 50 years of this form of jazz. Performers include **Bill Holman Big Band**, **Teddy Edwards Quintet**, **Super Sax** and **Buddy Collette**. The show takes place on July 16 at the **John Anson Ford Amphitheatre**. —**Scott Yanow**

URBAN



Twinz

The G-Funk era continues with the **Twinz** and **Dove Shack**, whose respective debut recordings are expected to blow up nationwide when they're released in late August/early September.

G-Funk is currently the leading hip-hop style of choice, and Long Beach is the undisputed G-Funk capital of the world. With its slow-rollin' old-school beats and frequent hard-core lyrics, G-Funk has taken over as the most popular SoCal rap sound, with Long Beach natives such as **Snoop Doggy Dogg**, **Domino**, **Nate Dogg** and **Warren G** leading the way.

Now, with the help of Warren G, the **Twinz** and **Dove Shack** are set to emerge as the new stars in the G-Funk movement.

The **Twinz** are identical twins **Deon** (a.k.a. **Trip Locc**) and **Dewayne** (a.k.a. **Wayniac**), who've been friends with Warren G since childhood. The brothers first came to musical attention as guest collaborators on Warren G's **Regulate The G-Funk Era**. It wasn't long before they were sifting through numerous major label offers and, not surprisingly, decided to sign with Warren G's new G-Funk label, distributed by **Def Jam/Rush Associated Labels**. The partnership didn't end there, as Warren G produced the **Twinz's** debut album, **Conversation**, which is due out in late August. **Conversation** tells tales of life on the streets with a distinctive West Coast flavor. It's classic G-Funk, where the emphasis isn't as much

on violence and gang-banging, as it is on parties and laid-back fun. Musically, the album includes a lot of old-school R&B vocals (both male and female) to complement the **Twinz's** rapping. It's the kind of album that, with the right exposure, has the word "hit" written all over it. Many of the songs are accessible enough to appeal to the average "MTV Jams" viewer but still has enough street sense to fit in at any underground party.

Like the **Twinz**, **Dove Shack** has long-standing ties with Warren G and the Long Beach hip-hop community. The trio—**Bo-Rock**, **2 Scoop** and **C-Knights**—also hooked up with Warren G on **Regulate** (and can be heard on the album's "This Is The Shack") and followed Warren G to the **Def Jam** roster. The group got its name from a local hangout named the **Dove Shack**, the garage of C-Knight's grandparents' house and the site of many infamous parties and rap sessions. **Dove Shack's** debut, **This Is The Shack**, makes it clear that "bitches'n'bluntz" rule **Dove Shack's** world. More hard-core and experimental than the **Twinz**, **Dove Shack** is all about freestyle — the flow-of-consciousness rapping that's meant to capture thoughts in a live, spontaneous context. Although **This Is The Shack** boasts several producers (including Warren G, **Run-DMC's Jam Master Jay**, the **Dog Pound's Dat Nigga Da** and **Rap-A-Lot's Crazy C**), the album is far from being overproduced and sounds like a free-flowing session straight from somebody's room or backyard. The single "Summertime In The LBC" was recently released, and the album is due sometime in September.

More Southland hip-hop and reggae shows on the horizon: **Naughty By Nature** will be at **House Of Blues** on July 29...**Cypress Hill** is part of this year's **Lollapalooza** lineup, which comes to **Irvine Meadows** August 14...**Capleton**, **Bug Sylust** and **Born Jamericans** perform July 2 at the **Gotham Club** in L.A...**Reggae Jam** on the Coast will take place at **College Park** in Oxnard. Artists scheduled to appear include **Maxi Priest**, **Pato Banton** and **Michael Rose** on August 5, and **Third World**, the **Wailers** and the **Skatalites** on August 6th.

—**Carla Hay**



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CLUB REVIEWS

Boxing Gandhis

The Troubadour

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Wil Sharpe, Carr/Sharpe: 310-247-9400

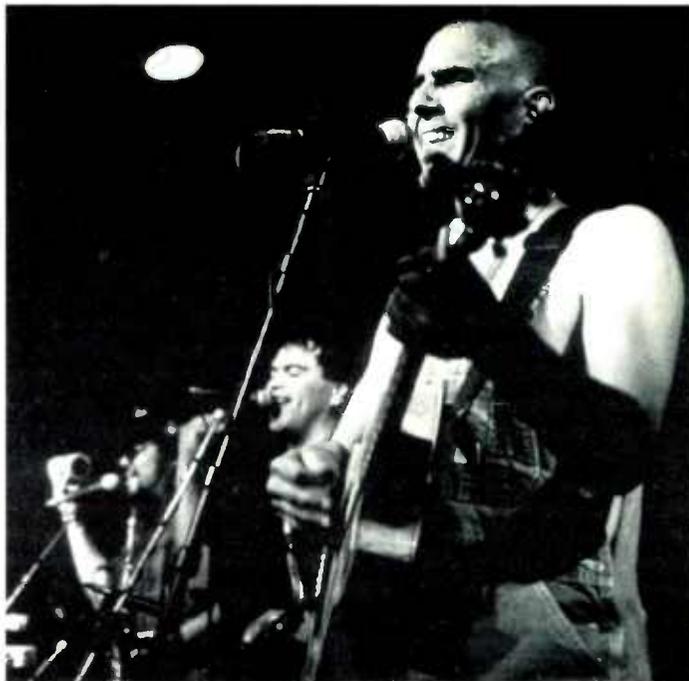
The Players: David Darling, vocals, guitar; Brie Darling, vocals, percussion; Ernie Perez, vocals, saxophone; Alfredo Ballesteros, vocals, saxophone; Steve Samuel, drums; Carl Sealove, bass; David Kitay, vocals, guitar.

Material: Take three cups of funk, two cups of New Orleans musical gumbo, one and a half cups of retro rock, one cup of soul and a teaspoon of acid jazz. Cook it under extreme heat and high energy for an hour, and you have the recipe for a Boxing Gandhis concert. If you're into the Neville's, Little Feat or some of the current crop of "jam" outfits such as Blues Traveler and Dave Matthews Band, you'll love the Gandhis. This is feel-good music at its finest. And while you're dancing up a storm, if you happen to catch the lyrics, you'll see that these are songs with a social conscience—with themes ranging from environmental issues ("If You Love Me [Why Am I Dyin'!]" to unity ("Speak As One") and substance abuse ("Interesting Again").

Musicianship: This band consists of a unit of players that gel extremely well. Though each one was featured at various times, it is truly the whole that is greater than the sum of its parts. David Darling, the principal songwriter and vocalist of the band, is obviously the leader, yet was just as comfortable sitting back and watching one of the other members take over the microphone. His wife Brie showed herself to be a talented percussionist and in possession of a truly soulful voice; her emotional rendition of the ballad "Born For This" was a show-stopper. The horn section offered up some vintage James Brown attitude and provided some strong backup vocals as well. The rhythm section was also solid, yet if anything was lacking in their sound, it would be that they could use another cup of funk in their vocabulary (see recipe). Make no mistake,



Roger Clinton: Appealing vocalist.



Boxing Gandhis: A fun, funky stew.

though, this band grooves intensely from top to bottom.

Performance: Imagine a hot summer day with hundreds of blankets on a large field and thousands of people sweating and partying. Now imagine that same crowd in a small club, and you have the Gandhis at the Troubadour. Every song is a new chance to get your groove on. Great tunes became even better jams as the band rode the wave of the energy and always kept the crowd moving. The audience responded by calling out the band for an encore. Darling and wife even jumped into the audience to dance with the crowd as the band played away at a fever pitch. This show was a return home for the group, and they rewarded their fans by putting out an extra effort.

Summary: The Gandhis offer a pill that's easy to swallow. You'll dance, laugh and even if you're not paying attention, you'll get the message. It's basically about having fun. It seems that there's a new wave of bands that are promoting music with a more positive attitude. Listen to the words of Soul Asylum's "Misery," and you'll realize that we've been encouraging and reinforcing a theme of depression in our music over the past few years. Maybe we're ready for a change. If you think you are, then I highly recommend that you check out the Gandhis to relieve some of your misery.

—Christopher Horvath

Roger Clinton

The Troubadour

West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Vicki Crawford, Crawford Management: 510-623-9220

The Players: Roger Clinton, vocals; Werner "Bear" Schuchner, guitar; John Haynes, bass; Ahaguna Sun, drums; D.A. Bookman, sax; Bill Steinway, keyboards.

Material: The First Brother and his band are clearly striving for a very clean, commercial style of funkypop, and they've certainly got the sound down cold. Unfortunately, their songwriting and covers are much too lightweight, and they wind up sounding like an over-talented honeymoon cruise band. The original numbers have good if familiar arrangements, but the lyrics are a bit mundane. As for the covers, was it absolutely necessary to do a reggae version of "Ride, Captain, Ride?" This seems almost as ill-conceived as William Shatner's infamous interpretation of "Lucy In The Sky With Diamonds." And the band's funk rendition of Stephen Stills' classic "Love The One You're With" absolutely massacred the original.

Musicianship: These guys are not just studio musicians, these guys are Muscle Shoals studio musicians—and it really shows. Schuchner's lead guitar work reminds you of late Seventies fusion virtuosos such as Larry Carlton. Haynes is a hot bassist with a great slap style and plenty of fine staccato stuff. As for Clinton, he's got an appealing vocal sound, which works particularly well when his voice drops to a low growl and he manages not to sound outclassed by all these studio guys. Sun pounds a lot of sound out of a very small kit, and Steinway and Bookman were both slick and professional on keyboards and sax.

Performance: This act had an unusually wimpy fog machine, and when it only generated a few feeble wisps of smoke, it looked like the equipment was overheating. Somehow, this seemed symptomatic of a certain lack of authority in the show.



Ashen: Picture perfect pop hooks.

There were a few moments when Roger wandered around stage a little aimlessly. Sometimes, his demeanor had a goofy streak, which clashed a bit with the commercial style that these guys are shooting for. The band members could interact with each other a bit more as well, though they've all got plenty of energy, and Haynes has really slick moves that are a lot of fun to watch.

Summary: Roger Clinton has said that nothing would please him more than having a hit single that would help boost his brother's image. It's not at all clear from this show that his material is strong enough to do that, and that could mean some tough choices for this talented vocalist. It might be wiser for Clinton to postpone the big publicity push for a few years until he has some stronger songs in his repertoire.

—Matthew Jansky

Ashen

The Troubadour
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Greg Schenz, Law Firm of Bruce Bailey: 310-286-9900

The Players: Joey Barclay, vocals; Roy Ashen, electric guitars; Christopher Maloney, bass; Andy Megna, drums.

Material: This foursome's combination of aggressive modern rock with obvious soul influences leads to picture perfect pop hooks with bite, lilting harmonies over fiery electricity and grooves which range from feisty to seductive. Unlike most bands whose sets settle into a single vibe where all tunes run together, Ashen zipped through a variety of mood swings, from the simmering, obses-

sive rocker "All I Want Is You," to the power party anthem "I'll Be There" and the rolling vibration gem "It's Only Love," which featured some intriguing U2-like effects from Roy Ashen's guitar. While these tunes simply and effectively conveyed a mixture of confusion and desire, the most exuberant tune was the free-for-all jam "The Reason," which cleverly weaved catchy bits of "Superstition" into an a cappella intro and as a crowd-pleasing coda. This song's variety of tempo changes allowed all band members to run wild with chops. Barclay stretched back toward a powerful sense of R&B roots, while Roy Ashen and Christopher Maloney showed off their formidable skills with a couple of sweeping solos.

Musicianship: It's rare to find a young local club band who can show off this sort of professionalism and virtuosity. Playing off each other perfectly, Ashen created a rare chemistry which translated to pure, punchy excitement. Barclay did the blue-eyed soul bit expertly, reaching into a deep sense of vocal passion, digging into the guttural and then lightening up for some magnificent harmonies with his cohorts, especially on the hooks. Maloney and Megna comprise a tight rhythm section, never overstating their position while keeping the grooves hopping. Hands down, however, it is Roy Ashen's stunning technical virtuosity which takes his band to a lofty plane which is artistic but still accessible. His too-short solos (no band member travels the ego trip route here) were packed with incisive statements usually reserved for jazz fusion performances. Within the context of an easy-to-relate-to pop tune, Ashen took his fretwork artistry to a place where guitar students would no doubt start salivating.

Performance: Sharp tunes and slick playing would only go so far if they weren't enhanced by Ashen's crazy sense of energy. Most of the visual fun comes from Roy Ashen, who turned the party into a true aerobic workout even when he wasn't soloing. He complements Barclay's more laid-back strutting perfectly, whipping the crowd into a slight frenzy as he jumps and dances around, prowling the stage like an unleashed tiger. The rhythm section was somewhat less dynamic to watch, but their energy was palpable and nonstop. And everyone was so entranced by Barclay's voice, it didn't matter that Ashen, dressed in a beret and knickers, commanded slightly more attention. When a band is having this much fun, it translates directly to the audience. When the crowd wasn't busy admiring the band's harmonies, hooks and strong musical direction, everyone was taking part in the infectiousness of an ensemble who obviously has its direction and style together.

Summary: It's hard to find flaws in a show this commanding, with a group this committed to having fun while sharing its unique vision in an entertaining array of rock and soul. But here's a suggestion, anyway, in the lyrical department. The verses are usually clever and the hooks top notch, but these titles—including "Take Me Home"—might scare people into thinking Ashen is going to do covers of established pop hits. A sound this original and a live act this dynamic screams out for more original song titles. Otherwise, saying these guys are headed places is an understatement. It may just be wishful thinking, but a huge arena would be a great place to hear the searing roar that is Ashen.

—Jonathan Widran

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CLUB REVIEWS



Zero: Psychedelic funk.

Zero

House Of Blues
 West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Eileen Breen, A&M Records: 212-333-1328

The Players: Judge Murphy, vocals; Steve Kimock, guitar; Bobby Vega, bass; Martin Fierro, tenor saxophone; Pete Sears, keyboards; Greg Anton, drums.

Material: Zero's material is a function of two factors. One is the place they are from, which is San Francisco. The second is the friends they have, which include, among others, Robert Hunter, main lyricist for the Grateful Dead. The songs resulting from this mixture are a blend of psychedelic Sixties rock and the funky east bay sound of Santana and Tower Of Power, with a hint of new wave Tubes-like music. On songs such as "Chance In A Million," this melange of sounds really works and hits hard. There is even a slightly jazz fusionish instrumental number that is very good. On the other hand, when it misses, the band just sounds confused. Luckily, Zero's set list leans more toward the former.

Musicianship: All of the musicians in this band are very good, many of them having been studio musicians for many years. Martin Fierro plays a blistering sax, which often takes the

lead place over Steve Kimock's wonderful guitar playing. Kimock's solos are flights of blues-tinged notes leading back to the original melody. The rhythm section allows the soloists to take off, while the song stays grounded. No extended, dull Grateful Dead-type solos here.

Performance: This is the area where the band really suffers. Judge Murphy is not a very good frontman, retreating to the side of the stage after completing his vocals, and even when he is standing out front, it is like a vacuum that sucks all the band's energy into a black hole. His singing is a nice blend of Michael McDonald and Country Joe McDonald, but his lack of energy bogs down the band. **Summary:** This is a very good band, but the failure of the vocalist to lead the band, or at least to get out of the way of the other musicians, detracts from their overall sound.

—Jon Pepper

Urban Dance Squad

The Whisky
 West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Stephanie Kavoulakos, Virgin Records: 310-288-2420

The Players: Rude Boy, vocals; Tres Manos, guitar; Sil, bass; Magic Stick, drums.

Material: Urban Dance Squad plays

rough-edged, Seventies-influenced funk rock with rap vocals. This show featured material from their latest release, *Persona Non Grata*. The songs come off heavier live than on record, especially tunes such as "Mugshot," "Downer" and "Demagogue," which pushed the crowd into a frenzied, moshing mass.

Musicianship: Rude Boy is a strong rapper. His powerful style meshes with the funky, rocking vibe of the band. Guitarist Tres Manos brings Seventies-influenced tones and licks to the mix. He moves smoothly from chunky rhythm parts to fuzz-toned leads. Drummer Magic Stick and bassist Sil form a tight, groove-filled rhythm section.

Performance: Urban Dance Squad is a high energy band. Rude Boy prances and struts around the stage like a man possessed. His bandmates produce a rock steady musical backdrop for his rocking rap antics. They move easily from heavy metal influences to funk flavored passages and back, sometimes within a single tune. Bassist Sil plays with flamboyance and in complete sync with drummer Magic Stick. Guitarist Tres Manos plays rocking retro rhythms and savory leads.

Summary: Comparisons to Rage Against the Machine are inevitable even though Urban Dance Squad predates them. No matter since these guys have infused the angst-laden genre with some soul. —J. J. Lang

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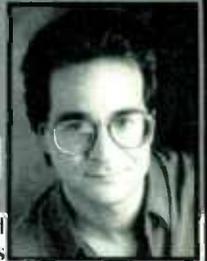
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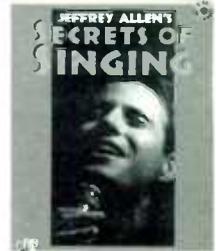


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3. Arrive at the studio after all of the instrumental tracks are laid down. If the band needs "scratch" vocals to guide their performances, fine; sing them, and then go home and don't come back to the studio a minute sooner than necessary. Rest, relax and take care of that voice, so when it's your turn to record for real you can give your vocal tracks 130%.
4. Watch out for band members that spend too much time in the studio monkeying around with basic tracks (guitar, bass, drums, etc.). Demand ample time during the session to complete your vocal work without being rushed. Never allow yourself to be cornered into doing six lead vocals in the last hour and a half left over after the instrumental tracks are done.
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CLUB REVIEWS



Danny Tate: Musical slices of life.

Danny Tate

House Of Blues
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Stephanie Kavoulakos, Virgin Records: 310-288-2467

The Players: Danny Tate, vocals, guitar; Danny Johnson, guitar; Eric Gorfain, mandolin, violin; James Carter, bass; Chris Ross, drums.

Material: Danny Tate is one of those songwriters that up until now has been better known for the material he has written for others, rather than for himself. This is changing with the release of his new album, *Nobody's Perfect*, and his current tour. His songs are filled with emotion and irony. These are the kind of songs that make up the music of life: songs that most people can identify with. Songs such as "Still A Fool" and "Muddy Up The Water" speak about the kind of troubles most of us face daily.

Musicianship: The players in Danny Tate's band are all fairly good. The only real exceptional musician is Eric Gorfain on mandolin and fiddle, who

brings a real folksy edge to the music. These songs would sound a lot more like straight up rock without this softening influence. The weakest musician is Tate himself. This is okay, because he mainly limits himself to rhythm guitar and singing. His voice is good for this kind of music, with a slightly ragged tone that suggests a certain weariness.

Performance: The pace and presentation of the set were handled well. Tate and his band know how to mix up the fast and slow numbers, not presenting all of the ballads at one time and not ever really allowing the set to get out of hand with the more up-tempo songs. The one problem is that Tate tends to tell too many amusing anecdotes between songs. Another kind of performer, such as John Wesley Harding, can get away with telling a story before every song, but that is how his set is constructed. Tate's music is not geared the same way, and so at times the constant interruptions tend to get boring.

Summary: Tate is one of those performers riding the current wave of singer-songwriters. He also stands a chance at being one of the ones that is still around when the trend is

over. His music is good and he provides a fairly good mix of emotions and tempos. —Jon Pepper

Drywall

Jack's Sugar Shack
Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Cary Baker, PLA Media: 310-358-8688

The Players: Stan Ridgway, vocals, guitar; Pietra Wexstun, keyboards; Ivan Knight, drums.

Material: Take the experience of living in Los Angeles and the view of the world that gives you, filter it through the mind of Stan Ridgway and the result is the haunting, sarcastic offerings of Drywall. The band's short set featured material from their debut release. The highpoints were "Big American Problem" and "Bel Air Blues," complete with a quote from a familiar childhood melody and lyrics about the Menendez brothers.

Musicianship: Stan Ridgway still possesses the scorching vocal delivery he perfected in his Wall Of Voodoo days. He also adds biting guitar passages. Pietra Wexstun's keyboard textures and sequences push the songs from the eerie to the surreal. Drummer Ivan Knight brought some life to the sequenced tracks.

Performance: Stan Ridgway strung the songs together with various sarcastic and humorous stories on topics, including a clown, a nearby Chinese restaurant and Eric Clapton. At one point, he noted that the band was "interactive" while passing a keyboard among fans. He remained animated throughout the encore performance of the Johnny Cash classic "Ring Of Fire." The predominately analog patches used by Pietra Wexstun compliment Ridgway's vocal sound.

Summary: Drywall opens yet another chapter in the saga of Stan Ridgway on the local scene. Judging from this show, Ridgway likes the way this one is written. I do, too.

—J.J. Lang



Drywall: Haunting, sarcastic rock.

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KROQ 'Weenie Roast'

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If there's one thing that this year's "Weenie Roast" proved, it's that there is a lot more diversity in KROQ's programming department than may meet the eye. The thirteen bands who performed offered a potpourri of sights, sounds and smells loosely classified as alternative music. And much like its predecessors, the third annual music and multimedia festival ran pretty much like clockwork—thanks largely to a round, rotating stage. Additionally, the sets were kept short (around 30 minutes each). And in between, the DJs kept their banter to a minimum.

Unfortunately, KROQ couldn't do anything about the backup on the freeway or the parking lot nightmare that this sold-out event caused. Consequently, I missed both Matthew Sweet and Throwing Muses. I did, however, manage to catch Sponge—a band all over the musical map. One moment, they seem like they're a mindless pop/punk band ("Molly"), and the next, they're more on par with a contemplative raw rock outfit ("Plowed"). Their set was highly energetic, but vocalist Vinnie's diatribe about the evils of eating at McDonald's was a bit over the top.

Better Than Ezra's debut, *Deluxe*, is, by far, one of 1995's best releases. In his consistently stunning lyrics, singer-songwriter/guitarist Kevin Griffin articulates some of the darker fears, phobias and flaws that many of us share yet are too ashamed to admit. (From "Porcelain": "I wish I could kill you and savor the sight/Get into my car/Drive into the night/Then lie and scream to the heavens above/That I was the last one you ever loved.") Of course, Griffin isn't all anger and angst, as demonstrated in songs such as "Good" and "Teenager." Unfortunately, in the boomy, distorted environment of this outdoor venue, many of the subtleties of this top-notch band's material were lost.

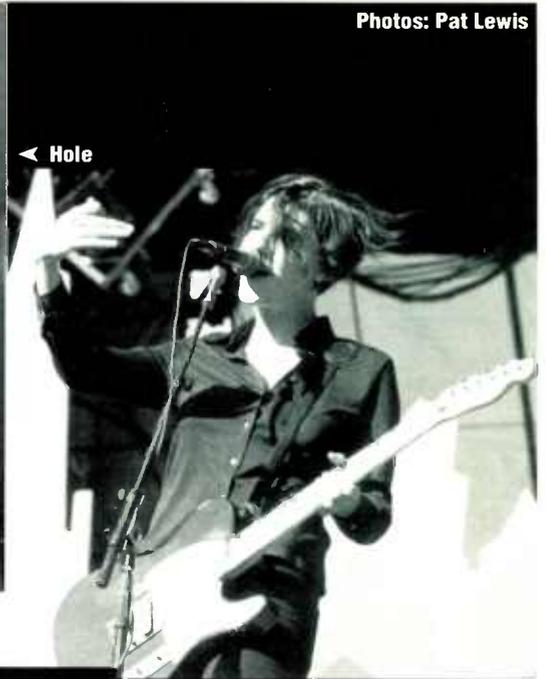
Due to ska/reggae band Sublime's unpredictable nature, their shows are like a box of chocolates. And while they're one of the most popular acts on the Long Beach/Orange Co. club circuit, they'll probably prove to be nothing more than a one-hit-wonder in the bigger musical picture.

Elastica is another band with a big question mark when it comes to longevity. Their new wave/pop ditties are initially catchy, singer/guitarist Justine Frischmann has a pleasant, albeit nondescript voice and she certainly got a good percentage of the testosterone in the audience pumped. But just how much of their material can be tolerated before one goes into cutesy overload is highly debatable.

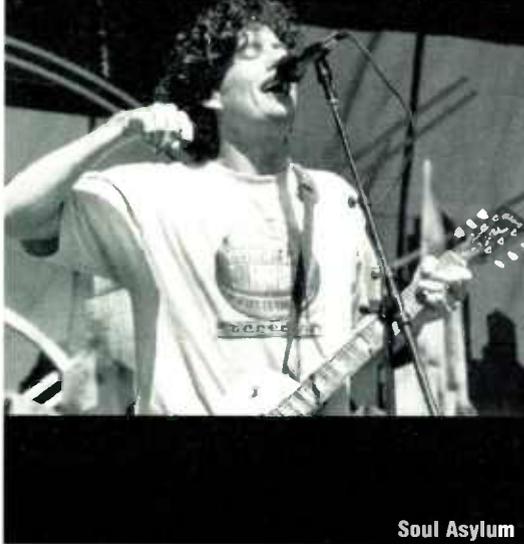
It wasn't until Bush took the stage, that the 15,000 capacity crowd fi-



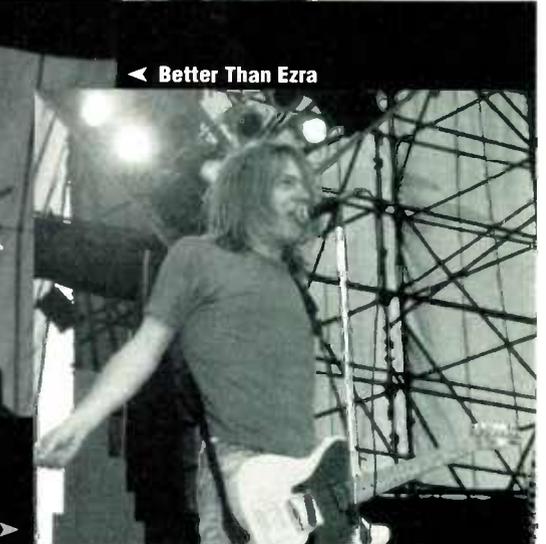
Elastica >



< Hole



Soul Asylum >



< Better Than Ezra

nally got on their collective feet. Bush delivered a riveting set of muscular, grungy, foreboding material. Vocalist Gavin Rossdale is a charismatic, confident-without-being-cocky individual, who's so intense and commanding, you can hardly take your eyes off him. And the remaining members have a natural, calm-before-the-storm attitude that compels you to let down your guard and get into the moment.

White Zombie had been beating their experimental metal heads against the wall for over ten years before Beavis & Butt-head declared them "cool," and in a flash, the world became their oyster. The audience was kept visually stimulated by singer Rob Zombie's wild and comical antics, which included singing several songs from the depths of the mosh pit. Heavy and haunting, White Zombie's material isn't for the faint at heart.

Another band who spent over ten years slinging hash before hitting the big time is Soul Asylum. Unfortu-

nately, their set was handicapped simply by its proximity to White Zombie's. Gears came to a screeching halt, and it took nearly the entire set to settle into their homegrown, melodic, grungy rock material and vocalist Dave Pirner's emotions-dripping whining.

Hands down, the most well-received set belonged to Los Angeles' metal/rap band Rage Against the Machine, who had been on a hiatus for the past year or so. Sporting a new conservative looking hairdo, frontman/soapbox preacher Zack de la Rocha grabbed the audience by its collective balls and squeezed hard. If this particular audience's enthusiasm can be used as a gauge, then Rage's new album (due out next year) should propel them into outer space!

Just because Brett Gurewitz (formerly of Bad Religion) signed Rancid to his fledgling indie label Epitaph does not necessarily guarantee success. And frankly, why should I listen to a Clash clone band when

all I have to do is pull out my old Clash records and listen to the original?

While I don't find Courtney Love's personal escapades nearly as intriguing as many of my peers do, it is impossible to dismiss her as just another Yoko Ono. She is a compelling presence as singer/guitarist, and her vocals are ballsy, belligerent and believable. Hole's songs are edgy and raw and have more than enough melodic intricacies to keep even a jaded scribe like myself coming back for more.

Closing this year's "Weenie Roast" were the Ramones, who offered embarrassing, past-their-prime renditions of classic Ramones rave-ups such as "Sheena Is A Punk Rocker," as well as a smattering of tunes from their soon-to-be-released album *Adios Amigos*.

But while their first single is entitled "I Don't Want To Grow Up," I wish they would and forget about being aging punk rockers!

—Pat Lewis

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NASHVILLE'S MUSIC INDUSTRY PUBLICATION

Your Guide To Nashville's Music Industry



MUSICIANS

Music Connection's Employment listings are intended as leads for musicians seeking work and are not to be 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

AL'S BAR
305 S. Hewitt St., Downtown L.A., CA 90013
Contact: Lizzy: 213-625-9703
Type of Music: Original, unique. Experimental only
Club Capacity: 175
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call
Pay: Percent of door. No guarantees

CHIMNEYSWEEP LOUNGE
4354 Woodman Ave., Sherman Oaks, CA 91423
Contact: Dan Singer: 818-783-3348
Type of Music: Blues & Classic Rock
Club Capacity: 70
Stage Capacity: 4
PA: Yes
Lighting: Yes
Auditions: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd., L.A., CA 90028
Contact: Alan Eichler: 213-466-7000
Type of Music: Top 40 & acoustic
Club Capacity: 150
Stage Capacity: 10

PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Send promo
Pay: Negotiable

FM STATION "LIVE"
11700 Victory Blvd., North Hollywood, CA 91606
Contact: Toy: 818-769-2221
Type of Music: Rock, alternative. All styles
Club Capacity: 500
Stage Capacity: 10-12
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky: 310-578-5591
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country
Club Capacity: 60
Stage Capacity: 6
PA: Yes
Lighting: Yes
Audition: Send promo package to Jay care of club or call
Pay: Negotiable

THE JUNGLE
17044 Chatsworth St., Granada Hills, CA 91344
Contact: Lorna Kaiser: 818-832-4978
Type of Music: R&R cover and original bands
Club Capacity: 250
Stage Capacity: 5-7
PA: Yes
Piano: No
Lighting: Yes
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305
Pay: Negotiable

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035
Contact: Jed: 213-937-9630
Type of Music: Rock, acoustic, blues, C/W
Club Capacity: 100
Stage Capacity: 7
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo pack/contact Jed.
Pay: Percentage of door/no guarantees.

RENAISSANCE
1212 3rd Street, Santa Monica, CA 90401
Contact: Galia: 310-587-0766
Type of Music: All types. No rap or hip hop
Club Capacity: 398
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo to Galia at club
Pay: Negotiable

ST. MARKS
23 Windward Ave., Venice, CA
Contact: Steve Salmon: 310-452-2222
Type of Music: Jazz, R&B and salsa
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Steve or send package

TILLY'S CLUB
1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hugh Lavergne: 310-393-1404
Type of Music: World beat, african, reggae, acoustic
Club Capacity: 120
Stage Capacity: 4 - 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address or call
Pay: Yes, from the door

THE TOWNHOUSE
52 Windward Ave., Venice, CA 90291
Contact: Frank Bennet: 310-392-4040
Type of Music: All types: Dance, rock, alternative, acoustic, top 40
Club Capacity: 150
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package or call
Pay: Negotiable

TROUBADOUR
9081 Santa Monica Blvd., West Hollywood, CA 90069
Contact: Lance or Zack: 310-276-1158. Tues.-Fri. 2-6 pm
Type of Music: Rock, alternative, acoustic, top 40
Club Capacity: 350
Stage Capacity: 10-12
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture, or call
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus: 714-496-8930
Type of Music: Rock, alternative, C/W, jazz, world beat
Club Capacity: 480
Stage Capacity: 10-12
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info or send promo
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. To place your Miscellany ad: mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. If space allows, ads will run for more than one issue. Please call when you wish your ad to be cancelled

MUSIC MANAGEMENT firm seeks interns for A&R, marketing, promotion projects. Must be reliable, committed, love R&B & hip hop. Could lead to paying position. Fax resume: 818-344-7510

MAJOR ENTERTAINMENT PR firm seeks a motivated & responsible intern. Great opportunity to learn the business. Elizabeth, 213-651-9300

LEARN THE music business. Interns needed for the promotion department of an independent record company. No pay, credit only. Shaun Lee, 818-985-0009. x 203

INDEPENDENT RECORD company seeks marketing person for rap, hip hop releases. Experience in street marketing & promotion essential. Fax resumes to S.P., 213-933-0633

INDEPENDENT RECORD company seeks telemarketer to market it's records to retail accounts. Previous experience a plus. Fax resumes to S.P., 213-933-0633

INTERNS: INDEPENDENT record company needs interns to work with the assistant to the president. Great opportunity to get a real overview. Fax resumes to D.K., 213-933-0633

WANTED: STUDIO technician. Studio electronics background necessary for repair, trouble shooting & maintenance for high end multi-room SSL facility. Fax resume to Jamie, 310-659-1717

TOOPURE UK's eclectic alternative label, seeks motivated interns knowledgeable of product to learn all aspects of label artist development at American Recordings in Burbank. 818-973-4545

INTERN WANTED by independent record label for marketing, promotion & general office support. Macintosh literate a plus. 2-3 days per week. Melanie, 310-550-0233

DEVICE RECORDS seeks reliable intern. Mac computer & organizational skills. No immediate pay but great learning opportunity. 818-753-6638 or fax resume: 818-753-8526

ENTRY LEVEL positions available immediately. Entertainment company seeks coordinator, administrator, & receptionist. F/T low pay but great opportunity for motivated & responsible people. Fax resume: 310-248-0669

INDEPENDENT RECORD company willing to train enthusiastic people who love music & want to work in the industry. Will train interns & co-managers. 213-243-9097

NEED SALES reps. Interested in earning big \$\$\$ in commissions selling Ovation, Takamine, Toca, Legend, & Gibraltar wearables & accessories? 201-261-0612

POPULAR REHEARSAL/recording studio needs intern P.T. Some pay or will trade for time. Excellent communication skills, friendly, knowledge of recording/engineering a plus. Phil, 213-466-1216

INDIE METAL label seeks retail interns for non-paid training program. Have your own desk/phone, business cards, complimentary tickets, CDs. Tim Yasui, 818-763-8397

INTERN WANTED for a well known independent music publicity firm with high profile clients. Excellent organizational skills a must. College students preferred. No pay, but excellent experience. Jon, 213-655-4151



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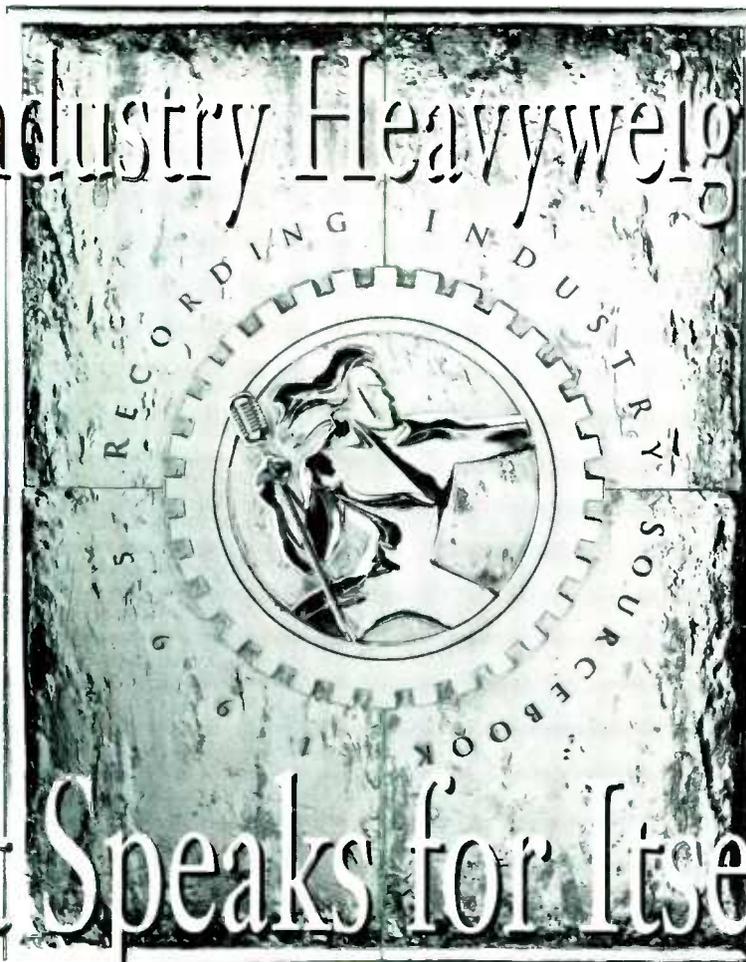
We offer an excellent compensation package including great benefits, a hi-tech creative environment and exceptional growth potential. Interested candidates please submit your resume, including salary history to: Thompson Reply Service, Dept. DF/MC, 6500 Wilshire Blvd., 21st Fl., Los Angeles, CA 90048. Principals only please. EOE

The Sourcebook is the essential North American music business & production directory. It's the #1 source for industry contact information containing over 10,000 listings in 55 categories. Listings include names and titles, phone, fax, style of music represented, whether or not unsolicited material is accepted, notes, and more. In production categories there is even information about rates, equipment, credits and specialties.

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TVMOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
GERRY CANNIZZARO - MIDI Drums 16-trk ADAT, Yamaha 32 ch. auto. mixing, Roland R8M, TD7, U220, Korg DS8, Simmons SDS9, Panasonic 3700 & Fostex PD-2 DAT, MIDI drum kit.	213-661-0259	✓	✓	✓	✓	✓	Musican, engineer, programmer, producer. Drum, percussion, recording & sequencing. Acoustic, digital and analog drum sounds. Quick turn around. Digital, programmable recording and automated mixing in real time (Fast!).	Good ears - experience + good equipment = quality product.	✓	✓	✓	✓	✓
FRANCESCA CAPASSO - Vocalist Female vocalist with wide vocal range. Lead & background. Light percussion. Dynamic voice & exotic looks.	805-268-1022	✓	✓	✓	✓	✓	10 years of studio, stage & songwriting experience in U.S. & Europe. Worked for JVC, Sony & BMG. Worked with Garth Brooks, Randy Jackson & Bobby Taylor. Various album, jingle & commercial credits & demos for songwriters. Numerous TV & radio appearances.	Unique, extremely versatile powerhouse, soulful bluesy & alternative from Enya to Janis Joplin with Tori, Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr. 16 - 48 track, Mac Performer, Vision, Cubase, Finale, K-2000, Ensoniq, Proteus, RM-50, Roland JV-80, R-8, EFX.	213-217-8469	✓	✓	✓	✓	✓	Recent credits include Danny James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓	✓	✓	✓	✓
KLAUS DERENDORF - Guitarist Custom Strats, Bradshaw system, Egnater, VHT, TC 2290 etc. Also, acoustic/electric. Crisp clean to balls-out dirty.	818-981-9997	✓	✓	✓	✓	✓	Virgin recording artist, international touring & recording experience. Worked with members of Elton John, Billy Idol, Blue Murder & many others. Tunes on TV shows. Excellent ear, read chord charts. Tight grooves to smokin' leads plus Spanish flamenco type stuff. Specialty: fluid in Spanish & German. Cool attitude!	Great feel, easy to work with, fast learner! Also available, tight rhythm section, lessons, fully soundproof rehearsal demo studio at my pad. Fax # 818-990-7065	✓	✓	✓	✓	✓
BRYAN FOUNGER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4-string D-tuner. Lead &/or backup vocals. 3-octave tenor range.	818-715-0423	✓	✓	✓	✓	✓	18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, was extensive repertoire. Ready to tour anytime. Also studio casuals & Top 40.	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T. graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	✓
BYRON FRY - Gtr./Wtr./Arr./Prod. An axe and rig for every occasion. Double on bass, keys, and percussion. Tenor lead and backing vocals. MIDI lab.	818-248-4876	✓	✓	✓	✓	✓	Top star international tour experience, film, TV, and album experience with top session players. 31 years on axe. Deep grooves, great solos. Strong arsenal of axes and gear. Bigger than life arrangements for 1 to 100 pieces. Dialed productions, transcriptions, scores.	Published songwriter, extremely versatile player, imaginative and fast in the studio. Great appearance and presence. Nice to animals and people. Higher education, lower rates, lessons.	✓	✓	✓	✓	✓
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.	818-761-9081	✓	✓	✓	✓	✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mtr, Mac w/Logic Audio, DAT w/editing, sax, flute, Ensoniq EPS16+ samp, Alesis D4, Korg M-1, FX, Acc piano, Atari comp.	213-662-3642	✓	✓	✓	✓	✓	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Complete demo & master production. Live sounding tracks. Keyboards, arranging, composing, & woodwinds, MIDI & studio consultation. No spec deals. Pro situations only.	✓	✓	✓	✓	✓
PAUL GERVASI-Producer/Musician MPC-60, AKAI, Technics DAT, TSR-8, Tascam Board, D-50, acoustic & electric Fender guitar, bass, GP8-Roland, Sennheiser mics.	213-655-4346	✓	✓	✓	✓	✓	20 years studio & live experience. Many album credits, including Sting, Ernie Isley, Sergio Mendez & Blood on the Saddle. Studied voice & songwriting at Pasadena University. NAS, ASCAP member. I'm hip to what's happening now.	I love producing & arranging songs & bringing out the best in an artist. Specializing in vocals. Resume on request. Beeper 213-812-0863. Also, access to 24-trk studio with drum room!	✓	✓	✓	✓	✓
JOE GOFF - Drums/Percussion Yamaha drums, Zildjian cymbals, percussion.	310-577-0004	✓	✓	✓	✓	✓	11 years experience. Extensive touring & recording. Read music well. P.I.T. Honors graduate. Studied with the best. Specializing in session & demo work at reasonable rates. Casuals, club work, touring & substituting.	Versatile player, multi-purpose image. Demo & resume available. Very strong in variety of styles.	✓	✓	✓	✓	✓
GOMEZ & MANCILLAS-Bass & Drums Tuned vintage Ludwig drums with various snares. Fender, Music Man, Gibson basses all with Hipshots. Hamer 12-string, acoustic upright.	310-699-5007	✓	✓	✓	✓	✓	We have been performing together for 15 years both live & in the studio. Recordings include: Kristian Hoffman, Earle Mankey, The Melody Fair & Hollies tribute discs. Friendly, quick, professional & affordable.	As songwriters, we approach the music from a songwriter's point of view. Ideal for singers/songwriters doing home or studio recordings. Sample tape available.	✓	✓	✓	✓	✓
DENNIS RUDWELL - Accordion/Keys Sonola 3-reed piano accordion w/ musette, Hohner 4-reed piano accordion w/ musette, Hohner 3-reed button accordion w/ musette, Ensoniq EPS.	818-843-0514	✓	✓	✓	✓	✓	Many years experience club & 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 OK, but it would sound a lot better with an accordion.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artists: Of The Year award winner on ABC television series Bravisimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng Real cool, automated 48-track studio overlooks Pacific from Malibu hills. MTR90II, drums, piano, top mics, heavy MIDI/samples, history of hits!	310-589-9729	✓	✓	✓	✓	✓	Young, skilled, fair Sigs. Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent, Fox, many more. Chops on guitar, bass, piano, 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 & looking!	✓	✓	✓	✓	✓
STEVE KAHN - Bassist Fender J's, fretted/fretless, Guild Statire II bass for that vintage sound.	800-827-8522	✓	✓	✓	✓	✓	Ten years professional stage & studio experience in varied situations. Reader (notes & charts), improviser. Great ears, fast learner. Demo tape & resume available. Additional vocals & cello. A real team player (for example: I would play backup on Cage's 4.33).	Especially interested in jingles and short-term recording work. Specialty: feeling, intellect, enthusiasm, craftsmanship.	✓	✓	✓	✓	✓
KEITH KAPLAN-Prod./Arranger/Guit. Producer, arranger, guitar. Great studio & great gear for all your needs.	310-392-4233	✓	✓	✓	✓	✓	My demos & sessions get deals. 24 years music experience. Film, record, TV & touring credits. A team player. Latest project landed \$ 1.2 million record deal.	I'm a producer/player that spotlights the artist, not myself.	✓	✓	✓	✓	✓
BOB KNEZEVICH - Producer/Musician Akai sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland/JL Cooper seq, Equitek/Shure mics, D-40, Roland synth, many guitars/basses.	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, recording & teaching. Studio Music/Jazz degree. U Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative team player. Knows today's sounds. Studio opening in Westwood. It's not the plane, it's the pilot.	Songwriters: Song development through finished masters. Band members: Show your band exactly what you're hearing, not just a sketch to be butchered by a committee.	✓	✓	✓	✓	✓
LEIGH LAWSON - Bassist Electric & acoustic fretted/fretless basses. MIDI pedal keyboard, Boogie & SWR rigs, Fender, Gibson, Alembic, Washburn, Rickenbacker. Tenor vocal.	714-373-1400	✓	✓	✓	✓	✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓	✓	✓	✓	✓
MICHAEL LIGHT - Vocals Baritone to tenor range. Back-up, group & lead vocals.	909-394-0256	✓	✓	✓	✓	✓	Pro musician since 1975. Over 2,300 live gigs. B.A. Music, 1984. Private vocal study, 3+ years. Command of harmony & vocal arrangement. Also play keys, bass & percussion.	Natural feel. Big sound-small ego. Excellent ear. Call me for your next demo, jingle, or album project.	✓	✓	✓	✓	✓
BOB LUNA - Pianist/Kybd/L. Voc Kurzweil K-2000, Kurzweil PC-88, Apple Macintosh IICx, Roland S50 and various other keyboards.	213-250-3858	✓	✓	✓	✓	✓	Arranger/composer/producer 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.	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player." Aka "The Funkmaster."	✓	✓	✓	✓	✓
GABY MICHEL - Vocalist Vocal range - I do lead/background vocals. Both live & studio. Very rich voice - incredible range, high & low.	818-247-4372	✓	✓	✓	✓	✓	Currently back-up singer for Tracy Dawn Thompson. 15 years vocal training, loads of studio experience, club & stage as well. I have great vocal control & get the job done quickly - saving you time and \$\$\$.	Would love to do your demos &/or put band together to record & play clubs. I am versatile, reliable with positive attitude.	✓	✓	✓	✓	✓
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	213-650-9888	✓	✓	✓	✓	✓	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival & awards from ASCAP & BMI. Member of Society of Composers & Lyricists.	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.	✓	✓	✓	✓	✓
JEFF MOSZER - Drummer Drums & percussion, double kick acoustic kit, Riser, microphones, & flight cases.	714-895-3289	✓	✓	✓	✓	✓	Extensive live & studio experience. Performed with the Tease Boys, Jim Dandy, Krokus, MSG, Overdose, Elvin Bishop, Talsman. Currently with Blues-Opera.	Well tuned drum kit & great showman. Photo & video available on request. Pro situations only please!	✓	✓	✓	✓	✓
STEFAN NEARY - Prod./Eng./Gtr. Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Keybrds. Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	213-650-9997	✓	✓	✓	✓	✓	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music & albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - in the first time.	✓	✓	✓	✓	✓

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY	
GEORGE PATRONO-Producer/Drums Yamaha recording, Remo timbales, Octapads, trigger pedal, MIDI studio, ADAT, Mac, Ensoniq endorsee & ASR-10 demo developer.	310-314-9664	✓	✓	✓	✓	✓	Two time Grammy nominated Artist/Producer 90/92 Worked with Misha Segal, Chic Corea, Mark Isham, Randy Crawford, Micheal Dunlap, Commercials: Tyleneo, ABC, KNBC, ESSO, Tic Tac, Nissan, Ethnic scoring, Heart of Darkness, Ice Renter, African Lions (CNN), Languages: English & Spanish.	Drum lessons, MIDI studio available for programming, preproduction, great demos. Best ethnic grooves (Afro, Latin, Brazilian). Gabriel Depeche	✓	✓	✓	✓	✓	
STEVE - Drums Endorsee for Remo drums heads, Vic Firth Drum Sticks, Zildjian/Sabian cymbals, various MIDI equipment & toys	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 HBO, 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. TV recording my specialty	✓	✓	✓	✓	✓	
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWII thru a Fender.	818-848-2576	✓	✓	✓	✓	✓	Many years country exp. incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tomi Jannis, etc. Can produce 16 24 32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellcaterz. 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.	✓	✓	✓	✓	✓	
CARL RYDLUND - Guitarist/Comp. Custom Strats, Telecaster, Les Paul, Gibson Jazz guitar, Guild Steel String, Classical, Banjo, Mandolin, Dobro, custom rack, vintage amps, effects	818-440-0624	✓	✓	✓	✓	✓	12 years experience. TV/film sessions, shows (Cats, Westside Story etc.), great ears, Clubs, casuals, excellent reader, composer, orchestrator, arranger, copyist, conductor. TV commercials, (Taco Bell, Chevy, etc.), teacher. Bio/resume/tape upon request. Lessons available.	Top quality professional attitude & experience. B.A. in Composition, Univ. of Colorado. Composing/Arranging Program & Film Composition - Grove School of Music.	✓	✓	✓	✓	✓	
TONY F. SALES - Bassist/Composer Bass, production, composition	213-980-3151	✓	✓	✓	✓	✓	Member of Runt, Utopia, Chequered Past, Iggy Pop, David Bowie, Todd Rundgren, Ray Manzarek, Tin Machine, etc. 25 years studio & tour experience. TV/radio commercials. Producer, writer, vocalist, guitarist.	Looking for production/studio projects, top group efforts, will consider touring with right party. Quick study, smooth BG vocals, quick ear, hard hitting bass lines. Genius in France!	✓	✓	✓	✓	✓	
RUDY SARZO-Prod./Comp./Musician Session 8, Mac, Logic Audio, Guild acoustic, Fender, Rickenbacker & Peavey 4 & 5 string basses. Complete digital MIDI home studio.	818-557-4289	✓	✓	✓	✓	✓	Member of Whitesnake, Quiet Riot, Ozzy Osbourne Band. Recording sessions with Paul Rodgers, Alice Cooper, Sam Kinison, Desmond Childs. Composed film score for The Social Disease. Also produced Argentinian hard rock act Logos. Specialty: I speak fluent Spanish.	I'm looking for rock pop & R&B Anglo & Latin artists to write songs with & produce. Available for TV, movies & CD-ROM soundtrack recordings. Paper #818-557-4289	✓	✓	✓	✓	✓	
DAVE SCHEFFLER - Producer/Prog 24/48-track automated production, large MIDI setup with lots of loops, samples & drum sounds. Trident board, best mics, outboard galore	818-980-1675	✓	✓	✓	✓	✓	Expert MIDI programmer/arranger, 15 years as keyboardist, 8 years with MIDI production. Degree from Berklee School of Music. Recent credits include: The LA Boys, Mallia Franklin (Clinton/Parliament), Volume Ten, Steve Red (The Rippingtons), TV, Paradise Beach.	Urban R&B/funk/rap/dance tracks are my specialty. Creative, fast & consistent. Album quality. But is it funky?	✓	✓	✓	✓	✓	
DAVID RICARDO SILVA - Bassist Fretted and fretless basses	(714) 543-2691	✓	✓	✓	✓	✓	Band experience, musicals, studio experience	No drugs. Free every night.	✓	✓	✓	✓	✓	
BLAKE SMITH - Guitarist/Vocalist All acoustic and electric guitars (custom Strats, Jacksons, Ibanez, etc.) Roland guitar synth. Full blown Mesa Boogie programmable rack with toys.	714-497-3946	✓	✓	✓	✓	✓	Recorded for Universal, Reality Bites, for HBO, 1994 Sports Illustrated Swimsuit Video, Young Comedians Special, Boris & Natasha, for Fox TV, The Ben Stiller Show, Sunday Nile Comics, Mother Love Show, The Edge, Comic Strip Live. Recorded and toured with Bobby Womack, Carlos Santana, Gerald Albright.	(cont d) P-Funk, Ronnie Laws, Sally Kellerman, The Rhythm, Little Anthony, I read, I listen, I groove hard. I sing, I'm versatile, I'm easy going. I'm on time. I return calls. I'm professional.	✓	✓	✓	✓	✓	
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger, Wayne State University, Michigan, Rav, Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓	
"TAKA" TAKAYANAGI - Keys./Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Stalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓	✓	✓	✓	✓	
TREVOR THORNTON-Drums & Percus. Full international Yamaha & Zildjian endorsee. Acoustic/electric; real-time programming.	818-380-0453	✓	✓	✓	✓	✓	Top English drummer now available in USA. 18 professional years. Many album credits. World tours including Asia Aqua tour, 1992-93, Kim Wilde, 1994. Proficient with click programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid, inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very thorough image, Resume & demo available. Paper: 818-504-5543.	✓	✓	✓	✓	✓	
TOM TORRE - Violin/Fiddle, Guitar Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar	818-340-6548	✓	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read & track melody improviser, creator and arranger.	✓	✓	✓	✓	✓	
STEFANO VALDO - Bass Player Laurus, 5 & 6 string, Fretted & Fretless (Italian handmade basses) SWR amps and speakers, MIDI effects	(310) 370-9250	✓	✓	✓	✓	✓	Classical background from Italian Conservatory (double bass program), several TV shows in Italy, France, Switzerland. Three years Arista artist and tours all over Europe. Have recorded with producer Pete Waterman. Grove School of Music, graduate.	Read music, tenor vocals, versatile bass player. High energy performer. Improvisation, sight reading, songwriter.	✓	✓	✓	✓	✓	

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- Fender Tremolux tweed amp, 1953, all org, sounds great, looks ok \$1000 or trade for Black Face "Super Reverb" or ? Bryan. 805-269-0917
- Marshall 2x12 Mossfit Model 5213 100 reverb twin, \$450 obo 818-771-9585
- Modif dual chan Peavey VPM 120 hd, w/4 10" bottom, both \$475. 818-545-8456

- Peavey DPC 750 digital stereo pwr amp, single rack spc brand new, \$475. Msg, 818-289-4228
- Randall 4 12" guitar cab, ozlike coverd, Celestion G-70 spkrs, xint cond, Mike, 818-791-9735
- Samson voc wireless, true diversity VHF, TD concert series, incl EV 757 mic. Paid \$2500 new, must sell, will lac \$800 obo 818-782-0763
- Seymour Duncan convertible gut amp, 100 watt, foot switch, groove tubes, comes w/in modules \$450. Frank, 213-764-9097
- Trace Elliot 1x15 cab, \$425. Trace Elliot 4x5 treble high end cab, will add lots of presence to any other bass sys. \$225. 310-837-5973
- Trace Elliot GP 12 SNX, the ultimate bass preamp, brand new, \$650. Trace Elliot RA 500 SX stereo 500 watt pwr amp, \$575. 310-724-1198
- Vintage JBL D130-S 15" gut spkrs, circa 1968, 8 ohms, need retuned, \$40 ea. Mike, 909-394-0256

3. RECORDING EQUIPMENT

- 2 Inch tape Ampex 499 gold, new in box, \$90 ea. 311-305-7994
- 8 trk 1/4" tape recorder w/remote, \$450. 213-655-2560
- 8 trk studio Fostex model 80, 12 & 8 chan mixers, Alexis & Lexicon reverb, drum mach, Roland synth & much more. \$3000 takes all, will separate. Rich, 818-884-4591
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- Tascam 38 8 trk, \$925 obo. Studio master 16x8x2 mixing bd, \$1200 obo. 714-895-1996
- Tascam 38 8 trk reel to reel, like new, w/DBX & cables, remote, foot switch. \$950. 310-444-9315
- Teac A-3440 4 trk reel to reel w/remote control w/lots extra tape, \$500. Barry, 818-766-7545
- Yamaha MT-100 II 4 trk recorder, w/built in EQ, dual speed. \$250 obo. Miguel, 714-952-3515

4. MUSIC ACCESSORIES

- Anvil 12 spc rack made with thicker plywood for extra strength w/casters. \$225. 310-724-1198
- Boss Guit wireless, true diversity, effects loop, rack mtd, incl 2 transmitters. Paid \$1200 new, must sell will sac \$400 obo 818-782-0763
- Cubase by Steinberg, version 2.5 for Macintosh, all org discs/manual, \$225. 310-247-6695
- Dunlop bass crybaby wah-wah pedal, brand new, \$55. Goodrich volume pedal, xint cond, \$75. 310-724-1198
- ibenez TS-9 orig tube screamer, \$175. Steve, 310-479-6558
- Korg A-4 effects processing bd w/amp simul & tuner, case incl. \$300. Msg, 818-289-4228
- Kustom style tuck & roll 4x10 empty spkr cab, combo shell, black vinyl, \$45. 818-780-4347
- Lexicon LXP-1, \$350 obo. Midi verb 3, \$200 obo. Digitech BDL, \$150 obo 818-884-4591
- Rack mixer, 8 chan in one spc, w/EQ & midi control, \$299. Stu, 818-753-5635

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 •Wtd: anvil case for JCM 800 1x12 & 2x12 combo, cheap. 818-771-9585
 •Wtd: Seymour Duncan hotrail p/u for Strat, cheap 818-771-9585

5. GUITARS

•12 str acous guit w/case, xint cond, \$175. Steve, 310-479-6558
 •12 string electric Charvel surf caster, black & pearl, hs case, perf cond, \$550. 818-507-8445
 •1973 Fender Strat. US made, hs case, maple. \$650 obo 818-881-6845
 •1978 Fender Strat, orig hd cs, \$500. 818-568-4911
 •Alembic bass series 1, 1980 model, just like Stanley played, works, but needs to be cleaned up, been in storage, brand new, sell \$1500 310-247-6695
 •ESP Custom Strat, drk blue, Abalone pic guard, Sperzel tuners, Duncan p/u, hsc, mint cond, list \$1500, sell \$500 obo 818-981-9997
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 •Guild Pilot 5 str bass, custom natural wood finish, E.M.G. p.u, Ebony fret bd, perfect cond, plays great,

w/hs case, \$450 obo 818-382-2805
 •Jackson made in USA Cahler, one humbucker, two coils, low serial number, \$450. Frank, 213-764-9097
 •Kubicki Factor bass, pre-Fender w/tweed case, white, pictures avail, \$850. 516-244-3707
 •Marlin D-18 1969 w/orig hs case, near mint cond, \$1500 obo Bryan, 310-390-4348
 •Ovation nylon acous/elec w/14 fret neck & hs case, xint cond, \$425. Dean, 818-507-8445
 •Paul Reed Smith bolt on elec, \$850 obo. Custom Robin neck thru, \$1200 obo. Custom Jackson neck thru, \$650 obo. 714-895-1996
 •Roland GR-77B, 4 unit & bass w/case, xint cond, \$625. 310-724-1198
 •USA-San Dimas Charvel Strat, white w/rising sun graphics, Duncan maple neck, \$500. 213-665-3535

6. KEYBOARDS

•Minim kybs set up for midr, mint cond, \$1000. 818-881-6845
 •Roland JV880 synth module, new, in carton, \$520. Msg, 818-289-4228
 •Roland Rhodes MC80 fully weighted 88's, xint cond, w/pedal & case, \$1500 obo 213-461-1701

8. PERCUSSION

•3 Pasty cymbals, signature, 16" crash, \$110. 2002 18" medium, \$100. 3000 20" novo china, \$125. 213-883-9578
 •Black Toma drums-oversized kick, floor tom, mount tom, \$300 obo. Joel, 213-662-7213
 •DW 16 x 20 inch bass drum, purple lacquer, maple hoops, \$500 firm, serious inquiries only, 213-848-7025
 •Rare 1960's circle badge, Gretch floor tom, 16"x16", maple shell in xint cond, w/hd, \$50. Dean Lopes, 818-716-7259

9. GUITARISTS AVAILABLE

A 1 rhythm/lead dance party guit seeks working band, great looks/voc, avail imed for fill in or perm position. Heftr, 818-766-2888

•Aggrsv alt pro guit & hs xint kybst partner will join/ form unique, mysterious, shredding band. NIN, Zep, etc. Rick, 213-469-6748
 •All sometimes extremely heavy sounding guit/sngr w/songs that make people listen, studio ready, seeking to join/form band, have finan backing. Pete, 818-782-8762
 •Axe man, melodic & powerful, from heavy rock to heavy blues, touring/album credits, great gear/image, pros only pls. Jeff, 818-700-0919
 •Blues guit plyr, unorthodox, textural, for blues structures. Infi Coltrane, Miles, Monk. 213-874-8159
 •Blues or blues/rock guit needs band, willing to form, sing lead or bliu voc, Stevie to Muddy to Allman Bros. 818-545-8456
 •Esp guit seeks existing band for casual gigging, Infi Stones, Black Crows, Lou Reed, Replacements, Jason & Scorchers. Pro gear, Dan, 310-670-6940
 •Exp guit to join/form 90's R&R band, ala Aerosmith, Zep. 818-752-7818
 •Exp pro guit, chops, esp, equip, voc, vision, have spec/down time at major LA studio. Seek creaty visionary, must be pro. 213-665-3535
 •Extremely raw soulful guit, vintage gear, Marshall sound, seeks heavy trippy sounding band w/direction & soul, pros only. Infi Stooges, SR Vaughan, Monster Magnet, Kevin, 213-913-2113
 •Fem guit JET student looking to join working cntry or blues band. Regina, 213-876-1863
 •First class pro guit seeks band with it together, fully loaded, pro image/art, ext tour exp. 818-380-1230
 •Guit, 25, to join/form band, hr, orien, bluesy, melodic, Marshall Gibson, no alt/flakes, dedicated. Fabian, 818-766-9405
 •Guit, 20, avail for industrial metal band or proj, pro gear, transpo, Infi NIN, KMFDM, Ministry, Drown, Mike, 818-791-9735
 •Guit avail, Infi Hendrix, Jane's, psychedelic feel, some jazz inlf. 310-392-6913
 •Guit avail for rock, pop, blues, fusion, new age studio sessions or showcasing. Versatl sound, easy going. Dave, 818-985-4719
 •Guit seeks heavy edged driving complete band, focused motivatd musicians only, song orien, musical, Rage, King's X. No grunge/thrash. 818-783-3953
 •Guit seeks sngr/sngwrtr to collab w/4 pc rock quartet from scratch, bass plyrs are welcome to call, Infi Halen, Rhodes, Page, Paco, 213-882-6253
 •Guit sks musicians to form org sound, Infi Cracker,

Beck, Freedy, Steve Win, Rosie Flores. Creativity before art, Michelle, 310-858-7810
 •Guit/drmm team seeks band mate willing to do anything to make it, long hair, under 25, Sabbath, old Crue, Westside rehers, Ryan, 310-459-0763
 •Guit/sngwrtr to join/form young 70's style punk grp, Infi Thunder, Dead Boys, Pistols, Stones, Gibson Fender plyrs, image import, Chris, 818-332-1464
 •Incred voc & soul need to create greatest sngwrling team since Page/Plant, Clean, blues, gospel style, uplifting, imaginatv, insightful. Rod, 818-249-0736
 •Italian guit seeking Apache, black, kybs, bass, drmm, to collab orig melodic progrsv rock proj, world peace, racial issues, Michael, 310-316-1359
 •Lead guit avail for org hard rock proj, no grunge, serious pros only. Infi Hardline, Skid Row, Jeff, 213-650-5589
 •Lead guit plyr, sngwrtr, looking for band or musicians to form one. Infi Firehse, Xtreme, Skid Row, Pete, 310-787-1313
 •Lead guit seeks signed, nearly signed, progrsvv thrash metal band w/mgmt, have bliu voc, pro alt/gear/songs, will relocate, Scott, 317-788-8875
 •Lead guit/sngwrtr w/orig material seeks to join/ form band mixing boogie, blues, R&R, soul, etc. Jeff, 818-348-6671
 •Lead guit/voc doubles on bass/kybst avail for top 40 or classic rock band, all styles. Mark, 213-871-8054 x 513
 •Lead rhythm guit/sngwrtr forming 90's bluey R&R band w/atl, 310-358-9532
 •Powerhse tastful melodic blues rock guit, seeks pro sit only, Infi Bryan Adams, Gary Moore, currently doing session work in LA, Pros only, 818-761-9354
 •Pro guit, 25, w/image, equip, transpo, seeks working cover band, all calls ret, blues, rock, top 40, all styles considered, Det msg, 310-542-5388
 •Pro guit looking for working blues cover band or org band w/ideal, 310-815-9410
 •Pro lead guit w/voc seeks working classic rock, blues, R&B, funk band. 213-665-3535
 •Pro plyr avail for sessions, showcases, tours, Call betw 9-5, 310-440-5011
 •R&B plyr soulful style, old school funk, blues & cntry, can play anything, studio & road exp. Bo, 818-380-1582
 •Reggae, Soca, jazz, funk guit, 36, album/tour credits, expressv, flowing improv, pro only, Dale, 310-696-7120
 •Rhythm guit, straight forward, heavy, hard rock, Black Sabbath, Gibson, Marshall, 213-620-8776
 •Rhythm guit seeks band w/fem voc, mid 20's, KXLU inlf, Jane's, Floyd, Sonic Youth, no punk, hr. Msg, 310-840-4236
 •Rhythm guit seeks to join or form classic rock or

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entry cover band for casuals and fun. Antelope Valley area. Bryan. 805-269-0917

•**Ripping lead** guit w/kit backing/lead ability seeks working cover band, all styles. Michael. 909-597-1592

•**Slammin' soulful** pro/guit, w/Pauls, Strats, Marshalls, vocs. slide. great looks/chops. major cred, seeks rock band w/things going on. Doug. 310-370-0360

•**Song orient** melodic guit avail for paying tours/rec. Infl Tues night music club. JR. 310-281-6551

•**Tall & skinny**, long haired, red edged, groove orient guit w/Hillywd rehears seeks band w/drive & dedictn. Infl Zep. Zombie, Love Bone. 213-962-8981

•**Understands** the import of guit plying w/ discipline of sngwriting. opposed to guit plying that justifies itself. Infl James Brown. U2, Nirvana. 213-851-0765

•**Versat'l expresv** rock guit w/songs. voc, stage chops, contemp looks, seeks enterprising sit w/great plyrs. Michael. 818-993-7002

•**Versat'l guit exp** in all aspects of music. pro gear/ears/att. Promo pkg avail. David. 310-398-1221

•**World class** lead guit/lead voc, just reloc from East coast. pro gear, transpo. team plyr, looking for pro/ paid sit. 818-771-9585

9. GUITARISTS WANTED

•**#1** guit wtd for grp. high energy, devel deal w/A&M, gigs. U2. Bush. STP. Serious only. Paul. 213-655-4346

•**#1** **Lead** guit/sngwrtr wtd for new proj, dynamic song orient all band w/fem voc. Infl Lennox, REM, Pumpkins. Pgr. 310-715-4190

•**#1** **lead** rhythm guit wtd to complete 4 pc. metal rock band, must have heavy sound, talent, long hair/image, no grunge. 310-949-2717

•**2nd** **guit** w/voc ability wtd for R&R band, style, chops, charisma, personality, important. Bumper. 818-762-7501

•**90's rock** band seeks lead guit w/backing voc, rhythm as import as lead, team plyr, band has album, video, mgmt & future. Reed. 818-386-5808

•**Acous folk** rock guit wtd by fem voc to collab & rec, must be skilled. 310-826-3369

•**Aggressv soulful** rhythmic earth minded, mgmt, gigs. Infl Rage. S'Dan. Dag. Police. Ray. 310-396-5466

•**Alt band** w/fem voc seeks creatv lead guit/sngwrtr for new proj. Infl REM, Cranberry, Pumpkins, Allen. 310-205-5586, Susan. 213-655-7805

•**Alt band** w/heavy epic, melodic 90's sound seeks 2nd rhythm lead guit. Infl Ministry, Cure, Jane's, Floyd. Image important. Dave. 818-551-1820

•**ASTOUNDING** metal band seeks creatv lead guit, must be able to play intricate rhythms. Infl Metallica, Megadeth, Pantera. Dean. 818-382-2832

•**Bombastic slithering** guit wtd to complete mod aggressv almost pop band male/fem. Greg. 310-695-9584, Bobby. 213-888-8917

•**Bst drmr** rhythm guit seeking lead guit, sngwrtr guit, not looking to front, we all sing, practice Pasadena. 18-24. Infl Beatles. 213-225-7495

•**Bst forming** single guit, hr band, dark, sick, twisted, rebellious, crunchy sound, into Zombie, New Mottley, practice/play in Hillywood area. 310-358-6982

•**Bst & rhythm** guit/sngwrtr want to form band. Infl Swell, My Bloody Val, Compulsion, Pixies. Hillywood/Pasadena area. 818-403-9474

•**Creatv** guit interested in starting garage band wtd. We like Elastica, blues, punk & PJ Harvey, 3 chord wonders welcome. Lancaster/Palmdale. 805-943-9656

•**Currently forming** harmony based orig rock band, seeks dedicatd, responsbl team plyr for lead guit/voc. Infl Eagles. CSNY, S'Dan, Chicago. Chris. 310-392-7738

•**Hill** **lead** guit must be seasnd musician, styles leaning to hard edge, good stage pres/voc ability +. 818-753-9565

•**Fem** **lead** guit into Page, neded ASAP for mixed gender, heavy alt/pop band, widemo studio, prodr. Dave. 714-589-0596

•**Frustrated exceptional** drmr seeks other like musicians to form/collab spiritually groovin' aggressv hard rock band with no walls/boundries. Rick. 310-596-1846

•**Guit, free** place to play, no commit, ex-signed bass & drmr looking to have fun, classic rock to 90's grunge funk & orig. Call to qual. 818-992-6182

•**Guit neded** for variety show starts soon, must be gay friendly, not much pay but lots fun, audtn tapes accepted. Moe. 310-936-6206

•**Guit sks** musicians to form orig sound Infl Cracker, Beck, Freedy, Steve Win, Rosie Flores. Creativity before att. Michelle. 310-858-7810

•**Guit wtd** ASAP for DISH, distored pop, alt, co-ed band in OC. Prodr, tunes, studio. Call for phone demo. Dave. 714-589-0596

•**Guit wtd** by signed artist, Infl Beatles, old Yes, great melodies & diverse style, no full time plyrs or hired guns. Greg. 818-963-7855

•**Guit wtd** for melodic, pop punk band w/fem energy. Infl Concrete Blond, Siouxsie, Sundays, Cranes. 818-752-3766

•**Guit wtd** to form band. Infl Stones, Pearl Jam. 23-26 only pls. must be easy to get along with. 310-609-5271

•**Guit wtd** to form serious band, must have equip & transpo, have rehears studio. 213-962-9066

•**Guit wtd** to join/form new proj, must have 100% dedicatn, transpo, equip, good att, voc a +. Infl U2, LIVE, Pumpkins, old Kiss, Queen, Msg, 818-366-4372



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•**Guit/kybst neded** to complete band inspired by Bauhaus, Dead Kennedys, Siouxsie, Bowie. 818-998-1029

•**Guit/sngwrtr neded** for melodic, textural group, must be skilled w/effects. Infil Slow Dive, Lush, Pumpkins, Scott, 310-392-0736

•**Guit/sngwrtr** to join/form song orien acous/elec band, eclectic infl, Paul Weller fans welcome Greg, 818-789-8016

•**Hollywood band** wants Fendery slide dualing lead plyr w/effects, textures & refined feel for new metal cntry sound. Infil Alice, Floyd. Acous a +. 213-739-3726

•**In your face** hard rock band looking for 2nd guit, must be dedicatd, image, gear, stage exp, no flakes, must be young. No grunge, thrash, alt or glam. Yury, 818-846-8057

•**Intens rhythm** section w/songs & demos seeks innovatv guit/voc to collab. Infil Miles, Beatles, Weller, XTC. Tracy, 805-579-0979; Dave, 805-582-1448

•**KING FOR A DAY** seeking 2nd guit, Keith Richards meets George Harrison, emphasis on songs, voc a +, no grunge. Ron, 310-699-5007

•**Kybst/guit formerly of HUMAN WASTE PROJECT** seeks addt guit, male/fem to complete current proj. Tool, Cure, Marilyn Manson. Travis, 818-796-4273; John, 213-874-2327

•**Lead guit** for R&R band starting from scratch. Infil Petty, S'Dan, Crows. No G!Ts, no alt. 213-463-8963

•**Lead guit wtd**, heavy 90's sounding band, need orig diverse plyr, super fast, bluesy, wah, to slow & clean, can sound dirty & raw w/lots of hooks. Chris, 213-933-0709

•**Lead guit wtd** for heavy 2-guit band, very street orien. Infil GNR, Aerosmith, Motley, Motorhead. All orig, gigging weekly in Hollywood, band ages 20-25. 213-851-9194

•**Lead guit wtd** for heavy street orien band, all ong, 2 guit band. Infil GNR, Aerosmith, Motorhead. Gigs weekly in Hollywood. No flakes or posers. 213-851-9194

•**Pro mod** rhythm guit sought, must be white, 5'11", thin, sing, play well, xint gear. Msg, 818-451-4304

•**Progrsv rock** band seeks lead/rhythm guit plyr. No mercenary, strong voc absolutely nec, indie label, nat'l dist. John, 818-783-4818

•**Rhythm guit** 21-27 w/long hair image, backing voc & no dependencies neded for pro 80's style melodic hr band. 818-766-2757

•**Rhythm guit wtd** for all band, b/u voc a +, must be

dedicatd, rec/rehers studio avail, mgmt/prodcr, Robin, 818-893-9919

•**Rock band** w/fem lead seeks guit, has demo, lockout & future gigs. 213-427-8211

•**Sngr/guit/tunesmith** seeks guit for can't miss alt band. Infil Smiths, REM, Cure, others. Alex, 310-652-6197

•**Touring guit** seeks sounds & voices that evoke consciousness, not for everyone, mid-20's. Msg, 310-840-4236

•**Touring variety** band seeks lead guit/voc, also musician couples as pkg, cruise or resort work, full time travel. 800-942-9304, ext 20784

•**Versatl & creatv** guit neded for progrsv rock grp, no metal. Infil Yes, Kansas, Saga, ELP, Age 30's, must sing harmony, have pro gear. Ken, 310-927-8070

10 BASSISTS AVAILABLE

•**#1 bst** & sngr avail for band, must be loud & heavy, long hair image, no trend following dopes. 310-949-2717

•**#1 heavy bst/wrtr** avail for estab band, Tobias SWR music man gear. Infil Sabbath, Primus, S'garden. Losers will be horsewhipped. Layne, 310-207-9988

•**20 yrs** exp bass plyr, lead voc, avail for paid sit, studio, live, current/classic rock. top 40, SWR gear. Brian, 818-715-0423

•**5 String** bst seeks groove orien band, top gear, b/u voc, infl A-Z, open minded, team plyr, signed or estab acts only. 310-837-5973

•**AAA bst** w/cool image seeks well estab band ala STP, Filter, Monster Magnet, S'garden. Infil by McCartney, JP Jones, signed or well estab acts only. 90's sounding. 818-506-6115

•**Absolute team** plyr bst avail for club work, covers, top 40. Dominique, 818-761-3710

•**Avail bst** into jazz, rock, R&B, funk, plays fret/less, reads charts, image, chops, for rec, gigs, or showcases only. Joseph, 818-763-8078

•**Bass plyr** avail for classic hard rock cover band, from Journey, Zep, Van Halen. No top 40. John, 818-761-3979

•**Bst drum** team w/lockout into heavy alt from Tool, Bush, Sponge to LIVE, Counting Crows, Peppers. John, 818-981-6220

•**BIT grad** avail for jazz, blues or rock gigs. John, 310-390-2573

•**Blues bst** avail for gigging or soon to be gigging blues band. 213-851-8147

•**Bstand** drmr seek band, alt, aggressv, S.F. Valley, no beginners. 818-772-7118

•**Bst avail**, plays fret/less, upright, kybd bass, all styles, paid gigs pref. Mark, 310-391-5223

•**Bst avail**, blues, cntry, heavy metal, R&R, stage/studio exp, temp or perm. Kevin, 310-454-3883

•**Bst avail** for rec perf all styles. jazz, funk, blues, sight

reading, etc. Pros only. 818-909-4952

•**Bst avail** for super heavy dark groove orien band,

•**Bst avail** into acid jazz, soul, R&B, funk, fret/less bst, Westside pref. 310-820-4402

•**Bst plyr** looking for heaviest band ever to exist, have dedicatn, gear, transpo. Infil Helmet, EyeHateGod, Melvyns & others. Rick, 310-823-1770

•**Bst seeking** hr, alt band. Infil Rage, Prong, Tool. 213-876-7172

•**Exp bst** seeks band or indivd to form band, Infil old Kiss. 818-999-4325

•**Hard rock** bst avail for 5 pc proj. Q'ryche, Dokken, Zep, Van Halen. No flakes. John, 818-761-3979

•**Pro bass** & drum team w/xint image & equip seeks pro rock band. Rob, 310-594-6176

•**Pro rock** st avail for session and showcasing work, major rec cred & tall, young, long hair image. Serious pros only pls. 818-382-2805

•**Versatl bass** plyr, jazz, reggae, new age, R&B, soft rock, Latin, double on flute, percuss. Looking for working band or singer who can play guit, kybd, other. Hubie, 818-366-0777

•**Versatl bst** seeks pro sit or estab band, solid, dependable, w/studio exp. Infil Sonic Youth, Springsteen to U2. Eddie, 818-752-2740

•**World class** bst, int'l album/tour cred, good alt, strong voc/image, seeks paid sit or signed band. Steve, 310-543-5093

•**World class** bst, voc, gear, image, seeks signed band, paid sit, killer groove, creatv, responsible, team plyr, ext credits. Pat, 310-391-1704

10. BASSISTS WANTED

•**#0 bst** wtd for group, high energy, devel deal w/A&M, band gigs. U2. Bush, STP. Serious only. Paul, 213-655-4346

•**#1 bst** who plays for the song neded for lucid, post mod, psyched, revival grunge-free pop band, 101.9 airplay. Alex, 818-763-9299

•**#1 bst wtd** for extremely agrsvs band, pro w/quick style playing req for fast technical material, demo pending. Mike, Jim, Robert, 310-430-3829

•**#1 Pro** bass neded for estab showcasing band w/24 trk studio, pro alt/image/equip, no flakes, no bs. 818-380-1230

•**21 yr old** + exp bst w/long hair wtd by Hllywood drmr & guit. Infil Candlebox, Skid Row, LA Guns. Richie, 213-876-9647

•**A bst** neded for aggressv alt band w/songs in film soundtrk, rehers spc. 213-654-9793

•**#1 Bass** plyr wtd for alt/modrn rock band w/CD. Grooving, good level. U2, Jesus Jones, Simple Minds. 310-208-3772

•**Aggrsv grooving** funkster, versatl, good image, orig pop rock band w/label contacts. Infil Seal, Tears, Gabriel, Level 42. Derek, 213-389-6619

•**Aggrsv bst** wtd for band in style of Tool, S'garden, have reher spc. 213-559-4870

•**Aggrsv grooving** funkster, versatl, good image, orig pop/rock band, w/label contacts. Infil Seal, Tears for Fears, Gabriel, Level 42. Derek, 213-389-6619

•**Alt band** seeks bst, infl U2, Beatles, Zep, Kravitz, Oasis. 818-248-2508

•**Alt hard edged** rock, Euro, metal, power pop, unique style sngr/sngwrtr seeking bst w/good voc, perf band, pro ability pref. Pete, 818-782-8762

•**Alt team** plyr bst ala STP, Hole. Nirvana neded by

band w/heavy groove & lots of dynamics, we have indie label, lockouts, demo, gigs. 213-663-0779; 310-531-4795

•**Are you ready** to change your life? Full band currently showcasing seeks reliab confident act. Infil Michael Jackson, REM, 213-460-6021

•**Bassy bst** wtd for heavy groove bst, have top label/industry interest. 818-972-8500

•**Band w/rec** label offer looking for good bst, versatl, cross betw rock, blues, pop, must be open minded, drug free, have ally, paid shows, studio rehers. 310-289-4734

•**Bass plyr** for all fem band. Infil Smiths, Blondie, Echo Belly, Anna, 310-450-4552

•**Bass plyr** wtd, heavy dark, punkish like sngrwtr, to help form new band. Infil Sabbath, Nirvana, Butthole Surfers. Juan after 1 PM, 213-882-6044

•**Bombastic slithering** bst wtd to complete mod aggressv almost pop band male/fem. Greg, 310-695-9584; Bobby, 213-888-8917

•**Bst desired**, talent, drive, ambition, vocals helpful, hard, melodic, dynamic trio. Pixies, Blur, Beatles, Clash. Punky, mod, new wave, pwr pop. David, 818-762-6971

•**Bst neded** for orig metal proj, label interest, looking for Marcus Miller, Stu Hamm type, pro only, image/backup a +. CG, 909-789-2402

•**Bst neded** for variety show starts soon, must be gay friendly, not much pay but lots fun, audin tapes accepted. Moe, 310-936-6206

•**Bst plyr** wtd for dedicatd adventurous band. Infil Floyd, King Crimson, NIN, Brian or Duncan, 818-752-0266

•**Bst seeking** bst, world beat acous funk act seeks upright bass plyr & flute plyr for pro gigs & grooves. Chris, 818-505-1630

•**Bst to complete** Hendrix style trio w/fusion infl, must be serious & dedicatd. Matt, 818-701-5025

•**Bst wtd** all essentials neded to join song orien R&R band, sounds like Petty to Page/Plant. Serious opply. Joe, 310-826-3369

•**Bst wtd**, U2 meets Madonna, club, house, techno, fuse w/rock, live drama, voc a +. must have house, techno passion. Major label pending. Voyney, SOH, 310-316-9458

•**Bst wtd**, serious new orig band, blues, funk, hard rock & everything else, practice 4 days per week. Eric, 818-704-0116

•**Bst wtd** ASAP for DISH, distorted pop, alt, co-ed band in Orange Cnty. We have prodcr, tunes, Adat studio, big plans. Dave, 714-589-0596

•**Bst wtd** by guit plyr/voc to form multi-style band. Infil Tool, Sabbath, Police, Nirvana, Jason, 818-840-2768

•**Bst wtd** by orig hard rock band, diverse styles, serious, career minded only. Dave, 310-792-0302

•**Bst wtd** by orig rock band, no covers. Infil Queen, Duran, Nugent. Cory, 213-874-1055

•**Bst wtd** for 60's rock band. Infil Beatles, Stones, Hendrix, Deep Purple. Sal, 310-328-2171

•**Bst wtd** for all orig band to form Jane's, Hendrix, psychedelc, improv style band. 310-392-6913

•**Bst wtd** for alt band, must be serious, into heavy/subtle sound. Infil Nirvana, REM, Radiohead, Beatles. Pgr, 818-542-0688

•**Bst wtd** for estab 4 pc blues band. Good image, equip & transpo, local, tour & travel. Pros only. Msg, 213-668-2608

•**Bst wtd** for funky funk infl proj, must be groove orien & reliab. 213-782-6292

•**Bst wtd** for R&R band starting from scratch. Infil Petty, S'Dan, Crows. 213-463-8963

•**Bst wtd** into St. Vitus, Sabbath, SWA, Wurm, Monster Magner. Pat, 714-444-4687

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•Bst wtd to complete orig proj. mgmt & label interest. Call for details: 310-551-3285

•Bst wtd to spec on orig proj in S.F. Valley. 818-895-1425

•Bst wtd to sub. fill in w/4 pc ensemble. Hollywood Protestant church. Readers pref'd. various styles. No pay but great fellowship. Call for audn. Mark/Sonia. 213-938-9135

•Bst/voc(?) sought by awesome sngr/sngwrtr/guit for fresh orig sound - intell R&R. Infil Beatles. Sting. Hornsby. Great songs & voc. good ear rec. 213-851-1560

•Cntry band nds bst/voc & b/u voc. band is working in Inland Empire. 909-989-4516

•Cover band seeks bst for classic & modern rock band. have gigs & agent. 818-845-8156

•Currently forming harmony based orig rock band. seeks dedicatd. responsl team p/yr for bst/voc. Infil Eagles. CSNY S'Dan. Chicago. Chris. 310-392-7738

•Dark heavy modern rock band w/totally orig sound seeks bst for rec. gigs, video, album in progress. Infil Helmet. UJ. Curve. 818-769-9327

•Etab act needs permanent groove monster. Infil Dag. Jane Child. We have label. mgmt. 714-639-6780

•Etab Hollywood band seeks bst/pop star. Infil Sex Pistols. Generat X. Oasis. Blondie. Cool undergrnd image a must. 213-874-1295

•Etab rock band seeks groove bass p/yr. ala Stones. Black Crow's. must be pro. touring/rec exp. 213-465-6828

•Fem bst wanted for band w/fem sngr. wring infil PJ Harvey. Elastica. Veruka Salt. Juliana Hatfield. must be ready to play and have good equip. backing voc a +. 213-852-1152

•Fem bst w/backing voc wtd by song orien fem pop/rock band w/mgmt. CD, label interst. transpo. equip. team p/yr. over 21. Tammy. 310-866-6742

•Fem bst w/very up-to-date sound/equip. i.e. SWR cabs & good preamp for all girl band. Infil M'Shelle. Marcus Miller. 213-654-7431

•Fem funk bass p/yr of color wtd for nat'l tour w/ conscious fem hip hop artist/prod on indie label. 213-656-7338

•First class bst for etab showcasing band w/24 trk studio. pro att/equip/image. 818-380-7127

•First rate bst wtd for 80's pop/new wave cover band. paying gigs. have fun. vocals a +. male/fem. Msg. 818-993-4295

•Frustrated exceptional drmr seeks other like musicians to form/collab (spiritually groovin' aggressv hard rock band with no walls/boundries. Rick. 310-596-1846

•Grunge bst wtd for power trio w/chops by guit/sngr/drmr into wild stuff. Steve. 310-479-6558

•Guit & fem voc seek bass. PJ Harvey to Velvet Underground. James Bond to Jane's Addiction. Jymm. 213-962-2926

•Guit/drm team seeks band mate willing to do anything to make it, long hair, under 25. Sabbath, old Crue. Westside rehers. Ryan. 310-459-0763

•Guit/wrtr sks to form org sound. Infil Cracker. Beck. Freedy. Steve Win. Rosie Flores. Creativity before all. Michelle. 310-858-7810

•Hard edged groove band w/aggressv rock. funk. soul. blues roots. w/intl demo. needs bst. Passion. commitment. 818-908-2939

•Hard edged groove onen band w/Hillywd rehers

seeks bst w/drive dedicatn. Infil Alice, Zombie. Love Bone. 213-962-8981

•Hard edged rock unit. ala Hootie, Counting Crows. 310-998-5271

•Have guit & drmr. looking for bst to jam to any tune, into heavy rock. Infil Iron Maiden, Ozzy, Pink Floyd, Metallica, no beginners. Edwin. 818-382-7918

•Heavy Flap plying funkster neded for very aggressv angry outfit, CD releas in July, writing abil a +. Earth dwellers need not apply. JT. 310-699-5483

•Heavy metal bst wtd. Infil Megadeath. Band had 24 hr lockout in Paramount. 310-864-2313

•Hollywood band wants bass p/yr in 20's for new metal/cntry sound. Infil Monster Magnet, Surfers, ZZ Top. 213-739-3726

•Indispensibl bst wtd for fem rock songstress for hot live shows. jump in & play! 310-260-2095

•KIK TRACEE ex members forming new grp. From Kravitz to Jane's S. Bst & drmr neded. Call for more info. Greg. 818-993-0746

•Kybst/guit formerly of HUMAN WASTE PROJECT seeks bst. male/fem to complete current proj. Tool. Cure. Marilyn/Manson. Travis. 818-796-4273. John. 213-874-2327

•Lead guit w/voc & label interest seeks anthemey heavy punk rock band into Clash, Zombie, Wax. Sounding dedicatd 310-288-5705

•LUDLOW needs a bst. you play a bass and do most things heavy, sludgy and ugly, give God a headache. 213-427-8557

•New York band recently moved to LA nds bst Infil Cult. New Metal Army. Paul. 818-766-7586

•Pro p/yr wtd for adult contemp instrumental grp. must be avail for showcases, rec. poss 3-6 mo tour. Betw 9-5. 310-440-5011

•Pwrful R&R band needs pro bst w/voc talent & pro att. Mark. 818-707-1628

•SKULL CRUSHER seeks bst. Infil Slayer, Megadeath, Metallica. Lenny. 818-763-1202

•Soulful solid dark hard edged team p/yr neded now. voc a +. great songs, great voc & connect. OC rehers or meet half way. Jeff. 714-636-7540

•Speed metal thrasher, heavy, etc. bst wtd, must have it all. Infil Sabbath, Slayer, etc. Rex. 213-845-9546

•Voc/guit w/label connect & rep seeks white modern bst/drm team. You supply rehers spc/PA. plan to tour. Msg. 818-451-4304

•Wild young & crazy bst wtd for 80's style melodic hard rock band w/indie deal. rec in progress, pro image/talent. 818-766-2757

•All p/yr w/top gear to join/form band. Dark, mystical, exotic unique sound. image sound, exp songs, grooves, talent, b/u voc. Rick. 213-469-6748

•Attractv fem kybst/voc for pop, R&B, cntry or jazz. rec or gigs. serious pros only. Sara. 213-461-1701

•D3 piano double on rhythm guit/harmonica/backup voc avail for pro proj, formerly worked with Peter Wolf from J Geils Band & Sass Jordan. Greg. 909-353-9507

•Kybst/Programr avail for studio, demo, arrngmts. Kyts, drums, seq base. Korg M1. Roland R&M, etc Ext exper. Eric. 3210-208-3772

•Pianis/vaccmpst/voc avail for pro gig, live & sessions. attractv guy w/eclectic style, musical versatility. Bill. 213-436-0657

•Pro kybst/vaccmpst avail for pro proj only. B.A. in film scoring. BCM. Dan. 818-755-0052

•Pro world class kybst just ret from Euro tour, seeking top 40, dance, cntry. any style touring act, have xint state of art midi rig. 818-773-9943

•Highly motivatd male voc seeks kybst to collab with seriously interested form cover/orig band, professional and quality more import than exp. Simon. 213-671-0922

•Kybst neded for variety show starts soon, must be gay friendly, not much pay but lots fun, audn tapes accepted. Moe. 310-936-6206

•Kybst wtd, U2 meets Madonna, club, house techno fused w/rock, no seq, UB trained, voc a +, major label pending. Voyney. SOH. 310-316-9458

•Kybst wtd by orig rock band, no covers. Infil Queen, Duran, Nugent. Cory. 213-874-1055

•Kybst wtd by signed artist, infil Beatles, old Yes, great melodies & diverse style, no full time p/yr or hired guns. Greg. 818-963-7855

•Kybst wtd for steady gig, 3 nights per week, must read & sing. George. 818-771-0908

•Kybst/guit neded to complete band inspired by Bauhaus. Dead Kennedys, Siouxsie, Bowie. 818-998-1029

•Pro p/yr wtd for adult contemp instrumental grp. must be avail for showcases, rec. poss 3-6 mo tour. Betw. 9-5. 310-440-5011

•Seeking talented dedicatd musical accompnst/arrangr for fem voc/sngwrtr interested in making beautiful music. 310-875-1223, 310-573-2637

•Sobber kybst w/solo ability wtd for postiv msg, non-religious, song onen, hard rock band into Dream Theater &

•Synt neded for elec music groove, must have pro equip/att. no flakes, styles Tangerine Dream, Apex Twins, Dean. 310-829-7293

•Versatl male sngr/wrtr seeks compsr/kybst for collab on adult contemp & pop. imed start on req. demo. Brighton, 310-429-9939

•Voc who plays kybst wtd for oldies cover proj, 50's and some early 60's. Terry. 805-523-1961

11. KEYBOARDISTS WANTED

•All hr band seeks pro rock kybst. solo-ing, creatv, dark, paid rehers 2 nts per week. Msg for info. 818-992-1149

•Band w/rec label offer, studio, atty, seeking simple minded string arrang kybst, rehers & showcasng. paid shows, poss tour, no up front pay, but potential. 310-289-4334

•Blues/boogie rockin' voc who plays kybd or piano wtd for cover band starting as part-time proj. Jeff. 818-348-6671

•Cntry band nds fem pref kybd/voc & b/u voc. band is working in Inland Empire. 909-989-4516

•Cover band seeks kybst for classic & modern rock cover band, have gigs & agent. 818-845-8156

•Fem funky kybst of color wtd for nat'l tour w/conscious fem hip hop artist/prod on indie label. 213-656-7338

•First rate kybst wtd for new wave 80's cover band, paying gigs, voc a +, male/fem. This is your gig. Msg. 818-993-HAWK

•Groovin versatl mod kybst wtd for orig pop rock band w/label contacts. Infil Seal, Tears, Gabriel, Level 42. Derek. 213-389-6619

•Grooving versatl modn kybst wtd for orig pop rock bank w/label contacts. Infil Seal, Tears, Gabriel, Level 42. Derek. 213-389-6619

•Guit wants to make difference in R&R, spiritual, cultural, wordly, seeks kybst, all color/races to complete orig melodic progresv rock proj. 310-316-1359

12. VOCALISTS AVAILABLE

•#1 artist/pro linan seeks etab bands/mgrs, for rec deal materia, demo avail ala Verve, Blur, Suede, Smiths, Neil. 213-654-7012

•#1 extra power voc seeks one orig complete band, must be visionary, 90's minded. 818-789-1042

•#1 fem voc avail for session, soundtracks, pro sit,

11. KEYBOARDISTS AVAILABLE

•A+ working top 40 band R&B R&R band w/dates seeks singing kybst. Must have pro gear w/midi capabil & willing to travel. Chnstopher, 213-962-8937

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- #1 session voc avail for pro sit, wide range/styles, lots of exp 310-289-4734
- #1 sngr & bst avail for hr band. Are you the only cool band left? If you are, call. We're waiting. Long hair image. 310-949-2717
- 28 yr old voc/guit avail w/gritty sound like Black Crowes & S Garden. Steve. 310-479-6448
- A sngr/sngwr/guit avail for session work or band to perform, very versatl, very serious. Jace. 818-704-5564
- Are you a great band looking for great sngr? Former A&M rec artist avail, image, sngwrting & dedicated, managed bands only. 619-360-8027
- Attractv fem voc looking for band, versatl, good voice, xlint stage presence, looking for top 40, rock or cntry band. Rosa. 310-842-8581
- Attractv male voc looking for band, ghostly Chris Isack voice. Infl U2, Crows, Ferry, Depeche, Floyd. Petty 818-973-2260
- Band wtd for young sngr w/rec deal, pro att only Paul. 818-887-4633
- Dad's an opera star. I got his voice and matinee idol looks. Small ego, big desire. Working bands, inspired proj, can song write, guit. Evan. 818-568-4911
- Exp rec artist seeking gigs/demo proj for deal, soul, R&B, pop, jazz, gospel. Infl Aretha, Shantae, Anita, Toni. Gwen. 818-508-6968

- Fem lead voc avail for orig band. Infl Black Crowes, LIVE old Zep, Doors, anything that rocks is good. 213-661-0388
- Fem lead voc avail for orig band. Infl Doors, LIVE, early Zep. Pros only. 213-661-5377
- Fem lead voc/lyncst seeking pwrful funk, soul band mixed w/grunge, power of Joplin, antics of Morrison. 818-644-8474
- Fem sngr attractv & energetic, seeks melodic alt Westside band w/songs, mid 20's + Cary. 310-399-0723
- Fem sngr/dancr seeks prodcr w/video access, major rnc labels interested. 310-281-7174
- Fem sngr/sngwrtr w/demo, Hole, Lush, Frente. In Hillywood area. Creatv & marketable. Gail. 213-461-1731
- Fem voc, pwrful, versatl, pro, exp, avail for session/demo work. 818-204-3967
- Fem voc, serious soul voc w/range & style, looking for jazz setting, traveled world wide, serious only. Renee. 909-825-5904
- Fem voc avail for sessions, demos only, great to work with, power & range. Rose. 818-769-4333
- Fem voc/sngwrtr avail for b/u voc, studio sessions, R&B, gospel, jazz, pop, just about everything. 213-565-1191
- Front man from He... cool voice, image, att, stage presence, unique & real, seeks aggressv in-your-face punkish hard rock band, ala White Zombie, Trick. 213-660-7637
- Front man lead sngr. Infl Jagger, Bowie, John K, Steppenwolf. Seeks pro sit, 60's and 70's copy band or orig. Jimmy Lee. 310-281-5634
- I have songs, I have demo. I will sing, you will play. You like noise, you like groove. 310-827-5048
- Incred fem lead voc sings all types of music, avail to do studio/demo work, very unique powerful voice. Ginger. 310-275-6372
- Lead voc avail for estab rock act. Infl Billy Idol,

- Whitesnake, Bryan Adams. Must be estab. 213-871-8054 x 513
- Lead voc avail for working top 40, classic rock or cover band, all styles, doubles on guit/bass. Mark. 213-871-8054 x 513
- Lead voc/guit & lead guit forming heavy melodic rock band w/TNT, Queen, Siyx infl, voc harmony, long hair image, very pro. 818-843-7386
- Male cntry sngr looking for working cntry band doing top 40 covers & orig, KZLA style. 818-887-7901
- Male tenor, voc, pro exp, most styles, avail for lead, backups, sessions, demos, gigs. JR. 818-884-2146
- Open minded voc in S.F. Valley seeks band. Paul. 818-895-1425
- Personal mgr nded by pop, R&B, male voc w/CD about to be released. Infl Vandross, Ingram, Bryson. Jimmy. 213-478-9934
- Power, range, quality, must hear to believ, ala Lou Graham, Micky Thompson. Looking for incred band, ala Foreigner Boston, Giant. Curt. 310-970-1050
- Powerful black R&B, pop, gospel fem voc seeking dedicat R&B hip hop sngwrtr for poss rec deal. Margea. 909-465-0747
- Pro black fem lead/background enhancer, R&B, jazz, blues, gospel, pop, rap, rock, salsa, scat, cntry, concert, studio/demo only, no clubs/drugs. K.C.. 213-704-1426
- Pro fem lead voc w/strong gospel/R&B chops seeks work. Clubs, studio/demo, jingles. (need agt) Infl Whitney, Debbie Dee. 818-564-0818; 818-816-5746
- Pro fem lead/background sngr, great sound, avail for sessions, demos, clubs, etc. Efficient, creatv, ala Baker, Raitt, Desree, Braxton, paid sit only. 213-851-5509
- Pro lead voc avail, specializ hr & many other styles, rec credits killer demo, avail for session/tour, pro only. Scott. 818-948-0803
- Pro sngr looking for paid gigs only, avail for live work & rec sessions, R&B, funk, soul, blues, top 40, good credits, tape avail. Susan. 818-784-1643
- Pwrfi fem voc/sngwrtr, 30, seeks collab and/or studio work, rock, R&B, pop. Seattle based. Rene. 206-641-4682
- Sngr lyrclst front man, punk or indus, 3-4 pc band w/ rehers spc. Infl NIN, Nirvana, Alex. 310-454-8340
- Star perf signaling guit genius of brawn & will. Infl Hendrix, Beatles, Zep, Bruce Lee. Write me: Joe, P.O. Box 1272 Hillywood, CA 90078
- Talented pop R&B fem voc, strong lead/back for

- demo, session, gigs, 3 octave range, sight read, harmony by ear, pro att. 310-669-4797
- The baddest sngr is avail for hr band, pros only, I have range, style, looks, exp. Kent. 818-980-4896
- Top sngr via Georgia, New York City, Europe, now LA, seeks session/demo work, great looks, stage presence, most styles incl cntry. 805-288-1299
- Truly orig folk rock reggae artist, like REM, Seal, UB40, Counting Crows, gorgeous voice, trained pro, seeks band/investor. Scott. 310-826-8883
- White voc ala Screwdriver, Bound for Glory, industrial, Msg. 800-708-8113

12. VOCALISTS WANTED

- 1980's pop new wave cover band seeks incred lead voc, male/fem, for paying gigs, abil to play instrument a +. 818-993-4295
- A #1 sngr wtd to complete estab 90's style R&B band w/label int & lockout, pros only. 818-785-5095
- A+ voc/guit to form band into Fish, Radiators, summer love jams, Grateful Dead, outdoor gigs, smile, smile, smile, serious heads only. 818-763-8443
- A-1 powrful emotional male voc for melodic diverse blues infl rock band, heavy to acous, good range, creatv. Infl Zep, Floyd. 310-453-8628
- Acous guit proj seeks fem backing voc, Lenny. 818-763-1202
- Advanced voc who plays guit nded by kybst/bst writing team. We're exactly unlike: Queen, Dream Theater, Faith No More, Jellyfish, Cure. 818-996-1881
- Aggrsv fem voc wtd for dark heavy metal band, demo, pro att & image. Infl Metallica, O'ryche, Michelle. 818-985-6110
- Amazing metal band seeks versatl singer, must be able to growl in key. Infl Metallica, Pantera. 818-382-2832
- Blues voc/musicians nded by sngwrtr for BB King, Bobby Bland, Lonnie Brooks, Lonesome Sundown, Eric Clapton, for rec demos, serious minded only. 213-971-2147
- Blues/boogie rock'n voc w/ability to play instrum wtd for cover band, starting out as part-time proj. Jeff. 818-348-6671
- Boy seeks girl. Let's play doctor. Looking for the next Alanis Morissette. Zep meets NIN meets Veruca Salt. Giggling band. Rick. 213-469-6748
- Bst & rhythm guit/sngwrtr want to form band. Infl Swell, My Bloody Val, Compulsion, Pixies. Hillywood/Pasad area. 818-403-9474
- Dark heavy modern rock band w/totally ong sound seeks voc for rec, gigs, video, album in progress. Infl Helmet, U2, Curve. 818-769-9327
- Do what thou wilt, star voc into Magik wtd by guit/sngwrtr/kybst to form 21st Century super grp. NIN,

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•Dynamic front fem voc/guit, command presence, pro att & transpo a must. 25-35 yrs old, loves orig acoustic vox. Sepulveda Pass, 818-567-0187
•Dynamic voc neded for flowing esoteric heavy acid rock. Smashing Pumpkins meet the Beatles and live w/My Bloody Valentine. Msg, 818-789-1910
•Estab hard groove alt hard rock band seeks pro voc, intensity, range, image, att, will, dedicatd, no 80's screamer. 310-402-7794
•Fem b/u sngrs wtd for upcoming rec session. I can't pay! Credits & open doors instead. Call for details. James, 310-652-4736
•Fem b/u voc wtd for acous folk funk proj, gigging now. have label interest, must have perform exp, discipline & soul. Seth, 213-782-6292
•Fem backing voc, two replacements neded w/cool att, warm voices, hot looks, sought for sponsored Euro tour. Gino, 310-288-3562
•Fem backing voc neded for LA band w/major label interest, low pay now, maybe later? If you sound like Kate, Sarah or Toni, we need you. Kat, 213-655-2440
•Fem supporting voc neded for ong rock orien band. 818-705-8426
•Fem voc w/soullful blues gospel style & rock roots wtd, org material, have studio time, mgmt, demo avail, polished pros only. Dan, 310-273-8882
•Fem voc wtd by melodic alt band into Elastic, Nirvana, Veruka Salt, must be serious/dedicatd. 213-303-0158
•Fem voc wtd w/aggrsv yet melodic style. Infl Pumpkins, Hole, Babes, Breeders. Transpo a must. Minnie or Jeff, 818-966-7288
•Fem voc/musicians for hip hop & R&B proj. 310-838-1665
•Front man wtd by COAL CHAMBER. We have deal, are heavy drive groove, must be orig, no long hair rockers, very serious only. Msg, 213-651-3999
•Gilmore desciple wtd to form sngwriting team w/kybst. Strong Floydian orig. Need a Strat to cry for the moon. James, 310-652-4736
•Guit/drm team seeks band mate willing to do anything to make it, long hair, under 25, Sabbath, old Crue, Westside rehers. Ryan, 310-459-0763
•Guit/sngwrtr seeks male voc to form hr band w/proficient plyrs & ability to entertain. Jay, 310-282-9920
•Hard edged groove band w/aggrsv rock, funk, soul, blues roots, w/xint demo, needs voc. Passion, commitment. 818-908-2939

•Hard rock guit, 25, looking for sngr to start band, powerful, crunchy melodic voice, no alt/flakes, dedicatd, Gibson Marshall sound. Fabian, 818-766-9405
•Hard rock proj seeks beautiful fem backing voc. Lenny, 818-609-8513
•Help, voc neded to complete hr pwr trio w/label possib, under 20 only, talen matters not ego. Tony, 818-508-1622
•Incred voc & soul neded to create greatest sngwriting team since Page/Plant. Clean, bluesy, gospel style, uplifting, imaginatv, insightful. Rod, 818-249-0736
•Innov Asian guit sngwrtr seeks great sngr for new proj, new progress hr band. Infl Q'ryche, all old Euro hr Pros only. Howe, 213-481-1359
•Kybsvguit formerly of HUMAN WASTE PROJECT seeks bst, male/fem to complete current proj, Quicksand, Catrwal, Men, Garbage. Travis, 818-796-4273; John, 213-874-2327
•Lead guit w/voc & label interest seeks anthemy heavy punk rock band into Clash, Zombie, Wax, Sponge, dedicatd. 310-288-5705
•Lead voc wtd for cover band, styles from Stones to Pearl Jam to STP. Jack, 805-492-7977
•Lead voc wtd for new orig hard rock band. Infl Skid Row, Hardline, Lynch Mob. Exp pros only, leave egos at home. Jeff, 213-650-5589
•Lennon seeks McCartney, or vice versa. Really, I'm that good. Sngr/sngwrtr, multi-instrumentalist seeks counterpart. If you know you're awesome, but humble as well. 213-851-1560
•Male & fem voc neded by kybst/arrangr for demo work on spec. Jeffery Osborne-Whitney Houston style. Call Aaron, 213-482-8443
•Male voc front person wtd by orig alt band. Infl KROQ. Pls no amateurs. must be able to sing. Craig, 818-506-0771
•Male voc wtd for experimental guit rock band, 4 pc, high qual sngwrtr, pro att. 818-905-4506
•Phenomenal male rock voc neded imed to complete world class rock proj, ala Kansas, Dream Theater, etc. must write/have high range. 818-773-9943
•Pro R&B band w/album nds lead sngr, pro att only. Mark, 818-707-1628

•Pro voc neded, heavy rock, must sing, scream & front, looking for feel, conviction, originality. No addicts. Msg, 805-273-4321
•Reznor, Danzig personality neded, dark, gothic, street punk image band w/heavy edge, open to many voc styles, no ego/drugs. 213-883-9578
•Seeking fem grp or lead, hip hop & R&B style. 800-482-3366
•Seeking Ma.skls ex LIT members looking for someone in touch w/the next level? 213-991-4715
•Singer neded by guit to form band, ala old school rock, old Aerosmith/GNR Winston, 213-876-9656
•SKULL CRUSHER seeks lead sngr. Infl Slayer, Megadeath, Metallica. Lenny, 818-763-1202
•Sngr for college radio band, soft pretty songs to garage noise, pop to punk infl, no egos, trends, or baggage allowed. Sayne, 818-794-8143
•Sngnr neded to complete straight forward rockin' blues band, image & gender unimportant. Fullerton area. Richie, 714-992-4178; Keith, 310-691-1244
•Sngr w/great voice & R&R persona to join song orien pros in mid-20's. Infl Bono, Kravitz, Robinson. Serious apply. Joe, 310-826-3369
•Touring variety band seeks male/fem voc, also musician couples as pkg, cruise or resort work, full time travel. 800-942-9304, ext 20784
•Voc neded by orig, alt band, must have strong voice, lyric melody authority essent, infl KROQ. Dave, 818-708-9171
•Voc neded for Northern Calif melodic hard rock band w/wide deal. Infl Motley, Tesla, Bon Jovi, among many others. Drug free pros only. 415-570-6969

•Voc neded infl by Gabriel, Vedder, Bono. Joe, 310-827-2214
•Voc neded to complete CD rec proj, must have unique tone, passion & style. Infl Suede, Radiohead, XTC. 310-698-9567
•Voc neded to form sngwriting team for creatv dynamic rock band. Chris, 213-957-2527
•Voc wtd by STEEL PROPHET for short Euro tour & EP. Infl Q'ryche, Maiden, Judas Priest. Only pro minded need call. Steve, 818-994-4134; Horacio, 818-810-6078
•Voc wtd for oldies cover band, doing 50's & 60's, instrument helpful. Terry, 805-523-1961
•Voc wtd to join estab orig English pwr pop grp, dance groove w/energy. Diamond Bar area. 909-628-7891
•Wid:great fem vocs, for dance R&B trno, have label interest, serious only, Latina or black only. 818-787-4760

13. DRUMMERS AVAILABLE
•#1 Dmrr. Coasters toured, started killer music, ex-AFTERSHOCK dmrr, Ludwig endorsed, rec/tour, avail for 95 tour. Armand Crump, Jr. 818-568-9775
•A+ dmrr avail. I was in Vegas, were you? Serious heads only. William, 818-763-8443

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•Am recording for preprod need exp dmr who can kick & play to a click. Jack Hamer. 818-781-3569
 •Avail for demo, gigs, proj, rec, various sit, exp reader, composr, tour. Infil funk, jazz, fusion, Latin, classico. 310-839-2702
 •Avail for demo, gigs, rec, proj, various sit, 18 yrs playing exp, reading & composing. Infil funk, jazz, fusion, Latin, classical. 310-839-2702
 •Cntry dmr looking for working cntry band doing mod top 40 covers & ongs. Scotty. 818-608-0303
 •Drm avail into Bad Brains, Korn, Tool. Aggressv, dynamic, senous only. 818-985-5265
 •Drm, solid song orien pocket plyr, pro road & studio exp, voc capabil, est act pref. 818-508-5421
 •Drm avail for all sit, all styles, part-time or full in work, will travel. 909-989-4516
 •Drm avail into heavy metal, Metallica, Iron Maiden, Megadeath, also Pearl Jam, Nirvana. to join/form band, plays double/single bass, strong plyr. Edwin. 818-382-7918
 •Drm avail looking to join 4 pc band. Infil Cranberries, Veruca Salt, Kathenne Wheel, Breeders. Pls no funk, punk or metal. 818-856-1001
 •Drm avail quality equip for pro sit only. 213-848-7025
 •Drm looking for working ong/cover band, all styles. Dave. 818-763-7608
 •Drm looking to join hard rock band. Infil Skid Row. 818-783-6429
 •Drm seeks energetic, soulful & diverse band w/ drive to go as far as they can, all sorts of infl. Danita. 818-359-4029
 •Funky motivated groove orien dmr/percuss w/15 yrs exp, great gear/voc, seeks band w/senous label interest, paying gigs. 310-281-1778
 •Groove master: R&B, rock, soul, dmr w/voc avail for paid gigs. Jim. 818-766-8163
 •Hard hitting dmr seeks heavy aggressv hypnotic groove band. Infil Sabbath, Tool, Mother Love Bone. 818-763-1556

•Percuss, East meets West, pro Tabla plyr, double on congas, bass, flutes, seeks working band, reggae, blues, Latin, newage, softrock, jazz. Hubie. 818-366-0777
 •Pop, rock, jazz, looking for serious proj. 818-789-8342
 •Pro dbf bass dmr seeks hr band, ala Motley, Aerosmith, Candlebox, cool image a must. 818-567-4350
 •Pro dmr avail, infl Neal Pert, Simon Philips, Stu Copeland. Paul. 818-980-5833
 •Pro drum & bass team w/infl image & equip seeks pro hard rock band. Rob. 310-594-6176
 •Rock pro dmr, rock, blues, soul, pop, looking for live, studio perf. Doug. 310-556-6152
 •Solid pro dmr avail for paid gigs, sessions, proj, all styles, pros only pls. Walt. 818-842-7509
 •Solid seasnd no fills dmr seeks band w/weekend gigs, weddings, etc. Responsibl, punctual. Infil Star, Sting, Prefab Sprouts, Bob James. Chris. 818-241-6760

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lockout, seeks disciplined dmr/vox, style, hunger & pro att! Call for listen, 213-662-5269
 •#1 double bass dmr wtd for metal band, must have talent & desire to make it, it's no hobby, long hair image. 310-949-2717
 •#1 dmr wtd for extremely aggrsv band, violent double kick, timing, req for fast technical material, demo pending. Mike, Jim, Robert, 310-430-3829
 •A-1 dmr wtd by band w/upcoming shows & CD release. Infil Pompey, Green Day, Jane's, Eric, 310-827-4896; Julian, 818-382-2988
 •A-1 exp pro, senous, but hungry, dmr wtd for estab, gigging int'l R&R band, big picture. Infil Iggy, Bowie, James Brown, Nirvana. 213-469-3459
 •Alt dmr wtd w/unique style & groove. Infil Pumpkins, Jane's, Breeders. Transpoa must, over 21 pls. Minnie or Jeff, 818-966-7288
 •Alt hard edged rock, Euro, metal, power pop, unique style sngs/sngwrtr seeking versatl dmr, forming band, pro ability pref. Pete. 818-782-8762
 •Alt pop rock band seeks dmr w/great timing in field,

ages 18-30, band has demo deal, gigs, poss tour. Blur, Suede, Bush. 213-851-1680
 •Alt pop vocal band seeks dmr. We have many songs, gigs, vocs a + Andy. 213-938-2909
 •Bst looking for dmr to groove & grow, evenly form band, blues based, hard R&R, glam is cool, no grunge. 213-876-9816
 •Bst & rhythm gui/sngwrtr want to form band. Infil Swell, My Bloody Val, Compulsion, Pixies. Hillywood/Pasad area. 818-403-9474

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"But I'm a one-man demo service," adds Cahan. "I sequence and program all the music myself with my 32-track workstation. I use over 6000 samples, instruments and effects."

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winds, strings, ethnic instruments (sitar, bagpipes), as well as sound effects. Cahan affectionately refers to his place as a Volkswagen studio, since it doesn't sport some of the heavy-hitting equipment of larger studios.

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•Currently forming harmony based orig rock band, seeks dedicatd, responsbl team plyr for drums/voc. Infl Eagles, CSNY, S'Dan, Chicago. Chris, 310-392-7738

•Drmr w/free place to play, no commit, ex-signed bass & guit, looking to have fun, classic rock to 90's grunge funk & org. Call to qual. 818-992-6182

•Drmm wtd by R&B band starting from scratch. Infl Petty, S'Dan, Crows. Single kick only. 213-463-8963

•Drmr drmette versatl, creatv, aggressv drmmrded for all college trio, background vocs, good dynamics, interesting patterns. Stu, 818-382-2937

•Drmr nded for band infl by Pearl Jam, U2, Temple of the Dog, Joe, 310-967-4442

•Drmr nded for variety show starts soon, must be gay friendly, not much pay but lots fun, audtn tapes accepted Moe, 310-936-6206

•Drmr nded must be capable, smokin, solid. Infl Alice Cooper, Monster Magnet, S'garden, STP, Bonham, Sabbath. 213-969-1793

•Drmr req, talent, drive, ambition, hard melodic dynamic trio. Pixies, Beatles, Blur, Clash, Weezer, Punky, mod, new wave, pwr pop. David, 818-762-6971

•Drmr w/pwr & big beat for college radio band, soft pretty music to garage noise, pop to punk infl. Sayne, 818-794-8143

•Drmr wtd, must be hard hitting, into Monster Magnet, Cream, St. Vitus, DC3, SWA, Pat, 714-444-4687

•Drmr wtd, male, 21-29, Killing Flaw, Rainsong, Complete Bonham understan essential for eclectic ongs 310-301-0961

•Drmr wtd by guit & sngr for multi-cultural spiritual org melodic progresv hr proj, Rush, Yes, Santana style, drug free. 310-316-1359

•Drmr wtd by org rock band, no exp necess, no covers. Infl Queen, Duran, Nugent, Cory, 213-874-1055

•Drmr wtd for dedicatd adventurous band. Infl Floyd, King Crimson, NIN, Brian or Duncan, 818-752-0266

•Drmr wtd for org melodic rock band w/fem sngr Cranberries, Hole. Must be serious, dedicatd. Susan, 818-884-0718

•Drmr wtd for org Southern rock style band, must be exp, rehers in Simi Valley 805-581-4861

•Drmr wtd for song orien band w/future self releas. Infl Beatles, Pretenders, Replacements, Kinks, Tom, 818-594-0911

•Drmr wtd to complete fast/loud trio, hard hitting dynamic, infl Motorhead, Pink Fairies, Urge Overkill. 213-669-8050

•Drmr wtd to form band in vein Jane's, Hendrix, psychedilic improv style. 310-392-6913

•Drmr wtd to join/form new proj, must have 100% dedicatn, transpo, equip, good att, voc a +. Infl U2, LIVE, Pumpkins, old Kiss, Queen, 818-366-4372

•Drmr wtd w/doubl kick & backing voc to complete heavy hard rock metal trio. Infl Sabbath, Motorhead, Zombi, 213-934-2025 213-939-4070

•Enthusiastic creatv drmr wtd to complete unique 3-pc bluesy mod alt rock band, gigs pending, shopping labels/mgmt, serious plyrs only. 818-990-4487

•Estab fem songstress seeking drmr w/great chops for happening live shows. 310-2602095

•Ex-LIT members seeking chaos-minded drmr w/fast hands/feet not afraid to trigger every now & then. 213-991-4715

•Fem drmr wtd by fem sngr/sngwrtr/bst to complete org band for gigs, rec, touring. Suzanne, 818-884-0718

•Former WONDERMIND seeks drmr for pure pop combo, ala Turtles/Squeeze. Vocs a +, have songs/sngr & mgmt. Brian, 818-766-4051

•Guit & bst looking for drmr willing to play anything, male/fem, or animal. Msg, Jeff or Dianna, 818-403-1100

•Guit & fem voc seek strong solid song orien drmr to form band. Dave Grohl, Steve Perkins, Stuart Copeland, Jymm, 213-962-2926

•Hard core hip hop drmr for band w/many opplys into Helmet, Korn, Beastie Boys. Msg, 213-719-2255; 805-379-7736

•Hard edged groove band w/aggressv rock, funk, soul, blues roots, wxlnt demo, needs drmr Passion, commitment 818-908-2939

•Hard edged groove orien band w/Hllywd rehers seeks drmr w/drive dedicatn. Infl Alice, Zombi, Love

Bone, 213-962-8981

•Heavy groove in the pocket drmr wtd for serious band w/fresh sound. Infl from Bonham to Matt Cameron 213-876-9898

•Innov Asian guit sngwrtr seeks pwrfl drmr for new proj, infl progsv hr band. Infl O'ryche, all old Euro hr. Pros only. Howe, 213-481-1359

•KIK TRACEE ex-members forming new grp. From Kravitz to Jane's. Bst & drmr nded. Call for more info. Greg, 818-993-0746

•Lead guit w/voc & label interest seeks anthemey heavy punk rock band into Clash, Zombi, Wax, Spong, dedicatd. 310-288-5705

•New form band seeks devoted Christian, age 18-35, alt music w/lot of feeling. Jeremy, 714-630-0717

•New York band recently moved to LA nds drmm like Steve Perkins, Rob Heaten, Nigel Preston. Paul, 818-766-7586

•Orig alt rock band seeks solid single kick drmr, style of S'garden, Hum, Mad Season. Sean, 213-468-8874

•Percuss to complete song orien acous ensembl, driving beat to avant garde enhancement, music is moody, Sharine, 310-205-2617

•Percuss wtd by fem voc & two guit for acous/elec coffee house gigs. Mazy Star, REM, Sundays, creatv, dependabl, ambitious, intell, solid. 818-630-9963

•Progrsv guit, bst, kybst tno seeks Curt Bruford, Portnoy infl drmr. We blend conceptual, commercial strong voc, intense, serious. 818-761-0195

•Single kick Bonham style drmr wtd for song orien alt rock band, sweetness of James Taylor made slow, heavy early Sabbath groove. Jason, 213-466-0645

•Sngwrtr/guit seeks zen master of time & spc w/ small kit, for focused work/play, chemistry, chops, demo, songs, zen band. Gary, 213-525-1996

•SKULL CRUSHER seeks double bass drmr. Infl Suede, Metallica, Megadeath, Lenny, 818-763-1202

•Tasty drmr sought by awesome sngr/sngwrtr/guit for fresh org sound - intell retro-'60's rock, great songs & voc. Infl Beatles, Police, Toad, Hornsby, 213-851-1560

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•Voc/guit. 24. seeks drmr & bst to form ong groove blues soul rock band for live/rec proj. Infil Hendrx, Cream, Santana, Sly. 310-652-6450
•Voc/guit w/label connect & rep seeks white modern bst/drm team. You supply rehers spc/PA. I supply scene. Msg. 818-451-4304
•We need a dedicatd drmr for alt vocalband. We have songs. love Beatles, Lemonhead, REM. John. 805-297-3850
•Wtd drmr for all fem band. Infil Smiths, Blondie, Echo Belly. Anna. 310-450-4552
•Wtd: Drmr. pro att for classic rock cover band. Pretenders, Journey, Benetar. locals pref. must groove. Bill, 818-985-1540
•Wtd: rock drmr w/Rush-Dream Theater feel. 213-782-8123

14. HORNS AVAILABLE
•Sax, alto & teno. seeks rec sessions, etc. variety of styles, young plyr w/lots of exp. call for credentials. Wayne Ledbetter, 310-203-8920

14. HORNS WANTED
•1980's pop/new wave cover band seeks pro sax plyr for paying gigs, voc & abil to play another instrum + 818-993-4295
•World beat acous funk act seeks upright bst & flute plyr for pro gigs & grooves. Chris, 818-505-1630

15. SPECIALTIES
•Att'n: roadies. unique rock act w/following needs you now, must be willing to grow w/brand, dedicatn more important than exp. Call today. 818-752-9496
•Bass plyr & undergrmd drmr wtd into Ziggy Stardust.

Elastica, Aretha, X, Go-go's, PJ Harvey, Lancaster/ Palmdale only. 805-943-9656
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•Guit drum tech avail for tours and/or local shows, major touring exp. Joey, 818-609-6773
•HULA MONSTERS seek Hawaiian style fem dancers for live, paid, local perf. Hank, 310-398-6621
•I am trying to locate guit by the name of Mark Smith. Pls call Miriam Jablon at 310-433-6004
•Melodic hard rock band seeks prodr for 16 trk rec for CD to be avail Aug 1, location: in Valley, limited pay 714-444-0374
•Personal mgr nded by pop, R&B, male voc w/CD abilty to be releasd. Infil Vandross, Ingram, Bryson, Jimmy, 213-478-9934
•PR/Asst mgr/agt nded by est cont jazz artist to help launch new CD, must have business, computer/modern skills, part-time. Pls FAX resume to 818-831-9759
•Sound person wtd to run PA for Hillywood Protestant church services & music ensemble. Great fellowshp, could lead to paid position. Mark/Sonia, 213-938-9135
•Truly orig folk rock reggae artist, like REM, Seal, UB40, County Crows, seeks band/investor. Scott, 310-826-8883
•Wtd: property to rent w/spc for RV w/adjacent building for rec studio, must be secure & reasonbl. 818-771-9585

16. SONGWRITERS
•Fem sngr/sngwrtr xlnrt working partner, exp. avail for pop, cntry, soul. 805-288-1299
•Fem voc lyricst seeking writers, acous, guit, for melodic rock prod. Infil Joni Mitchell, 310-826-3369
•Guit seeking voc/sngwrtr w/lyric melody ability. Infil KROQ, all music. Dave, 818-708-9171
•Guit tech req by rock band, know basics of pro rack set up, guit tuning, etc. Ong compens small w/ willingness to grow w/brand. Doc Jones, 818-980-4685
•Seeking R&B hip hop sngrwtrs for collab w/prod. 800-482-3366
•Seeking sngrwrtr, R&B, hip hop style soul wrtr to work w/prodcr. 213-389-6619

•Sngr/sngwrtr seeks guit/partner in crime, for mainstream commercial pop rock proj. I have mgmt, songs, pkg, proj prodd in future. Michael, 818-981-8025
•Sngrwtr/prod w/contacts 24 trk studio seeks all styles music to devel/shop, pls submit mat to 26030 Franklin Lane, Stevenson Ranch, CA 91381
•Wtd: cntry songs. I have voice & connect, need hits. Michael, 310-318-1186
•Innov Asian guit sngrwrtr seeks musicians for new proj. New progrsv hr band. Infil O'ryche, all old Euro hr. Pros only. Howe, 213-481-1359

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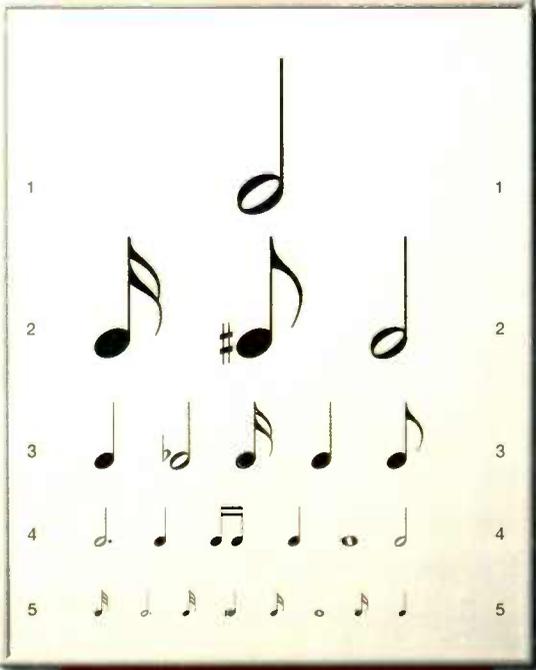
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