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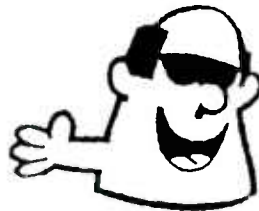


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FEATURES



John Casato

20 BONNIE RAITT

Bonnie Raitt's chart resurgence has been unstoppable. Beginning with *Nick Of Time* and *Luck Of The Draw* and continuing with her latest Number One effort, *Longing In Their Hearts*, the pretty redhead has released one multi-platinum album after another.

By John Lappen



Jeff Bisner

22 DON WAS

Though his career with Was (Not Was) didn't quite reach superstardom, as a producer, nobody is hotter! Was has been on a roll for years, with acts such as Bob Dylan, Bonnie Raitt and the forthcoming Rolling Stones album added to his production credits.

By Steven P. Wheeler

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Here's a look at some upcoming Special Issues:

Issue #11
RECORDING STUDIOS

Publication Date: **May 23, 1994**

Ad Deadline: **May 12, 1994**

Issue #12
COMPUTER/MIDI PROGRAMMERS

Publication Date: **June 6, 1994**

Ad Deadline: **May 26, 1994**

Issue #13
KEYBOARD INSTRUCTORS

Publication Date: **June 20, 1994**

Ad Deadline: **June 9, 1994**

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By Trish Connery

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

Current

Roger Burnley, vocal coach and producer of L.A.'s Finest/A&R Showcase, will be giving a workshop entitled "The Singers Clinic" on Saturday, June 4, from 2:00 to 5:00 p.m. in Hollywood. Topics will include vocal technique, demos, performing, packaging, marketing, and studio singing. Participants will also receive individual vocal and image evaluations. The fee is \$25. Call 213-876-9306 for reservations or more information.

Vocal coach Lisa Popeil presents her next Voiceworks Monthly Workshop on Sunday, May 15, 1:00 to 3:00 p.m. This month's topic will be "Vocal Styles: Getting Them Right" and will feature special industry guest Venette Gloud, a session singer who has worked with Elton John, Al Jarreau, David Foster and Stevie Wonder. The fee is \$8. Contact Lisa Popeil at 818-906-7229 for additional information or to reserve your seat.

Terri Mandell, author of Power Schmoozing: The New Etiquette For Business and Social Success, will be conducting her seminar, "Power Schmoozing," on Tuesday, May 24, 6:30 to 9:30 p.m. at the Hyatt Hotel, 8401 Sunset Blvd. in West Hollywood. This seminar will explore methods for making and keeping new social and business contacts with a radical new approach to etiquette and communication. The cost is \$39 plus a \$3 materials fee. Call 310-478-6677 for reservations.

Los Angeles Women In Music's newest seminar, "Marketing Yourself To The Top" is scheduled for Wednesday, May 27, 8:00 p.m. at the Ma Maison Sofitel hotel, located at the corner of La Cienega and Beverly Blvd.. The seminar will feature an industry panel which includes specialists in radio promotion, distribution, marketing and multimedia. Discussions will include how the promotion and marketing machine is set up in the music business and how to apply these marketing and promotional concepts to your business. The doors open at 7:45 p.m., the panel begins at 8:00 p.m. The cost is \$8 for LAWIM members; \$10 for non-members. Call LAWIM at 213-243-6440 to RSVP or for additional information.

The Third Annual Hollywood Bowl Arts Fair, which will feature the exhibits of one hundred artists and craftspeople, is scheduled for Sunday, June 5, at the Hollywood Bowl. This annual event is produced by the Hollywood Arts Council in association with the Los Angeles Philharmonic Association. Applications are currently being accepted from fine artists and craftspeople. Call the Hollywood Arts Council at 213-462-2355 for an exhibit application or to participate on the organizing committee.

Veteran songwriter K. A. Parker has two new classes scheduled for May. The first, "Lyric Writing: The Foundation Course," is an eight-week course beginning Sunday, May 15, 11:00 a.m. to 2:00 p.m. This class is specially designed for

songwriters who have been writing for less than three years, songwriters who have trouble completing songs, and those who have never studied lyric writing before. The fee is \$200. The second class, "Writing The Love Song," is a six-week course beginning Sunday, May 15, 2:00 to 5:00 p.m. This is for songwriters who have mastered the basics and who want to learn the fine art of writing the love song. The fee is \$150. Both classes will be held at the National Academy of Songwriting, 6381 Hollywood Blvd., Suite 780, Hollywood. Call 818-377-9730 for further information.

The Second Annual Troubadours of Music and Crafts, sponsored by Concert Associates, is scheduled for Saturday and Sunday, June 4 and 5, at UCLA. This is a family oriented festival which will include music performed by such folk luminaries as Richie Havens, Judy Collins, the Chieftans and Melanie. Also included in the festivities are craft booths, food and beverages, pony rides and a petting zoo. Proceeds from the event go to the performing arts program at UCLA. Tickets are \$29.50 per day, \$45 for a two-day ticket; children's tickets for ages 7 through 12 are \$10 per day and children under 7 will be admitted free. For further information, call Concert Associates at 310-208-7586.

Recaps

"The Seth Riggs Vocal Technique: An Introduction To Speech Level Singing" is the new one-day workshop sponsored by UCLA Extension on Saturday, May 21, 10:00 a.m. to 3:00 p.m., at UCLA's Haines Hall. The program is aimed at singers, actors, dancers, vocal coaches and record producers and includes discussions on opportunities for the vocal performer in today's market, vocal adjustment, consistent vocal technique, as well as class participation exercises of the "Riggs Technique" of speech-level singing. The fee is \$95. Contact UCLA Extension for additional information at 310-825-9064.

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An open letter from Morris Ballen, Disc Makers Chairman

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CLOSE-UP

NATIONAL A&R RADIO REPORT

By Karen Orsi

Former Atlantic recording artist Billy Dior (D'Molls) is the colorful host of "The National A&R Report," a live radio show broadcast every Saturday morning at 2 a.m. on KIEV 870 AM. Although the name of the show may make you think it is kind of a straight laced, industry and label only informational program, Dior's colorful commentary, musical selections and enthusiasm make it enjoyable, enlightening and fun. The format ranges from pop and rock to alternative, and it is the perfect way to end a night out as you drive home from your favorite weekend haunt at 2 a.m. Billy says the show's format also includes an occasional bit of grunge now and then.

"The whole purpose of the program," says Dior, "is to expose unsigned talent not only in Los Angeles but nationwide as well. We saturated over 3,200 magazines with press releases. The reason we call it "The A&R Report" is that if I come across something really special, I'll pass it on to one of the labels that I'm in contact with." He puts together a compilation tape of the best five acts for that month and submits it to label A&R execs. "They get back to us at NARR," he continues, "and we have a file on each artist. We keep a file on everyone that sends in a tape."

The program also provides other musicians with up-to-the minute information on national trends. Dior has live guests, such as artists and industry types. The guests discuss the ins and outs of the business, and in the case of artists, their rise to the top. The Doobie Brothers, Brian Setzer, Motörhead and Heart are just a few of the guests that have lent their stories and expertise to NARR's listeners.

"KNAC and KLOS," says Dior, "are doing a local program, but I have a real passion for anyone who sends in material. I was once an artist and I know how difficult it is to get the ears of the record company and someone who can help you out. I know there's a lot of great talent nationwide that is not getting exposed. Who are they going to contact out in Los Angeles to get their stuff heard?" he asks. "Not a lot of A&R people are going to take their phone calls. I also feel that A&R people need not be so quick to pass on things and give unsolicited material more of a shot."


KIEV has 1,000 watts of power in its broadcast signal, which means NARR has a clear shot at forty differ-

ent cities in Southern California. Although he would like very much to be on FM, Billy recognizes the value of the wide broadcast range available on an AM stereo signal. "I realize it's not a hip thing to listen to AM," Billy confesses, "but not even KNAC has that much of a range." He would like to do the show on a syndicated FM station at about 7 p.m. when most people are getting ready to go out for the evening and see a band. "With this program," he says, "I'd like to get it syndicated to every city that doesn't have access to the recording industry out here. I'd like to see it reaching into Denver and Arizona where the record companies are not all flocking to see bands. That way people all over the country could turn on their radios and actually hear something from the recording capital of the world."

Billy personally listens to every song on every tape sent to NARR. "The first two songs might not be okay," he says, "but if there's one good song on there—judging by the way the record industry is being run today—one song seems to work fine enough to break someone's career and force feed the other ones down someone's throat." He feels that the songs are what the labels are looking for, as well as certifiable magic in the live performance. "The first twenty seconds of hearing a band's tape, with the instrumental and vocal, will tell you if there's something special about this

band," he feels. "And in a live performance, you can usually tell in the first three minutes if they have that T-H-I-N-G." He says that NARR does reject some people, but if they do, they send out a rejection letter indicating the reason or reasons why. They also keep a file on all submissions, rejected or not, so that if another tape is sent in and accepted, it goes into the file.

For those interested in getting exposure on the show, NARR charges a fee of \$12.95 for submissions. "I would really like to eliminate that one day, and we're getting there with help from our sponsors," Billy explains.

NARR is broadcast every Saturday morning at 2 a.m. on KIEV 870 AM. For more information, call the NARR Hotline at 213-960-2073. An aspiring artist can send a tape with a check or money order for \$12.95 to the National A&R Report, P.O. Box 1527, Hollywood, CA 90078. 



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MCA Scores Victory in Ongoing Chess Battle

By Keith Bearen

As part of a campaign to rid the world of unauthorized product, the Appeals Court has upheld MCA's exclusive title to Chess masters

UNIVERSAL CITY—MCA Records has scored another victory in its ongoing legal efforts to gain complete title to the historic Chess catalog and put an end to unauthorized releases.

The Court of Appeals of the State of California has reaffirmed MCA's exclusive claim to the Chess masters, stating that Marshall Sehorn and Red Dog Express, Inc., which licensed Chess recordings to

a variety of companies, never had any right to the Chess legacy, which includes classic recordings by Muddy Waters, Howlin' Wolf and Chuck Berry.

The Appeals Court upheld the lower court's permanent injunction against Sehorn and company, prohibiting them from licensing, distributing or selling the recordings or profiting in any way from the masters.

"Our unqualified victory in this appeal puts to rest any claim that Marshall Sehorn or his licensees have any right to exploit the Chess catalog of recordings," explained Lawrence Lawrenswil, Senior Vice President of Business and Legal Affairs for the MCA Music Entertainment Group.

MCA's latest victory is not the end of the legal battle. In late May, a legal action in France against veteran reissuers Charly Records, which claims to have rights via a licensing agreement made with Sehorn, will be heard in Paris, and trial dates are pending against Charly Records in the United Kingdom.

There are also trademark infringement actions pending in several other countries, including Portugal.

MCA acquired the exclusive worldwide rights to the Chess catalog in 1985. **MC**

Westwood One Announces Reorganization

By Keith Bearen

Westwood One is reorganizing its network of radio networks into two separate divisions

NEW YORK—Westwood One Companies has announced the reorganization of its radio networks into two self-contained principal divisions, Westwood One Entertainment and Westwood One Networks. The new divisions will be headed by Greg Batusic and Bill Hogan, respectively.

Operating under the Westwood One Entertainment banner will be the company's numerous syndicated music programs, including all countdown shows, music interview programs, concerts and special event programming.

The Westwood One Networks will house the radar-rated networks, including CNN+, Power, Super, CNBC Business Radio Network, the Mutual Broadcasting System and NBC Radio Network. In addition, this division will also maintain Unistar's (acquired by Westwood One) personality networks (Don Imus, G. Gordon Liddy and Don & Mike), as well as the company's 24-hour format business.

Each division will be completely self-contained, including its own sales department, affiliate relations, programming, engineering and support staff.

"One of our primary objectives is to increase the importance of radio to national advertisers, and by reorganizing the company in this manner, we believe that Westwood One will be best positioned to accomplish this goal," says Westwood One CEO Mel Karmazin.

Westwood One Inc. is the parent company of the Mutual Broadcasting System, NBC Radio Network, Talknet, the Source, Unistar and Westwood One Radio Networks.

The company's award-winning news, sports, talk and entertainment programming is heard on over 6,000 radio stations around the world. **MC**

Capricorn Records Goes Independent Route

By Tom Kidd

With its Warner Bros. deal coming to an end, Capricorn Records has signed an exclusive distribution pact with leading indie RED

NASHVILLE—Capricorn Records, the once-mighty label re-launched three years ago by Warner Bros., is now going the indie route.

Phil Walden, President of Capricorn Records, and Sal Licata,

President of RED Distribution, recently announced an agreement by which the New York-based RED will be the exclusive distributor of Capricorn product.

The change comes at a fortu-

itous time for Capricorn, according to Walden. The label's three-year commitment was up at Warners and a "new focus" at the giant parent company may have put several start-up labels—possibly including Capricorn—to rest for good. Capricorn's leaving was a matter of survival, yet there are no hard feelings. It was none other than Warner head Mo Ostin, according to Walden, who helped Capricorn leave as a full unit.

The advantage to going with an alternative distributor, Walden notes, is that small start-up labels such as his don't have to fight with their larger label siblings for the parent company's attention. But one of the disadvantages is a potential cash flow problem. RED, he points out, is an alternative distribution service owned by Sony and so, guarantees collections. This means Capricorn gets all the benefits of an independent with less of the risk. For Walden, this affords his label a "marvelous opportunity to continue our development and position ourselves for the remainder of the Nineties."

Walden founded Capricorn in 1969 in Macon, GA. During the Seventies, the label flourished, with such artists as the Allman Brothers, the Marshall Tucker Band, Wet Willie, Elvin Bishop and the Dixie Dregs ultimately earning a total of nine platinum and seventeen gold albums plus five gold single awards.

The Dixie Dregs remain on the label that newer artists Ian Moore, the Vigilantes of Love, 311 and Kenny Chesney call home. **MC**

FAR BEYOND PLATINUM



EastWest Records act Pantera recently received platinum plaques for the band's new opus, *Far Beyond Driven*. Pictured with the band during the presentation, held at the Roseland Theatre in New York City, where the band played two sold-out shows, are label Chairman/CEO Sylvia Rhone and (far right) Concrete Management's Walter O'Brien.



Country Star Restaurant Comes to CityWalk

By Tom Kidd

New restaurant/club chain celebrating country music will open on Universal CityWalk in July

UNIVERSAL CITY—First there was the Hard Rock Cafe, then the House Of Blues and now, former entertainment attorney Robert J. Schuster is bringing a little bit of the country to the City of the Angels. Construction has begun on the flagship restaurant in his new chain of Country Star restaurants, slated to open on the Universal CityWalk in July.

The premier Country Star will be strategically located at the entrance to Universal Studios and the Universal Amphitheater, taking advantage of the estimated nine million yearly visitors. This space was once occupied by the most successful restaurant in the Tony Roma's chain—since relocated to the center of CityWalk—and briefly by the country themed Shooting Star Ranch.

The genesis of the Country Star concept was necessity. "I couldn't figure out where to take my eight-year-old to hear country music," says Schuster. "I wanted to take my daughter to a place where she could hear country music and have a meal."

It was while working with the crew behind Planet Hollywood that the idea came to Schuster for a family-type interactive restaurant

with a country theme. "Our aim is for Country Star to appeal to everybody—from grandparent to grandchild," he says.

The 14,000 square foot Country Star will house a state-of-the-art showcase stage prewired for television and radio to facilitate press conferences, industry receptions, record release parties and other industry functions.

There will be unique interactive kiosks within, thus allowing curious country fans immediate access to videos and special taped interview segments by many big-name country artists.

All this technology is important, Schuster explains, "Because people want more from a restaurant these days. Our expectations are higher. Americans are addicted to eating in front of the TV."

Three video walls and 62 video monitors will entertain diners inside. Strollers on CityWalk will be lured into the three-story, 64-color, computer-driven Wurlitzer facade via a Las Vegas-style message board which will be capable of broadcasting performances as they occur inside Country Star.

A second Country Star is slated to open in Las Vegas in 1995. **MC**

PLATINUM NEVILLE



A&M recording act Aaron Neville is pictured receiving a platinum award for his last solo album, *The Grand Tour*, an album that garnered two Grammy nominations. Pictured flanking Neville during his recent visit to A&M's Hollywood headquarters are label President/CEO Al Cafaro and A&M Senior VP of A&R David Anderle.



By Michael Amicone



Trudy Lartz

Trudy Lartz has been named to the newly created post of **SoundScan** Director of Sales and Service. Lartz, who will perform her duties out of the company's Hartsdale, New York offices (914-328-9100), will coordinate and customize SoundScan's research and data programs for company clients.

Atlantic Records has promoted **Samantha Schwam** to the post of Director of Joint Venture Accounting. Based at the label's New York headquarters (212-275-2000), Schwam will be responsible for accounting, finance and administration of joint venture labels, including Delicious Vinyl, Interscope, Mammoth, Matador, Rhino, Select and Third Stone.

Elektra Entertainment has announced several new appointments: **Michael Goldberg** has been appointed Director, Financial Reporting; **Marcia Edelstein** has been named Senior Director, Marketing; and **Beth Schillinger Patterson** becomes the label's Senior Director, Business Affairs. All of the above will work out of the label's New York offices (212-275-4000).



Charlie Walk

Columbia Records has named **Charlie Walk** to the post of Associate Director, Pop Promotion. Based in New York (212-833-8000), Walk will concentrate on maximizing airplay for the label's Top Forty roster.

Arista Records has appointed **Madelyn Scarpulla** to the post of Mainstream Marketing Manager. Scarpulla was recently Marketing Director for Artist Services, John Mellencamp's management company. She will perform her duties out of the label's New York offices (212-489-7400).

Erica Farber has been named Chief Operating Officer of leading industry trade publication **Radio & Records**. Farber, who will work out of the company's Los Angeles offices (310-553-4330), was previously the company's Executive Vice President of Sales & Marketing.

MCA Music Entertainment Group has announced the promotion of **Gayle Moore** to the post of Vice President, Financial Administration. Moore, who was previously the company's Director of Financial Administration, will work out of the label's Universal City offices (818-777-4000).

In related news, music merchandising company **Winterland Productions** has announced two new appointments: **John Crist** has been promoted to the post of Vice President, Sales; and **John Barrows** has been named Senior Vice President, Sales and Marketing. Both men will be based at the company's San Francisco offices (415-597-9700).



Laurie Burke

Warner Bros. Records has named **Laurie Burke** to the post of Senior Director of Advertising and Merchandising. She will work out of the label's Burbank offices (818-846-9090).

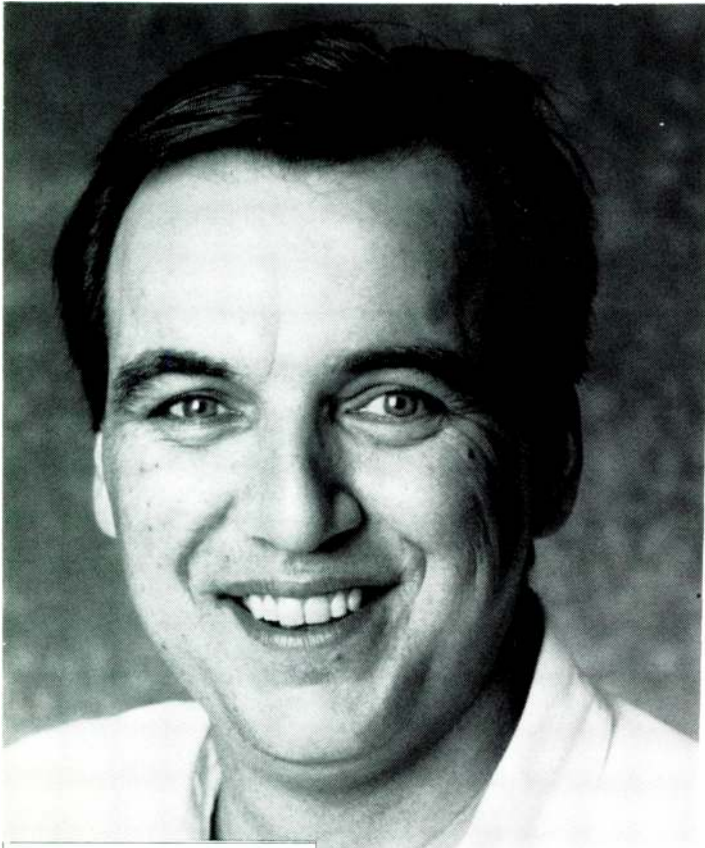
In additional Warner Bros. news, **Fred Brown** has been named Vice President of Legal & Business Affairs; **Carol Sneyd** has been named National Advertising Manager; and **Kathleen Lotz** has been appointed to the post of National Merchandising Manager. Brown, Sneyd and Lotz will work out of the label's Burbank offices.

Windham Hill/High Street Records has announced the appointment of **Katherine Vogelheim** to the post of Senior Vice President of Business Development. Vogelheim, who will be based at the label's Menlo Park headquarters (415-329-0647), will develop new business opportunities for the label, new distribution channels and will also manage the company's domestic sales and marketing departments.



Toby Hood

MCA Records has appointed **Toby Hood** to the post of National Manager, College Promotion. Hood, who was previously a host of an alternative music show in Tucson, Arizona, will perform his duties out of the label's Universal City offices (818-777-4000). **MC**



Tom Carolan

Company: Atlantic Records
Title: A&R Rep
Duties: Talent Acquisition
Years with company: 5

Dialogue

Background: Tom Carolan joined Atlantic Records in 1989 as an assistant and two years later, in 1991, he moved into the A&R department as a Rep. Carolan signed the multi-platinum rock band Stone Temple Pilots, L.A.-based country singer-songwriter Jim Lauderdale and served as Executive Producer for the soundtrack *The Crow*, which features selections from the Cure, Stone Temple Pilots, Nine Inch Nails, Pantera and Rage Against The Machine, among others. Carolan recently signed another San Diego band called Rust.

STP: "The truth is that I got turned on to the band by Don Muller from the William Morris Agency. Don's another Iowa guy, like me. Don went to see them one night and told me about them. I saw them at a place called the Shamrock. It was a midnight show on a Sunday night. Mentally, I wasn't really into it. But they blew me away and I just fell in love with them. I got a copy of their tape and sent Jason Flom a copy in New York. Jason jumped up and down over it. Then I took the band to Danny Goldberg's office at Gold Mountain. This was before he even moved into the Atlantic offices—and we moved

forward from there. Besides great music, the guys all had great heads on their shoulders. This is a people business, too. And you have to make sure that everyone is on the same wavelength. In addition to the music, they also had great drive and direction."

Lauderdale: "I love all kinds of music. I grew up in Iowa listening to country radio with my father in the pick up truck. I love Jim's music and I think he's a great singer-songwriter, and I hope it works."

'The Crow': "The bands on this soundtrack are bands that I've loved and followed for years. I was just delighted when they all agreed to submit a song to the record. It was really a work of passion. It's great when you have a movie like this, with its darkness, and the music works so well with it."

Focus: "We could all sit around and guess at what the market needs or what the market doesn't need. But I don't think anyone in A&R looks at it that way. And if they did, I'd be a little nervous. I don't think that's really fair to the public. A record company puts a certain amount of trust in their A&R people to find them talented artists. And, in turn, that translates to sales. But initially, you have to find the talent. All I can do is try to make the kinds of records I'd like to have in my own record collection and hope that a lot of other people agree with me. There are very few Ahmet Ertegun's and John Hammond's who make a lifespan of it."

The Tradition: "That's another great thing about being here at this label—the tradition. Mr. Ertegun is still out there looking at talent all over the world. He's somebody that I've read about and studied. And the way Doug [Morris] orchestrated the entire Atlantic Group since he became Chairman—with Danny [Goldberg] and David [Foster] coming in—to work with these people is unbelievable. You have to be real people first. And how you handle yourself as a person translates into how you handle yourself as a businessman. And that's the way I look at Danny. He has a very warm heart and he's passionate about wanting the very best. It's a real honor to work for somebody like that."

Best/Worst: "The best part of the A&R gig is probably watching an artist's dream become a reality. And the worst part of it is probably watching their dreams become a reality. The key is to always keep driving forward. Try to keep growing as an individual and hope that your artists keep growing as artists. If Picasso were to have painted the same picture over and over, we really wouldn't have known Picasso. The beauty came in watching him and seeing his style evolve."

Kudos: "I just want to reiterate that my life has grown because of my relationships with Doug, Danny and Jason. They've made me a stronger individual."

Advice: "All I can do is reflect on what I do and that is to keep believing. Somebody's gotta do it so why not you? Remember, there are no rules in this business."

Grapevine

Thanks to the incredible success of the *Reality Bites* soundtrack, those four guys, who once before tore through the dance craze with a Number One rock single, "My Sharona," are back for their first American tour in over thirteen years. The **Knack** is back! At press time, no Los Angeles date was scheduled, but, there were dates in Arizona, Texas, Florida, Georgia, Pennsylvania, New York, New Jersey and Rhode Island, to name just a few. According to band spokesman **Doug Fieger**, the group will not make this a nostalgia tour. Fieger said, "We've got new material that no one has heard yet and we'll play those songs in addition to 'Sharona' and the others."

While we're on the subject of touring, a reunited **Traffic** will hit the road to promote their latest album effort *Far From Home*. Los Angeles dates are June 9, 10, 11 and 14th at the Universal Amphitheatre. Original band members are **Steve Winwood** and **Jim Capaldi**.

In a recent issue, we inadvertently listed the wrong telephone number for rock group **Silence**. The correct number is: 719-632-0227. Sorry, fellas.

Snoop Doggy Dogg drummer **Cheron Moore** is keeping plenty busy these days performing both live and in the studio. Moore is currently putting together his own band while working on an instructional video geared toward up and coming drummers. Catch the stickman in the forthcoming flick *Devil In A Blue Dress*, starring Denzel Washington.

A reward is being offered to anyone who offers information leading to the return of a natural finish, maple-

SEEMS LIKE OLD TIMES



For years, drummer **Peter Criss** and guitarist **Ace Frehley** worked side by side as original members of super group **Kiss**. Not too long ago, Criss sat in and played drums on a couple of tunes from Frehley's solo album, *Trouble Walkin'*, and now, Ace returns the favor by sitting in on a few songs from Criss' forthcoming full-length album. This marked the first time the two worked together in about five years. **Tony Nicole** Tony Records has scheduled the Criss album for release this spring. Pictured above are (L-R) **Peter Criss** and **Ace Frehley**.



Legendary rocker Rod Stewart recently ended his nine-month world tour by selling out dates at the Arrowhead Pond in Anaheim, grossing close to a million and a half dollars. Shown above at the Pond (L-R) are: Randy Phillips (Stiefel/Phillips Management), Alex Hodges (VP Booking/ Nederlander), Rod Stewart, Tim Ryan (Asst. General Manager/The Pond) and Arnold Stiefel of Stewart's management firm, Stiefel Phillips.

top Musicman Eddie Van Halen model guitar, serial number 84084. The guitar was apparently taken at a recent Randy Rhoads Benefit show. If you have any info, please call Kevin (310-540-3375) or Joe (310-798-5679). All information is confidential.

Michael Jackson is currently in active development of the motion picture *The Seven Faces Of Dr. Lao*, a remake of the 1964 classic that starred Tony Randall, who played seven different roles. Composer Giorgio Moroder will score the film, which is being produced by Rusty Lemorande, producer of *Captain EO*.

Now that the George Michael trial has ended, maybe the once-pop superstar will remember what got him here and return to the recording studios.

Another blast from the past, prog rock warhorse King Crimson, has reunited and is recording a new album, although there is no label affiliation at the moment. This version of the band is comprised of Robert Fripp, Bill Bruford, Tony Levin, Adrian Belew and a couple of other musicians. Where's Blodwyn Pig when you need them?

There's a track on the newly re-issued Dust CD, *Hard Attack*, that is absolutely perfect for the Rolling Stones. It's called "How Many Horses," and it appears to have been custom made for Jagger's vocal stylings.

Upcoming: Look out for retrospective sets on Nilsson and the Who coming before the end of the year.

Is it my imagination or is the Strip pretty dead these days? Has the entire local scene gone underground? Where are the new and exciting rock bands that used to have the kids lined up around the block? Have we all gone unplugged? Is the music of the future the music of the past?

Chart Activity

Albums scheduled for a May release include: Traffic (*Far From Home*), Allman Brothers Band (*Where It All Began*), Stevie Nicks (*Street Angel*), the Pretenders (*Last Of The Independents*), Jon Secada (*Heart, Soul & A Voice*), Beastie Boys (*Ill Communication*), Alice Cooper (*The Last Temptation*).

Also scheduled for release shortly is the new Stone Temple Pilots, which is a killer record, the latest from Jim Lauderdale, which is a superb country/rock album that should not be overlooked, a new Rolling Stones set as well as re-

leases from Skid Row and Van Morrison.

20th Century Blues is the title of Robin Trower's latest album on his very own V12 record label. Trower's band now consists of singer/bassist Livingstone Brown and drummer Mayuyu. For more info about the album, call Cori or Patti at 310-657-2211.

As expected, all three Nirvana albums on Geffen have re-entered the charts in a big way. *In Utero* and *Nevermind* appear to be headed for the Top Ten again.

Two chart surprises this year come from country & western artist Tim McGraw, whose *Not A Moment Too*

Soon album should hit Number One, and from the *Chant* album by the Benedictine Monks Of Santo Domingo De Sitor, which is already Top Five.

On The Move

Keith Bailey has joined the A&R staff at EastWest Records. Bailey will work out of the label's Los Angeles offices.

Mitch Brody has been named Manager/A&R for MCA Records in Los Angeles.

Deals

Jon Stillman, President of management firm SEG, has announced the formation of that company's in-house record label, Segway Records. Stillman set up the label as an indie, boutique company focusing on new artists. The indie label's initial release is from XLM. The label can be reached at 714-496-2597. You can also write to: SEG, P.O. Box 7692, Laguna Niguel, Ca. 92607.

Warren Entner Management (Rage Against The Machine, Faith No More), has announced the formation of Ignition Marketing, "a micro-marketing network conceived to help kick start the careers of new and developing talent and increase consumer awareness for the established artist at the street and college level." Catherine Enny has been named Director of Marketing for the new company. She can be reached at 213-937-1727.

Atico Records (813-441-6406), a subsidiary of the Sellmar Corporation, has signed light rock artist AildaRon West. A single is expected to be released in mid-summer with an album to follow in the fall. **MC**

CARPENTER KUDOS



Columbia Records recently threw an incredible Nashville party honoring one of their most successful artists, Mary-Chapin Carpenter. Held to celebrate the artist's career achievements—her current double platinum album, winning a Grammy award and reaching Number One with the single, "He Thinks He'll Keep Her,"—other country stars such as Vince Gill and Emmylou Harris also attended to lend their support. Shown presenting Mary Chapin-Carpenter with a special plaque commemorating her achievements are: Connie Baer (VP Marketing / Sony Music, Nashville), Debi Fleischer (Senior Director, National Promotion / Sony Music Nashville), Mike Kraski (VP Sales/ Sony Music Nashville), Steve Buckingham (President, Blue 1 Records), Mary Chapin-Carpenter, Scott Siman (Senior VP, Sony Music Nashville), Mike Martinovich (Partner, Mansfield/Martinovich Assoc.), Jack Lameier (VP National Epic/Nashville Promotion), and Paul Worley, Executive VP, Sony Music Nashville.



The Rhythm & Blues Foundation recently announced the recipients of the 1994 Pioneer Awards and the Ray Charles Lifetime Achievement Honoree at the Sony Club in New York, which was co-sponsored by BMI. Pictured (L-R) are: Doug Morris, Co-Chairman and Co-CEO, Atlantic Records Group and Honorary Co-Chairman of the Awards; LeBaton Taylor, Sony Sr. VP and Foundation Board member; Suzan Jenkins, Executive Director of the Foundation; Shirley Alston Reeves (the Shirelles) and Ben E. King, 1994 Pioneer Award Honorees; Ruth Brown, Paul "Hucklebuck" Williams and Maxine Brown, former Honorees; Del Bryant, Sr. VP, Performing Rights, Writer/Publisher Relations, BMI; Beverly Lee (Shirelles) and former Pioneer Award Honoree Al Hibbler.

Copyright Infringement Suit

Last month, a copyright infringement suit against Michael Bolton, Warner/Chappell and Sony Music got underway in a Los Angeles federal court to determine if Bolton lifted his hit, "Love Is A Wonderful Thing," from the Isley Brothers' mid-Sixties song of the same name. Bolton's song is said to include the same memorable title hook as the Isley's 1966 hit.

Covering The Past

A&M Records is set to celebrate

EMI APPOINTS TANNEN



Paul Tannen, VP, Catalogue Exploitation.

the 25th Anniversary of the Carpenters' signing to the label with the release of a tribute by some unlikely sources.

The as-yet-untitled album is scheduled for a fall release and features cover versions of Carpenters' standards by such alternative acts as Sheryl Crow, Sonic Youth, Redd Kross, the Cranberries, Babes In Toyland and Smashing Pumpkins.

Meanwhile, Mercury Records is planning on a few albums honoring well-known songwriters. First is Kiss My Ass (due June 21), which showcases the songs of the quintessential Seventies' hard rock band Kiss.

The wide-array of artists represented on the collection is interesting, to say the least. How about Toad The Wet Sprocket doing an acoustic rendition of "Rock And Roll All Nite," Lenny Kravitz doing "Deuce," with Stevie Wonder joining in on harmonica, or what about Garth Brooks cutting "Hard Luck Woman" with the members of KISS backing him on acoustic guitars. Other featured artists include the Lemonheads ("Plaster Caster"), Anthrax ("She"), the Gin Blossoms ("Christine Sixteen") and Shandi's Addiction—featuring members from Rage Against The Machine, Faith No More and Tool—covering "Calling Dr. Love."

Equally as interesting is what might have been. It seems that other artists like Stone Temple Pilots, Nine Inch Nails, Alice In Chains and Skid Row wanted to contribute but could not take part due to legal disagreements between the various labels.

Finally, Mercury Records is also planning a fall release of *The Glory Of Gershwin*, showcasing the songs of legendary composer George Gershwin, recorded by artists such as Elton John, Peter Gabriel, Sting, Elvis Costello, Jon Bon Jovi, Sinéad O'Connor and Meat Loaf.

Industry Grapevine

BMI announced the promotion of Howard Levitt to the position of Senior Director, Creative Services, in New York. Formerly the Director of Publications for BMI, Levitt was also previously the Senior Editor of *Billboard* and *Record World*. He will

BMI PROMOTION



Howard Levitt, Sr. Director, Creative Services.

continue in his position as Managing Editor of BMI's *Music World* magazine.

EMI Music Publishing has promoted Paul Tannen to the post of Vice President, Catalogue Exploitation. Formerly Senior Director, Standards Catalogue, Tannen's new responsibilities will include securing recordings on songs from all the EMI catalogues and placing songs in new compilations.

Sony Music Publishing named John Echevarria as Director, Sony Music Publishing, Spain. He will be based in Madrid.

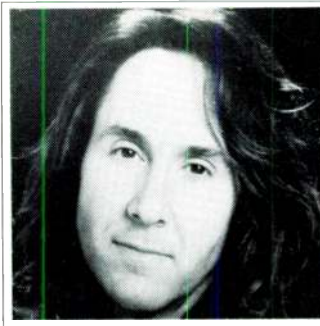
ASCAP's Director of Licensing Barry Knittel has left the performing rights organization after more than twenty years of service. No replacement has been announced as yet.

Hot Tip

Nashville songwriter Ric Kipp (Buddy Killen Music Publishing) is currently putting together a cutting-edge country/rock band ("Dwight meets the Stones"), and judging by the material alone, this band could be a monster. Kipp is looking for a vocalist, guitarist, keyboardist, drummer and multi-instrumentalist (steel guitar, mandolin, etc.), and I would highly recommend that serious rockers looking to enter a "rock-oriented country band" that already possesses some of the strongest songs I've heard in a very long time, should make the call. You can contact Mr. Kipp at 615-331-3630. Oh yeah, "smokers, drinkers and long hairs are welcome."

DOUG FIEGER

With the surprising rebirth of the 1979 mega-hit "My Sharona," the Knack's chief songwriter is back in the spotlight



Songwriters and musicians come and go, but a great song can live forever. Such is the case with that quirky rocker, "My Sharona," the biggest hit of 1979, which has now found a whole new generation of fans courtesy of the film *Reality Bites*.

For Doug Fieger, it has caused the singer-songwriter to put his budding solo career on hold for the time being. "Don't get me wrong," says the easy-going L.A. native with a laugh, "the new success of 'Sharona' is certainly better than a poke in the eye with a sharp stick. It's nice to have your work recognized and be able to stand the test of time and be a hit in two completely different time frames. There are very few records that have done that, and I think 'My Sharona' is a very special record."

Yet, doesn't having the past come storming up the charts again make it difficult to move on with one's career? After all, the Knack hasn't recorded since 1991, and Fieger recently finished recording his first solo project with superstar producer—and childhood friend—Don Was. The album features such notable guests as former Doors' keyboardist Ray Manzarek, legendary drummer Jim Keltner, ex-Aerosmith guitarist Rick Dufay, as well as classic rock pianists Nicky Hopkins and Billy Preston.

With that in mind, I began to wonder if the possibility of a Knack reunion wouldn't be a step backward for Fieger. Not so, says the long-haired veteran of the rock wars. "What's happened with the Knack and the *Reality Bites* soundtrack is that my solo project has sort of been put on hold for a short time. I don't mind it really because what happened came totally out of the blue, and it's fun."

"Fun is one word that could best describe the early days of the Knack. Formed during the post-punk days of the late Seventies, Fieger, along with guitarist Berton Averre, bassist Prescott Niles and original drummer Bruce Gary (eventually replaced by Billy Ward)—brought back pop sensibilities to rock music at a time when melodic rock was a no-no.

Despite the critics who despised them, the Knack literally exploded up the charts with their debut, *Get The Knack*, which sold more than six million copies on the strength of such songs as "My Sharona," "She's So Selfish" and "Frustrated."

Because of the critical hatred and the commercial success of the band's debut, the Knack remains one of the most misunderstood rock bands of the past two decades. Looking back on it now, Fieger says, "It's nice to hear you say that we never got our due as a good pop/rock band because for me it was always about the music. Hopefully, people will go back and rediscover what I felt was really good about the band."

After the band's follow-up album sold less than the first, and their third effort, *Round Trip*, bombed, the band broke up in 1982, only to reform in the late Eighties for some live dates, which led to a deal with Charisma Records and the release of their last album, *Serious Fun*, in 1991, which was followed shortly thereafter by the demise of their record company.

The band was crushed by the turn of events and Averre turned to the theater and started writing musicals, while Fieger concentrated on his solo career.

As for the current plans of a Knack tour and possible album, "We have no intention or desire to do an 'oldies' nostalgia tour," says Fieger, who laughs and adds, "I have no intention of wearing the skinny tie again, you know what I mean. I'm sure that there are three or four songs from my solo album that the Knack will do on these live dates, that's the best way for us to keep things fresh."

Concerning the history behind their most famous song, Fieger takes a deep breath before answering the question he's answered a million times before. "Berton had that lick for about three years before we wrote that song. I was dating a girl named Sharona at the time, and we were playing at the Troubadour a lot, and we needed an original song that we could use as an encore instead of playing cover tunes for encores. I felt that Berton's riff and that drum beat could be the basis for that kind of song, so one day I put my feelings about my girlfriend into the context of that riff and beat, and we wrote the song in no more than twenty minutes, and it worked.

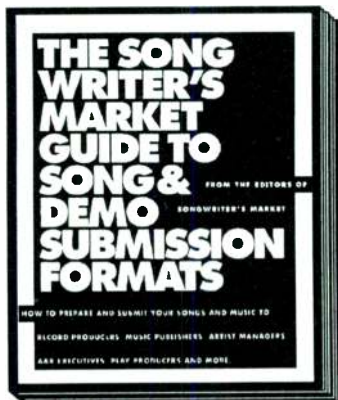
"My Sharona" was written for the express purpose of being our own encore song, just like 'Let Me Out' was written because we needed an opening song for the live shows."

Doug Fieger can be reached through Levine/Schneider Public Relations at 310-659-6400. 



Zomba Music Publishing announced the signing of rapper/producer Erick Sermon to a worldwide publishing deal. The deal includes Sermon's current album, *No Pressure* (RAL/Sony Records), which has led to Sermon being nominated for two awards at the upcoming Source Awards. Pictured during the signing celebration are (L-R): Stephanie Scaduto, Business Manager; Rachelle Greenblatt, Senior VP, Zomba Music Publishing; Richard Blackstone, VP, Business Affairs, Zomba Music Publishing; Jeff Kempler, Sermon's attorney; Erick Sermon; Drew Dixon, Creative Manager, Zomba Music Publishing; Jeff Sledge, Manager, A&R, Jive Records.

Book Review



The Songwriter's Market Guide To Song & Demo Submission Formats

By The Editors of
Songwriter's Market

Writer's Digest Books, Cincinnati, OH
(153 pages) \$19.95 hard cover

This brand new book is for songwriters and artists alike, keeping you informed on the proper way to package your material when it's time to present it to the industry.


The editors of the annual Songwriter's Market talked and listened to industry movers-and-shakers to find out their likes and dislikes

when it comes to receiving material from artists and songwriters.

From a personal standpoint, I know for a fact that a lot of you out there don't know the first thing about putting together a professional package for the industry. From the unsolicited material I've been sent over the past seven years, I understand how the labels and publishers can easily dismiss submissions that look like they were put together by kindergartners, and not very intelligent ones at that.

I know a lot of you feel that your talent will win them over, but it has no chance if nobody listens to your demos because the packages have been put together so badly. The quicker you realize that this is a business, and that you must act business-like, the better your chances are.

This book is put together in a very easy-to-read and easy-to-follow manner, so even if you don't have the slightest idea on how to put together a professional demo package, I guarantee that after reading this book, you'll have the answers.

This valuable marketing tool can be purchased at most book stores, or you can order it direct by sending a check/money order for \$22.95 (19.95 + 3.00 postage/handling) to: Writer's Digest Books, 1507 Dana Avenue, Cincinnati, Ohio 45207. You must specify the book's title. Visa and Mastercard orders may be placed by calling 800-289-0963. 



SKIP SAYLOR RECORDING: PolyGram duo Lowen & Navarro, mixing tracks with engineer Jim Scott and assistant Eric Flickinger... EastWest act Brandy and producers Sauce and Rochad, mixing the tracks "Wants To Be My Baby" and "Give Me You," with Kevin Davis manning the console, assisted by Eric Flickinger... Madu Key Productions artist Champ MC, tracking with producer Bryant Johnson, with Tony Pizaro supplying the sonic expertise, assisted by Eric Flickinger... Outburst Records artist Domino, mixing the track "Enjoy The Ride" with engineer Sean Freehill and assistant Eric Flickinger.

U2'S 'ZOO': PolyGram Video has announced the release of *U2: Zoo TV Live From Sydney*, a 120-minute video recorded during the Sydney, Australia stop of this Irish superstar band's last tour. The 28-camera shoot was directed by David Mallet. The video retails for \$19.95.

THE MEDIA COMPLEX: This West Los Angeles recording facility, formerly known as the Complex Studios, has announced the appointment of David DeVore to the post of General Manager. DeVore is a respected producer-engineer who has worked with such artists as Fleetwood Mac, Elton John, REO Speedwagon, Alice Cooper and the Grateful Dead. The Media Complex

SALTY SET



Guitarist Johnny Hickman, Sandra Bernhard and Cracker lead singer David Lowery are pictured on the set of the video shoot for "Low," from the gold album *Kerosene Hat*. The film noir styled video was shot in the L.A. riverbeds under the direction of Carlos Grasso.

has recently played host to Janet Jackson, Barry Manilow and Neil Young. For more information, call 310-477-1938.

GRAMMY GOES COUNTRY: The Atlantic Group has announced the release of a two-volume audio collection and single-volume video "best of" collection featuring vintage Grammy show performances by country music's greatest stars. In-

cluded in the set are performances by Marty Robbins ("My Woman My Woman My Wife"), Tammy Wynette ("Good Lovin' Makes It Right"), Willie Nelson ("Always On My Mind"), Johnny Cash ("Folsom Prison Blues") and Kenny Rogers ("Through The Years"). *Grammy's Greatest Country Moments*, the proceeds from which will benefit music industry financial aid organization MusiCares,

follows on the heels of the Atlantic Group's four-CD/two-video cassette collection, *Grammy's Greatest Moments*.

PLUGGING INTO MTV'S BAND SEARCH: MTV has issued a clarion call to unsigned bands. Sponsored by MTV and the National Association of Music Merchants (NAMM), the "MTV Beach House Band Search," which runs from July 1 to July 25, will award prizes to bands in a variety of categories—Best All-Female Band, Best All-Male Band, Best All-13-And-Under Band, Best All-40-And-Over Band, Best Acoustic Band and Most Unusual Band—based on the band's video performances of original, unpublished songs. Winners in each category will receive new instruments, with the grand prize winner receiving a trip to the Big Apple to perform as MTV's Beach House Band. Also, the grand prize winning band will be awarded \$10,000 in cash and new equipment. To enter the contest, fledgling bands—limited to no more than six members—must submit a 1/2 inch VHS performance video of an original, unpublished song, no more than three minutes in length. Entry forms are available at local music products retail outlets, or just send your package to The MTV Beach House Band Contest, 1515 Broadway, Rm. 2326, New York, NY 10036. **MC**

DANGEROUS SESSION



Dangerous Records head Ronnie Phillips is pictured manning the console during recent sessions for the just-completed new package *Gangsta Tweed—No Holds Barred*, featuring Tweedy Bird Loc and distributed by Pump/Quality Records. Pictured (L-R): co-producer Dueke Fingaz, Phillips and Tweedy Bird Loc.

FAITHFULL SESSION



Shake The Faith, featuring ex-Black 'N Blue guitarist Tommy Thayer, has recently completed their new opus. The record, which will be released in Japan by Alfa/Brunette Records, was produced by songwriter/producer Cal Curtis (Lita Ford) and mixed by Paul Lani (Megadeth, Motley Crue). Pictured at North Hollywood recording facility Track Records, with the members of Shake The Faith, are Cal Curtis (bottom row, middle) and Paul Lani (bottom row, far right).

Award Winning 380S From Fostex

Combining Dolby S NR with high speed tape operation, a 12 input/8 channel mixer with in-line monitoring, stereo XLR mic inputs and sweep EQ in the midrange—and it's no wonder that the Fostex 380S cassette multitracker has earned the coveted Editors' Choice Award of 1991 by *EM Magazine*.

There are two locate points, return to zero, plus another pair of memory points. By combining both sets of memory markers, you can establish pre and post roll conditions along with auto punch-in out. Use the Auto Play and Repeat functions when you're rehearsing your punch, and view all status functions on a large, comprehensive fluorescent display.



If you work with MIDI, you'll really like the dedicated Sync In/Out terminals for sequencer lockup and the flexibility of the 380's integrated mixer. Featuring three band EQ with sweepable mids, two auxiliary sends, in-line monitoring and a logical, intuitive layout, you'll work faster and better than you ever thought possible. In particular, acoustic recordings are sensational with Dolby S NR, high speed operation, XLR mic inputs and sweep EQ in the midrange. The sound quality is damn near digital!

For further information on the 380S and other Fostex recording solutions, contact Fostex, 15431 Blackburn Avenue, Norwalk, CA 90650 • (310) 921-1112.



SOULSHOCK & KARLIN

These Denmark homeboyz are making a name for themselves in the hip-hop arena

By Sean Doles

First there was New York, Philly, Chi-town, Oaktown and Compton. Now you better add Copenhagen, Denmark to the R&B map because the production team of SoulShock & Karlin is quickly becoming one of music's most in-demand production and remixing duos.

With Grammy-nominated efforts from Patty LaBelle and Queen Latifah under their belts, as well as cuts by Ce Ce Peniston (including her recent hit, "I'm In The Mood") and their revamped version of "Demolition Man" by Sting (a recent U.K. Top Ten), the pair have made their mark by blending rap and hip-hop beats with European dance grooves and pop melodies.

"Music is about breaking down barriers and creating new sounds. And at its best, it's about breaking down barriers between people," says 25-year-old Carsten Schack (a.k.a. SoulShock) from Westlake Studios, where the duo is helming the debut effort by Brownstone, an all-girl trio signed to Michael Jackson's MJJ label. "I've always said music is color blind. It's what you feel on the inside, not how you look on the outside. There are no rules. You can't think about it too much, you just have to let yourself go."

SoulShock & (Kenneth) Karlin emphasize feeling in the studio, and SoulShock says it was the feeling he got when he first heard Grandmaster Flash's "The Wheels Of Steel" as a fourteen-year-old that inspired him to pursue music as a career. Having been reared on the new wave sounds of the Cure, Joy Division and New Order, SoulShock found himself mesmerized by the powerful rhythms and immediately began experimenting with cutting and scratching records.

"There's something about the sounds and the beat that gets me," SoulShock says. "For some people, it's when they hear a slammin' guitar. But for me, it's the rhythm. I think we all have a rebel inside of us, a part of us that doesn't want to play by the rules, and when we hear a certain type of music, the rebel comes out and we feel like we can do whatever we want."

"Before I got into mixing, I played the drums, so I like to compare scratching and mixing to playing the drums. I'd say scratching is like playing an instrument: You have to move your hands a certain way to make certain sounds, and you're creating a rhythm."

Not surprisingly, when the duo begins working on a song, SoulShock says the rhythm tracks always come first. "We always start with drums and keep working until we find a groove that inspires us. When we find a beat that we can just sit and groove to for hours, then Karlin comes in and we'll work out the melodies and everything else. That's totally opposite from the normal way people write songs, but that's what works best for us."

"Karlin is more song and melody oriented than I am," SoulShock continues. "He's an amazing keyboard player, and his background is more in rock music. But we work very much together in all aspects of production. We have a shared respect and trust for each other that gives us two halves of the same whole. He's more the creative type, and I'm more business-oriented."

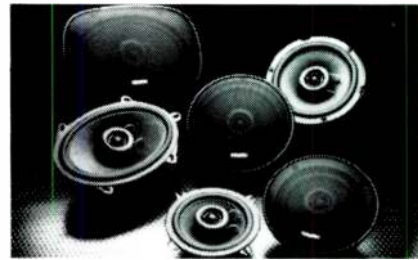
Since his early teens, SoulShock's been all business when it comes to music. His third place finish in the 1989 World Mixing Championships landed him a disc jockey spot for a European tour featuring the Jungle Brothers and Queen Latifah. From there, he successfully ventured into remixing, earning U.K. chart success for the J.B.'s as well as remixes for Tone Loc, De La Soul and more than a dozen other artists.

Shortly thereafter, EMI's Danish distribution arm offered SoulShock and then-partner Cutfather their own label, SoulPower, with the opportunity to develop new acts. The venture hit paydirt when two artists—singer Yasmin and hip-hop outfit Cut'n'Move—scored international hits. But SoulShock says the demands of running a label left him drained creatively.

"Running a label while producing acts got me really stressed out, and I nearly lost it," he confesses. "You can't just worry about cutting songs with an artist. You have to okay negatives for a magazine layout one minute, then go to a business meeting, then talk to a manager, then check and see how an album is charting in Belgium. And you can't just sign acts that you love, you have to sign acts that will sell. Now that I'm over here, we've pretty much closed it down in Europe, and EMI's been great about working the acts and handling everything."

"It's definitely a plan to get SoulPower Productions going here in the states," he continues. "If you look at Jermaine Dupree, Dallas Austin, L.A. & Babyface, those are our inspirations. We want to have a team of five to ten people producing music for my label, like a family."

To reach the duo, call Great Scott P.R. oductions (310-274-0248).



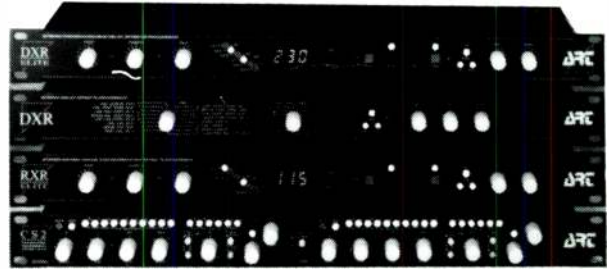
HS v-Series Speakers from Cooustic

The eight speakers in the HS v-Series are designed to directly replace original manufacturer's speakers for most car stereo systems. There are five, two-way, two dual cone speakers and one three-way speakers available. All models feature extended bass response with better off-axis high frequency response.

All the speaker cones are mica impregnated for extra stiffness and supported with a butyl rubber surround. The tweeters have ferrofluid cooling and the

vented aluminum voice coils have improved power handling and output capabilities.

Power specifications range from 30 watts for the HS-30v which is only a 3.5 inch dual cone to 90 watts for the HS-93 v, a three-way 6X9 speaker. Prices range from \$24.95 to \$109.95 a pair. For more about them contact, Cooustic at 4260 Charter Street, Vernon, CA 90058-2596 or call 213-582-2832 or FAX 213-582-4328.



Single Function Processors from A.R.T.

Applied Research Technology has a new lower cost line of single function processors that get back to the basics of signal processing that people seem to understand. This design philosophy is opposite to the current multi-function units with layers of complex software menus and parameter sub-menus.

The DXR is a preset digital delay that uses a simple two knob interface for quick set up of up to 16 different effect variations of each of the 16 different presets. A total of two seconds of delay is available and some of the presets are: mono and dual mono delays, stereo doubling, ping pong delay, multi-tap delays, stereo and mono chorus-ing and flanging, tremolo and leslie.

The RXR Elite is a fully programmable digital reverb. The Elite adds MIDI implementation, so you can change, recall and store patches you have modified to your needs. Some of the banks in the

RXR are: rooms, halls, plates, chambers, gated reverbs and reverse/inverse reverbs. You can change parameters like: decay, reverb type, pre-delay, low pass filter, high pass filter, damping, mix (wet/dry), MIDI functions.

The CS2 is a two-channel compressor/limiter with a noise gate. Professional features include: active balanced inputs and outputs, a detector loop (for special use such as a de-esser) and advanced metering for gain reduction and threshold setting. Front panel controls include: slope, attack time, release time, output level, threshold level, threshold and release controls for the noise gate.

For more information about this new lower cost line of single function units, contact Applied Research Technology at 215 Tremont Street, Rochester, NY 14608. You can call at 716-436-2720 or FAX 716-436-3942.



Hannig Six String

The Six String is a custom neck-through-the-body electric guitar with hand selected woods that help to deliver superior sound to the pick-ups. The neck is three-piece laminated mahogany with ebony fretboard and maple headstock. The body is made of mahogany with a maple top. Both the fretboard and neck are hand shaped with a custom Hannig contour. Made all by hand one at a time,

this guitar is available only in limited numbers with players choice of neck width, fret size, scale length, bridge, pick ups, color, any book matched figuring.

Hannig guitars start at \$1,800 retail complete with dot inlays, plain neck, clear and solid colors and a hard-shell case. For more info, contact Hannig Fretworks at 1540 Laurel Street, San Carlos, CA 94070. Phone 415-591-0912.



Katey Sagal

Katey Sagal hopes you won't confuse the brown-haired woman who sings on her new Virgin release with the housewife on *Married...With Children*. "Peg Bundy is such a definitive character—and so not who I am," says Sagal. "If people like our show, initially there'll be curiosity...I hope they'll give it a shot; make the separation between Katey Sagal and Peg Bundy, and take it seriously." This should be easy because Sagal exhibits a seriously fine voice hampered though it may be by some good-but-not-great songs. (Sagal did much of her own songwriting at times, helped out by luminaries like **Robbie Nevil**.) Though this CD may not be the one to take Sagal to the charts, it should certainly cement her reputation as a fine vocalist and interpreter of material. Give it a B and hope she releases the next one soon.

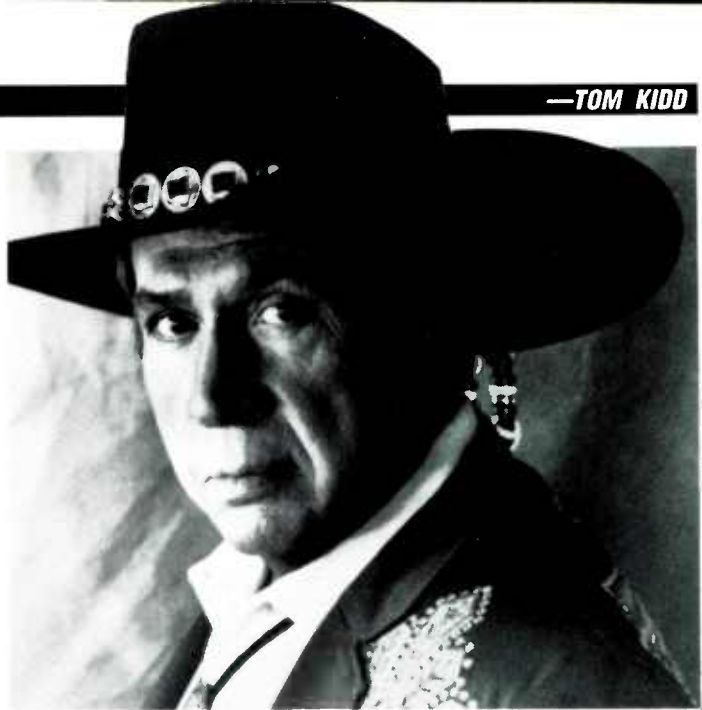
There is an interesting article in the May/June *Option* wherein contributing editor **Dudley Saunders** speaks to HIV-positive musicians and others about how living with the AIDS virus affects the process of making and selling music. Should it matter whether one is HIV-negative as long as the music itself is positive? According to AIDS activist and publicist-at-large **Jim Fouratt**, one's HIV status affects one's status in the music business as well. "Everyone will say that it doesn't matter," he says, "but...can we talk? There was not a single signing of a publicly identified person with HIV or AIDS by a major

JIM BECKER

label in the U. S." This fine *Option* issue is on newsstands everywhere.

Howard Stern says he is running for governor of New York. Show Biz plans to support his campaign because we think that's the best way yet to get this vain and unfunny person off the airwaves. Now if only we could find a political platform for **Rush Limbaugh**...

Coming to the **Nashville Network** is a very special program called *In The Hank Williams Tradition*. Many of country's greatest artists—**Dwight Yoakam**, **Ricky Skaggs**, **Willie Nelson**, **Kris Kristofferson**, **Emmylou Harris**, **Chet Atkins**, **Randy Travis** and, of course, **Hank Williams Jr.**—are featured singing songs by one of the most influential singer-songwriters in both pop and country. Also included are interviews with **Minnie Pearl** and the late **Roy**



Buck Owens

PETER DUBOIS/MTL

Acuff, sharing their memories of this forefather of modern country. Songs include "Lovesick Blues," "Window Shopping" and "Move It On Over." Williams began recording in 1947 and died in 1953. The special has its debut May 11 at 5:00 p.m. PST and repeats throughout the month.

Buck Owens and **Dwight Yoakam** are among those featured on the soundtrack to **Morgan Creek Productions** film *Chaser*. Joining these two country giants are **Steve Pryor** and **Jim Lauderdale**. According to producer **Pete Anderson**, who supervised the soundtrack with Yoakam and director **Dennis Hopper**, "On this soundtrack is the greatest music nobody's ever heard." Among the cast members are **Tom Berenger**, **Gary Busey**, **Crispin Glover** and **Marilu Henner**. In the film, a couple of "chasers" (the Navy equivalent of MPs) find themselves in trouble when a beautiful headstrong woman they have been sent to escort back to the base makes

their trip anything but routine.

Trisha Yearwood, who began her acting career with a role in **Peter Bogdanovich's** *The Thing Called Love* last year, says it may be quite a long time before she acts again. "When it came up, I immediately said, 'I'm not ready to do a movie...I've only been in the music business a year and a half.' But they said, 'It's just a small part, and you play yourself.' So I figured, that's easy. But it was a lot harder than I thought it would be. It was humbling."

She has ten gold albums hanging on the walls of her Los Angeles home. And now **Carol Channing** has a brand new offering, *Jazz Baby*. The **DRG Records** release is actually a thematic collection of some of Channing's hits, including her take on "Diamonds Are A Girl's Best Friend" but excluding her version of "Hello Dolly." What you get is a packaging of tracks written in and about the Roaring Twenties and originally released on the discs *Thor-*



Hank Williams Jr. and Sr.





Travis Tritt

oughly Modern Millie, Lend An Ear, Gentlemen Prefer Blondes and Carol Channing And Her 10 Stout-Hearted Men. Jazz Baby functions as a teaser for Millie and Blondes; DRG plans to re-release both classics on CD soon. Fans of camp and cabaret will want a copy of this one. Channing is every bit as at home in the recording studio as she is on a Broadway stage. Wherever great oldies are sold.

"At a time in musical history when every note played on a recording is analyzed by the experts, there is an increasing trend by artists to sanitize every nuance that might be judged imperfect. Often the results are perfectly lifeless records," writes Randall Hage Jamail in the liner notes to Justice Music's new offering from Tab Benoit *Nice And Warm*. It is such a backdrop that provided the genesis for this in-studio live recording. Joining Benoit, whose songs have been featured in *Northern Exposure* and *Melrose Place* plus commercials for the Gap,

are a crack trio consisting of Gregg Bissonette, Steve Bailey and Paul English. Together they have created a great backwater blues record featuring, among other great tracks, a take on the blues classic, "I Put A Spell On You." Contact Justice Music at 11586 Blix Street, North Hollywood, CA 91602.

The soundtrack to *Major League II* is in stores courtesy of Morgan Creek Records. On the CD are tracks by major league blues and American roots music players including Jimmie Vaughan, Stevie Ray Vaughan, Maurice John Vaughan, Lyle Lovett, Little Feat and Albert King. Also on hand is X providing two different versions of their cover of the Troggs' "Wild Thing." *Major League II* stars Charlie Sheen and Tom Berenger in a sequel to the 1989 hit film about a goofball team of out-of-shape baseball players attempting to win the pennant.

Warner Bros. recording artist

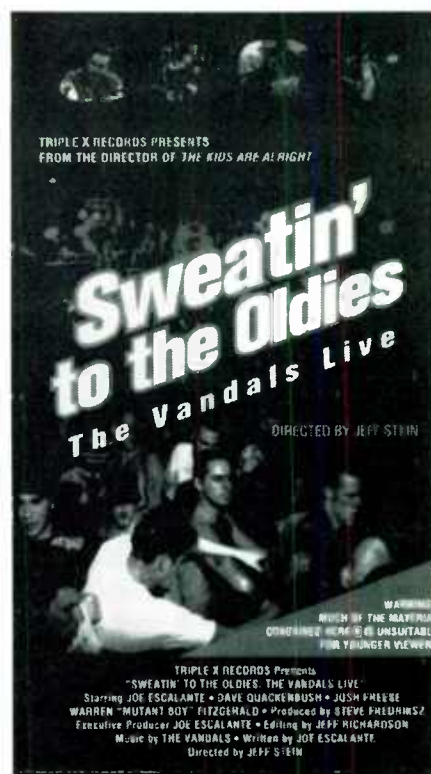
ALAN T. MAYER

Travis Tritt performed live in Nashville for the second installment of *Unistar's Acoustic Country* series, scheduled for broadcast May 6-8. The 90-minute program features today's leading country acts performing acoustic renditions of their hits in an intimate setting. *Unistar Radio Network* provides syndicated radio programs to outlets across the country. There is no word as to whether the special will air in Los Angeles.

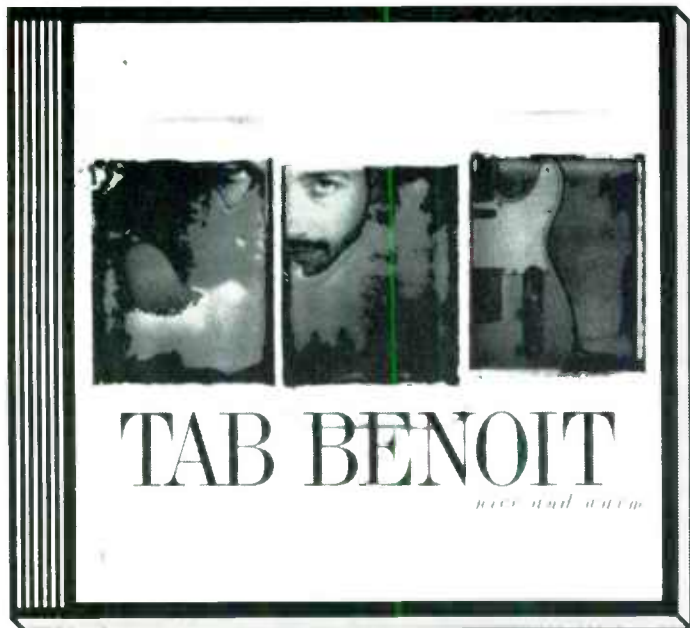
Triple X Records has just released *Sweatin' To The Oldies: The Vandals Live*. This is a marvelous full-length exploration of what makes one of Southern California's most beloved and long-lived punk rock bands tick. Director Jeff Stein uses live concert footage, interviews and plenty of offstage and behind-the-scenes shots to give viewers a real feel for the action. Ditto the scripting by executive producer and band bassist Joe Escalante. This is a film full of fun and profanity; a low life film with sparkling bright spots. This video should be in your local stores, but if it's not write the Vandals, P.O. Box 72478, Watts, CA 90002.

The Dorothy Chandler Pavilion, now in its tenth season of presenting Broadway musicals and special events, is readying the stage for *A Celebration of American Musical Theatre*. This fund-raising evening at which Donald O'Connor is to receive a lifetime achievement award from the San Gabriel Valley Civic Light Opera will feature dining, dancing and entertainment and is scheduled for Monday, May 16. Tickets are \$150. For tickets and reservations, call 818-308-2868.

Down at Luna Park they're trying something different. *The Scarlet Letter* is a new version of the classic



tragedy presented in today's musical forms. Show Biz saw the play—or as much of it as we could handle—in tryouts at the Norris Theatre For The Performing Arts in Rancho Palos Verdes. We were much taken by some of the pieces, notably the morose ballads provided for Hester Prynne. We were repulsed by other parts such as the silly rap cuts given to the trio of slinky female narrators. Basically, what we had, was a brave but flawed experiment that, admittedly, was still in development when we saw it last November. See this *Tommy* for the MTV generation yourself when it has its debut May 18 and then plays every Wednesday thereafter through June 22. Luna Park is located at 665 N. Robertson Blvd., West Hollywood. For tickets or information, call 310-652-0611. MC



Cast of *The Scarlet Letter*

ANDY CAUBEL



HOUSE OF AEROSMITH: If Disneyland were to devise an attraction celebrating the blues, then it would certainly resemble Isaac Tigrett's authentic roots music palace, House Of Blues. With its mock graveyard and "blues heaven" ceiling celebrating the legends of R&B (looking at the backlit apparitions, you can almost envision blues forefather Robert Johnson as one of those Haunted Mansion ghosts who hitchhike their way home with you), the House of Blues will be a must-see for tourists and native Los Angelenos alike. Following numerous delays, the well-appointed venue, which opened to the public on May 3rd, hosted a week-long series of special shows/events, which kicked off in grand manner on April 22nd with a scorching performance by veteran blues rock purveyors Aerosmith. Steven Tyler and company tore through a great set including old R&B chestnuts ("Walking The Dog") and greatest hits ("Walk This Way"). Barring unwise booking policies or the always fickle nature of the Los Angeles club-going crowd, this House—which boasts a state-of-the-art sound system, a large video screen, clean site lines, comfortable surroundings and good grub—shouldn't have any reason to sing the blues. Pictured right: the graveyard in front of the House Of Blues, and Steven Tyler of Aerosmith mugging for the camera.



TON FARBEL

CALLING ALL BANDS—AGAIN: Due to an overwhelming response, the upcoming New Music Seminar has extended its band submission deadline for the New Music Nights Festival to May 15th. Bands can enter the contest by sending a music sample, supporting materials (bio, press clippings), complete contact information and a \$20 submission fee (check or money order) to: New Music Nights Festival A&R Committee, c/o The New Music Seminar, 632 Broadway, New York, NY 10012.



TON FARBEL

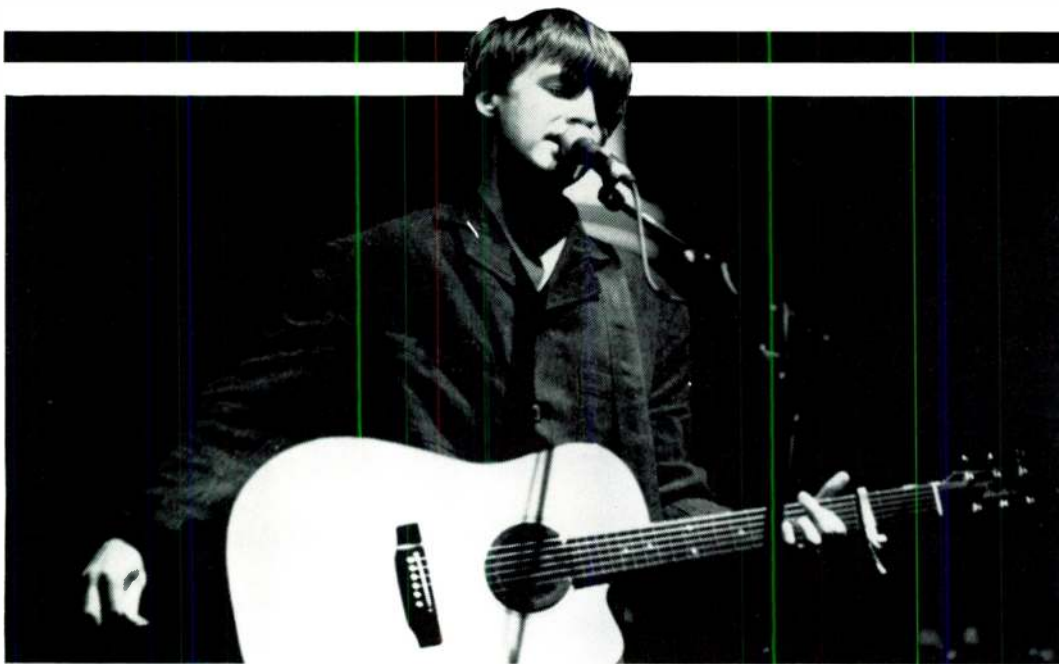


RESTLESS FOR A HIT: Veteran indie Restless Records, remnant of once mighty indie Enigma Records, may have a Top Forty hit on its hands. A singer-songwriter who goes by the unique nom de plume of Ovis is currently creating some chart noise with a catchy, soul music-infused ditty entitled "Regular Thang"—which, as of presstime, is rising slowly up *Billboard's* Hot 100. Here the L.A.-based singer-songwriter does the regular promo thang by visiting Rick Dees on his KHS-FM morning show. Pictured (L-R): on-air cohort Ellen K., Restless VP of Marketing Rich Schmidt, Ovis, veteran manager/producer Peter Asher and Rick Dees.



A CAPITAL ARTIST: Richard Thompson (donning the hat), whose new Capitol album, *Mirror Blue*, is another fine outing in a long line of critically acclaimed releases, is pictured surrounded by Capitol executives, including label head Gary Gersh (second from right), backstage at the Wilshire Ebell Theatre. Thompson appeared at the intimate, mini-Wiltern-like venue (located on Wilshire Blvd., not too far from the Wiltern) in support of his latest release—which, if there is any justice in the world, will finally break this talented artist beyond the commercial confines of his loyal, but cult, following.

HENRY DEITZ



HERBERT SHERMAN

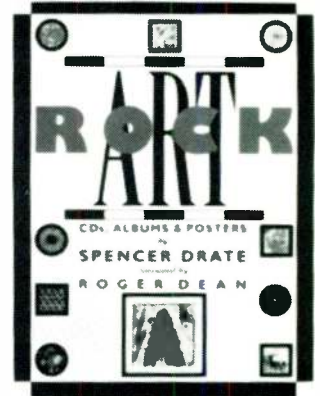
A HOUSE IN NEED OF REPAIRS: Whatever the reason, be it fatigue, ennui or a tapped creative gland, Crowded House seemed to be merely going through the motions during their recent gig at the Wiltern Theatre. Looking grim in all black fatigues and without their characteristic pluck, they plowed dispassionately through their tunes with an almost paint-by-numbers mentality, with superior material from their past being excluded in favor of newer, substandard material from the band's latest release, *Together Alone*. I also longed for the days when the group would interact zanily with the audience; it's a cinch that the days when drummer Paul Hester would lay a placemat on his tom-tom and wolf down a Fatburger are long gone. This is a band who needs to rediscover the most important principle of all: If rock ain't perilous and filled with abandon, it's disposable! Pictured above: Crowded House mainman Neil Finn.

—Oskar Scotti



SHDWTIME: Parachute/Mercury artists Lowen & Navarro are shown performing the National Anthem prior to an L.A. Lakers home game with the Houston Rockets (which the Lakers won, one of the last games they did, since the Lakers ended their ignominious season with the most consecutive losses in many a year). The pair plan to hit the road in June in support of their latest, *Broken Moon*, featuring the new single "Just To See You."

ART FOR ROCK'S SAKE: PBC International, Inc. has released *Rock Art*, a 160-page softbound book showcasing the art of album cover and package design. More than 40 gifted artists, including Jeri Heiden (Madonna), Peter Corrison (Rolling Stones) and Roger Dean (who fashioned those great Yes covers and who provides the book's foreword), are profiled in these graphically rich pages filled with great album covers and elaborate special edition or promo-only CD packages. Laced with photos of the designers (each with a small bio), *Rock Art*, which retails for \$25.00, is a highly enjoyable look at this uniquely Twentieth Century art form.



MUSIC CONNECTION Tidbits from our tattered past

1986—FAMILY MOMENT: Thousands of calls poured into NBC the morning after Billy Vera & the Beaters' "At This Moment" aired recently on *Family Ties*. The ballad, played during certain emotional sequences between Alex and his girlfriend, Ellen, has been issued as a single by Rhino Records off the *By Request* album from Billy and company.

1993—ELTON'S 'SMASH HITS': Elton John and Billie Jean King recently announced an all-star "Smash Hits" fund-raiser benefiting the Elton John AIDS Foundation. The two-day event will feature world team tennis and a private dinner and concert featuring Captain Fantastic. Longtime friends John and King (Elton and lyrical cohort Bernie Taupin penned their 1975 hit, "Philadelphia Freedom," in honor of King) will play against many of tennis' top pros.



ANSA PRESS

TALES FROM THE DARK SIDE: The Pink Floyd money machine, still minus one of its original cogs, Roger Waters, rolled into the Southland recently for two massive paydays at the Rose Bowl in Pasadena, in support of the band's well-crafted new album, *The Division Bell*. De facto group leader David Gilmour (pictured above), whose tasteful, wailing guitar is a highlight of the veteran English band's tour and album, and keyboardist Richard Wright and drummer Nick Mason certainly gave Floyd fans their money's worth, performing a generous sampling of tunes from the past (most of *Dark Side Of The Moon*) and present (most of the new album).

Bonnie Raitt

HEART OF GOLD

Her latest Capitol release finds this veteran purveyor of roots music at the top of her game and the charts

By John Lappen

Success stories come in all shapes and sizes. Bonnie Raitt's would be equivalent to a female blue collar worker who trundles down to the local 7-Eleven every week for twenty years buying lottery tickets, always coming up empty, until one fateful day, she holds the winning ticket in her hand.

"Everything that's happened to me the past few years is totally unreal," says Raitt, whose trio of Capitol albums have catapulted her to incredible career heights, garnering her multi-platinum sales and six Grammy Awards. "I haven't had to worry about paying my grocery bills for a while now," she laughs. "People tell me they hear my music in the supermarket and I can't believe it. I've been really, really lucky."

While luck has indeed played a part in Raitt's success, her story is highlighted by several distinct character traits, including an unflinching faith in her talent, an uncompromising attitude toward her craft and a bulldog-like tenacity.

And these traits have come in handy during her critically acclaimed, but not always best-selling, 23-year career. In fact, although Raitt consistently turned out album after album of tasty, funky, blues- and R&B-based music during the Seventies and Eighties, it wasn't until 1989 that the record-buying public—along with the Grammy voters—caught up with her loyal fan base and adoring critics.



Her Capitol debut that year (after nearly twenty years on Warner Bros.), the magnificent *Nick Of Time*, sold over three million copies and earned Bonnie three coveted Grammy statues, including one for Best Album of the Year. Although fans, critics and peers were thrilled for her, to say that her triumphs that year were a surprise is an understatement. "I was shocked," says Raitt. "Actually, I still am. I couldn't believe it was me onstage holding Grammys I'd won. It's one of the biggest thrills of my life and certainly validated all of the career ups and downs I'd experienced."

Most recent newcomers to Raitt's music who are only familiar with her best-selling Capitol releases probably wouldn't think that this multi-platinum spitfire with the heart of gold would

have had many trials and tribulations during her lengthy tenure in the fickle music industry. But there were times over the years, in the pre-platinum days, when Raitt wondered if she'd ever get the widespread recognition that critics had glowingly predicted for her when her sizzling self-titled 1971 debut on Warner Bros. was released.

Now, however, it appears the musical climate has finally caught up with her. "Maybe so," says Raitt with a throaty laugh. "But I couldn't have changed my musical style if I'd wanted to. And I still won't change it now just to fit into a certain radio format. It always pissed me off that people thought in the Seventies that Warner Brothers was *making* me make commercial records. I mean, I had a completely independent production deal

and I made the records that I made at that time because that's where my taste was. I didn't really care about record sales, and I still don't. I just wanted to play music that I liked and to be able to afford the band that I wanted to play with. But there were times when I couldn't understand why certain artists were selling millions of records and I wasn't."

Raitt parted ways with Warner Bros. Records after the release of *Nine Lives* (1986). It was a marriage that produced nine studio records—including the gold-selling *Sweet Forgiveness* in 1977, which included her remake of Del Shannon's "Runaway"—and a 1990 anthology entitled *The Bonnie Raitt Collection*. For Raitt, who felt that being part of Warners for so many years "was like being with family," it was a bittersweet separation.

"I've had a pretty good live career," begins Bonnie. "The reason I mention that first with regard to my parting with Warner Brothers is that I would get angry with the label when I would go on the road and there wouldn't be any records in the stores. My agreement with them was that I sell a consistent 150,000 records each time out for them. I'd do the work, they'd put the records in the stores and I'd sell them. If they didn't care whether I had a hit single or not, we'd do what we both could do to sell records and, at the very least, I'd make them money through touring and album sales. I was their road horse, the one who helped pay the bills. However, after a while, the company got lackadaisical and wouldn't get my records in the stores. The Eighties came and nobody was playing my kind of music. If I'd have come out with *Nick Of Time* in the early Eighties, I don't think anybody would have noticed.

"But the way that I was dropped was pretty rude. I had a tour booked, and I was dropped just before the tour was supposed to begin," she adds. "The guys in the corporate tower just thought artists like myself and Van Morrison weren't pulling our weight so we got cut loose.

"And it was also the musical climate. During the Eighties, progressive radio had gone off the air. Bands like Fleetwood Mac and the *Saturday Night Fever* soundtrack had blasted everyone into corporate overload. It was

no longer okay to sell only 300,000 units of one's record. Everything had to sell mega-platinum. Labels just didn't want artists to take chances. I took a left turn musically, which I think artists should be allowed to do, on my *Green Light* album, but Warners didn't like that. So I was dumped. I was pissed, although I don't blame Warners entirely for dropping me. But they shouldn't have waited to do it the day I'd finished mastering my album and I had a whole tour booked opening for Stevie Ray Vaughan, which I ended up losing. It taught me a lot about corporate purges."

The irony of the split with Warners is that Raitt is now in the upper echelon of artists who consistently sell millions of records. But, most gratifying

to her, is that she's been able to do so without compromise to her music. "I've always understood that I'm not that commercial of an artist. I get the shivers even now when someone refers to me as 'a mainstream artist,' even though I'm certainly enjoying my mass acceptance. But I still like to think of myself as a fringe artist. I've never really had the star drive or the ambition to want to be in this business just to be a star."

Raitt, who has always reveled in the environment that being a full-time musician provides, also had to come to grips with the very lifestyle she has enjoyed to the hilt. "I always liked everything about being a musician," enthuses Raitt. "It's a very attractive, dangerous, rebellious, cool lifestyle. I loved the fact that I could get up whenever I wanted, stay out as late as I wanted and do anything to myself I wanted and get away with it. Eventually, it caught up with me. I put on weight, didn't feel well, I wasted time and had a couple of blackouts until I finally said it's time to stop. It just goes with the territory that if you're going to trash yourself to the level of the Rolling Stones, it's going to catch up with you unless you're superhuman like Keith [Richards]. I wish I still could party in moderation, but I just can't do it that way." Raitt pauses, then lets fly a long laugh. "I had to put myself through the car wash, so to speak, to clean up."

Bonnie is anxious to hit the road this year to promote her new Capitol disc, *Longing In Their Hearts*. A continuation of the emotional exploring about the vagaries of love, relationships and its attendant passions that began with *Nick Of Time*

the nerve to play my own songs in public—even at this stage of my career," admits Raitt. Even in rehearsals for the upcoming tour [which will cover 60 cities, with Bruce Hornsby as the opening act], I was nervous about singing my own songs. Particularly 'Feeling Of Falling' from the new album. It's a song dedicated to my dad, and the first time I played it in front of the band, I cried all the way through it. Eventually my songs will become more comfortable for me to play in front of the public.

"It's equally satisfying to do other people's songs. I'm pitched some wonderful songs by various people on a consistent basis. But I'm always going to continue to try to develop my own songwriting style. Songwriting for me is a very cathartic experience. When I play and sing my own songs, I get to experience and deal with the feelings that inspired me to write them to begin with."

Many of those emotions are stirred when the discussion ranges to the subject of her father, John, a Broadway star in his own right. The Burbank native lights up when she talks about him. She is happy to explain what a huge influence he's been on her career. "My dad is a great guy and a fantastic talent. He's 77 years old now but shows no signs of slowing down. He has performed with me at benefits and stolen the show. I'm going to bring him out on tour with me this year for certain gigs. The guy has got the most positive attitude I've ever seen. He and John Lee Hooker are my idols. I hope to follow in their footsteps as lifetime entertainers."

These days Bonnie's time is not only taken up with her music but with what she not-so-kiddingly calls her "day job." She is a founding member and Vice Chairperson of the Rhythm & Blues Foundation. Dedicated to raising financing and visibility for R&B and blues artists who either didn't have a contractual royalty agreement or who didn't receive proper royalty monies they were owed. Many of the artists to whom she has dedicated her time and talents are musicians that have influenced her career. "It's a commitment of love. It can be time-consuming, but it's worth every minute of my time because it's such an important



Producer Don Was and engineer Ed Cherney flank Raitt during mixing sessions for her latest, 'Longing In Their Hearts,' held at the Record Plant

RICHARD E. ARONIS

and 1991's *Luck Of The Draw*—the new record is a rich musical tapestry melding Raitt's blues and R&B roots with a variety of other influences, yielding one of her strongest overall records to date.

"I can't wait to tour. Last year, I took a year off from the road for the first time in almost 25 years, and I really hated it. I did a bunch of benefits before the Presidential election, which threw my writing schedule off. It's still a kick to be on the road."

Longing In Their Hearts also delivers up five brand new Raitt compositions, along with seven impeccable interpretations of tunes by stellar songwriters such as Richard Thompson and Paul Brady. "I'm actually still astounded that I have

cause."

Raitt has also found personal happiness with her three-year marriage to actor Michael O'Keefe. "I'm having a great time being married. It scared the shit out of me to do it, but we have great times together."

When asked to put the first 25 years of her career in perspective, Raitt says, "That's hard to say. I'm really aware of how lucky and blessed I am to be in my position. God willing, I'll be able to write, sing and perform well into the later years of my life. It's not about hit singles and chart position. It's about respect from my peers and communicating with your fans. I'm living proof that if you stay true to your music, your fans don't desert you."

MC

Don Was

HE'S GOT THE BEAT

This studio captain with the Midas Touch has helmed projects for Bonnie Raitt, Bob Dylan and most recently, the Rolling Stones

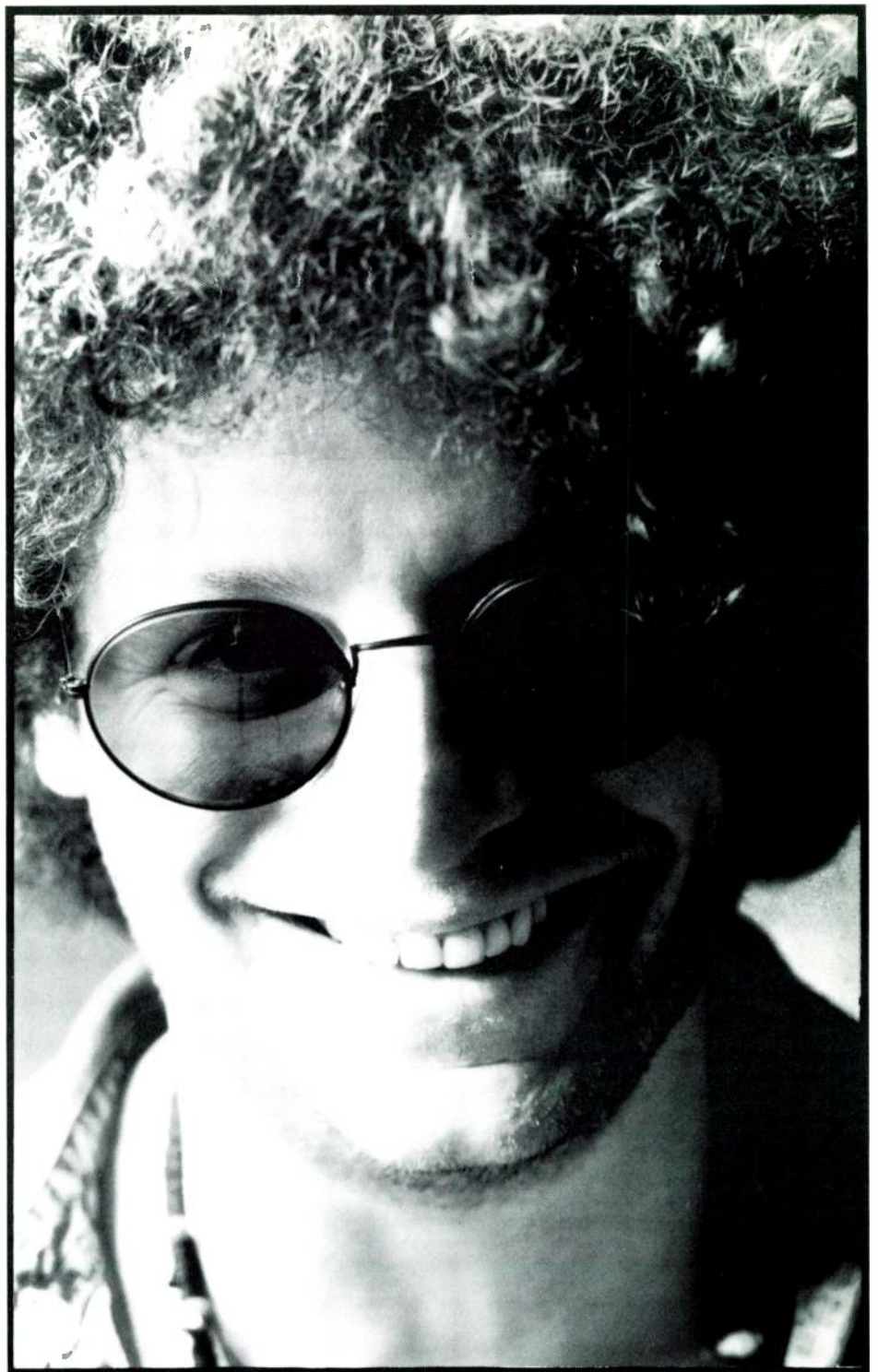
By Steven P. Wheeler

For superstar producer Don Was, the last five years have been filled with an endless supply of studio work, exciting new business ventures and the kind of creative freedom that every artist dreams of.

Since the modest and soft-spoken studio captain's breakthrough platinum success with Bonnie Raitt's 1989 Grammy Award-winning album, *Nick Of Time*, Was has found himself behind the glass guiding such rock icons as Bob Dylan, Elton John, Bob Seger, Brian Wilson and Iggy Pop.

To add to that list of high profile projects, Was has two soundtracks from the new movie *BackBeat*, the story of the Beatles' early Hamburg days (one containing red-hot renditions of the cover tunes that the pre-Fab Beatles played in Hamburg, and the other containing Was' original score for the movie), not to mention his recent involvement in MCA's star-studded album of duets, *Rhythm Country & Blues*, and perhaps his biggest project to date, the Rolling Stones' upcoming album.

"I think the big break for me was the combination of Bonnie's *Nick Of Time* album and the B-52's song 'Love Shack,'" says this bushy-haired studio cat with the ever-present shades who also co-helmed Raitt's *Luck Of The Draw* and her new Capitol opus, *Longing In Their Hearts*, "because they both sort of hit at the same time and they



showed a diversity in the styles I could work with. I just make records that I like and I work with people that I like. I mean there's nothing like being in a studio with a great artist or a great band, where all that creative energy flowing around the room will adrenalize you more than a 7.2," he laughs, referring to a certain seismic disturbance of a few months back.

In summing up his love of producing, Was explains, "The most important thing to me is that the artist is proud of the record. That's much more important to me than any type of commercial success. When it sells, that's a great feeling, too, but if you allow it to influence your artistic instincts, then you're in for a rocky ride. There are too many factors beyond your control to make

commercial success your only goal."

While the past few years of his career would be equivalent to a lifetime of achievement for most people, working with these legendary figures has become just a way of life for Was.

When asked about his recent work with the Stones, Was answered in a way that seemed to sum up all his previous work as well. "Of course, it can be a humbling experience, but once you get past the 'iconography' in the room and just dig what's going on, it's a tremendous learning experience. I mean the Stones, like the other people I've worked with, are masters of this art form called rock & roll."

So how does one flex his creative muscles when face-to-face with childhood idols? Simple,

Why Pros Prefer Mackie Part 4



it's all part of the job. "There's no real formula to how I work, but I do believe that the song is everything. It doesn't matter how famous somebody is or how highly regarded they are, if they're paying you to produce their record then it's incumbent on you to force your opinion about the quality of the songs. If there's room for improvement, then it's the producer's responsibility to say so."

Now, with the backing of MCA, Was has entered into the world of record label ownership, adopting the bizarre name of Karambolage. With a blend of veterans such as Brian Wilson, Kris Kristofferson and ex-Rascal Felix Cavaliere, newcomer Jonell Mosser and old friends Sweet Pea Atkinson and Sir Harry Bowens from Was' band, Was (Not Was), he has thus far been able to avoid the rigors of throwing himself into the corporate trenches.


"So far, I'm still pretty clean," Was says with a laugh. "My two managers, Ken Kushnick and David Passick, are my partners, and they're handling the business channels that I'm not used to functioning in."

The label's first release will be Cavaliere's comeback bid, and while Was is working with Wilson on new material, the former Beach Boy's Karambolage debut is going to be more or less a Beach Boys' soundtrack for a 90-minute documentary (directed by Was) about the eccentric composer for BBC Television.

Was' immediate schedule goes a long way in fulfilling the old adage "when you're hot you're hot." "I've still got some work to do on Waylon Jennings' next record, and Kris Kristofferson's, then I start another record with Willie Nelson, then I start work on the Brian Wilson documentary, then Jonell Mosser's first album."

The in-demand producer gets so caught up in his duties for others, that he almost forgets another one of his pet projects, which he mentions in a very matter-of-fact manner. "Oh yeah, I also started a band last year called the New Maroons with Ringo Starr, Benmont Tench [Heartbreaker keyboardist] and Mark Goldenberg on guitar. We played a couple of gigs for fun, then we decided to do some recording. We had a couple of singers working with us—Lyle Lovett sang for a while, then we had Levon Helm for a while and even Merle Haggard came in and recorded a couple of things with us. I'd really love to finish that album because I'm really proud of it. Hopefully, around the end of the year, we'll finish it up."

Living a life that any musician, songwriter or producer would kill for (if the grueling schedule didn't kill them first), Was says spare time is only for those who need it. "There have been times where I'd actually love to go to Hawaii for a couple of months but these projects keep coming up, and they're just too tempting. I'm not tired, and I'm having fun. When we were working on the Stones' album, we took a month off for Christmas because we had been working six days a week for six straight weeks, but it actually felt more like a vacation once we got back to work. I think we all breathed a collective sigh of relief when we finally got back to the refuge of the studio."

In his final comment, Was concludes, "I'm working a lot but I'm not killing myself, so don't go feeling sorry for me." Perhaps people may feel some envy, but I don't think anyone in the music world feels sorry for Don Was. 

TO: Insurance Adjusters With Musician Clients
FROM: Mackie Designs
RE: Safe Mixing Discounts

No sooner had we photographed Billy Moss' Mackie 32*8 console for a brochure, than January's Mr. Big One goes and heaves a light fixture and two heavy monitors square on top of it.

The result? Billy says, "not a scratch."

Amazing, since he spent almost an hour cleaning earthquake spooage off the console's surface before turning it on. Naturally it worked perfectly

Insert **BIG SIGH OF RELIEF** here, as Billy's Mackie was not insured).

Speaking of coverage, maybe you could sell more insurance by offering discounts to prudent folks like Mr. Moss who invest in ridiculously rugged "overdesigned" Mackie mixers.

Just think: thousands of premium-payin' players with joyfully little chance of ever filing an Act-Of-God loss claim. Who knows? Maybe there'd be enough profit potential for your insurance

company to stop treating project studio musicians like second class citizens when it comes to covering "tools of the trade"! While you're thinking about that, we suggest you listen to Billy Moss's ultra-clean mixes on upcoming projects for Warner (2D Extreme), RCA/Zoo (Coming Of Age), and Ruffhouse/Sony (4Sure). Really HEAVY grooves—and NO claims for tire damage!

P.S. Billy Moss Post-Earthquake Humor: "Next time I'm gonna get underneath the Mackie."

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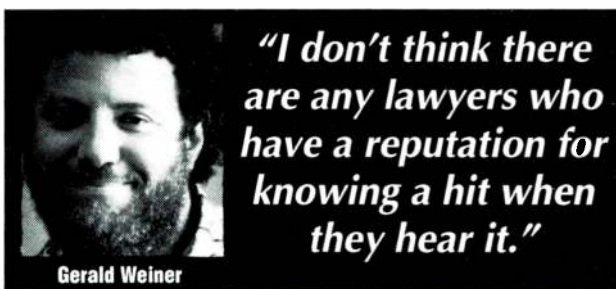
The **PROS** and **CONS** of having a **MUSIC ATTORNEY** shop your **DEMO**

By Karen Orsi

The conventional wisdom in selecting an attorney to negotiate a contract has been in practice for some time, but music business attorneys are now involved in various other aspects of a musician's career—demo shopping, management, copyrights, publishing, contract negotiations, inter-band agreements and litigation. If it strikes you as odd to picture a man in a three-piece suit shopping your demo, you're not the only one. But the practice is now as common as picking up a guitar.

According to attorney Gerald Weiner, a veteran of music law for over twenty years, the level of dedication and amount of time that must be devoted to proper demo shopping is something that any lawyer worth his salt wouldn't and shouldn't have the free time and energy to do. As for his own practice, he says, "I do not shop demos. One thing I would say is do not rely on attorneys to shop tapes. I have a sign on the wall of my office that says, 'We Do Not Shop Tapes.' I probably get asked to shop tapes twice a week, and personally, I don't think there are any lawyers who have a reputation for knowing a hit when they hear it. I don't think there are any lawyers who really have the time to put into shopping a tape. For myself, I would say that, yes, there are some A&R people that I know from being in this business for twenty years, and I know that if I sent a tape over to them, they would at least listen to it and call me back." But, he says, he does not keep track of the A&R people on a day-to-day basis and how they come and go or what kinds of things they are signing or are interested in. "And I don't believe, even as a former musician who is

very involved with music, that I have a good ear for what's commercial." He continues, "I know that there are a lot of attorneys who will take money from you to go shop a tape, and I think that money is usually wasted." He feels an artist is much better off finding a manager to do this because tape shopping requires an amount of dedication that a lawyer is just too busy to provide. "You have to be totally devoted to the artist and believe in them," he says. "I have to make a living, and you don't make a living shopping tapes."



Gerald Weiner

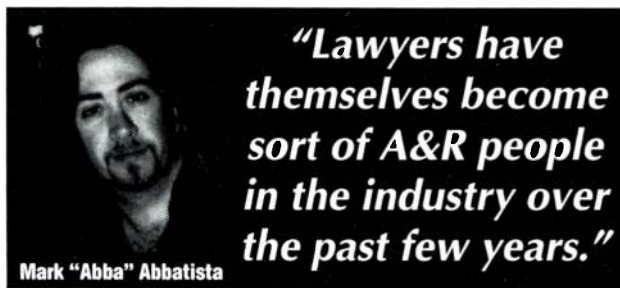
"I don't think there are any lawyers who have a reputation for knowing a hit when they hear it."

However, Weiner feels that at some point, every musician will need a lawyer. "Every musician should see a lawyer before he signs anything," Weiner states pointedly. "You need a lawyer when somebody, be it a manager, publisher or record company, hands you a contract and says, 'Please sign this.' That's when you need a lawyer." Up to that point, he feels, there's really not much for a lawyer to do.

Mark "Abba" Abbatista is an attorney who does shop tapes. He sees lawyers as an increasingly standard fixture of the industry process. "There's an access that an attorney lends that an artist is most likely not going to have

on his own," he says. "Lawyers have themselves become sort of A&R people in the industry over the past few years and act as that filter. They wind up listening to everything and making that first subjective call before it gets to A&R people. As for myself, I listened to over a thousand demos last year. Because the attorney's name is attached to it, they become the spokesperson for it, so it better be of the quality that you would want for your own personal reputation. In that regard, I turn down most of it, if not all of it. You don't want your name associated with something that could be considered substandard. I think that demo shopping is also sometimes overvalued. The attorneys are sometimes seen as the answer to all the problems, and I think that is not necessarily the truth. They can only do so much, and if the band isn't there in the first place, the attorney isn't going to be able to make the whole thing happen for you. I think they can definitely help in the process, and I think they are definitely a valuable cog in the whole system, but they're not the be all and end all." Abbatista himself has personally shopped demos from all areas of the industry—other attorneys, club owners, producers, engineers, booking agents.

An extremely successful veteran of the music business is Rikki Rockett of Poison. "I think it's a good idea," he says of working with an attorney. "It's a necessary evil of the



Mark "Abba" Abbatista

"Lawyers have themselves become sort of A&R people in the industry over the past few years."

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music business at some point. You just have to get the business part of it straight up front. You have to know how much they want, for how long a term, etc. Just get the business part straight, because no matter what, you're going to give somebody a point to negotiate anyway. You have to watch what money they're spending. Say you got the offer on your own, and your attorney wanted a point and X amount of dollars to negotiate. That's a whole lot different than a guy coming back at the end of the day, saying, 'Okay, well, I want a point, this much money, and you also owe me \$15,000 because I made the tapes, I did this and that, I spent my hours at this much per hour and blah, blah, blah.'" Or worse yet, he says, what if you don't get a deal at all and they still want the money. You can get attorneys to work on spec, he says, but sometimes they are just starting out and don't have a lot of pull with the labels. Poison didn't use an attorney to shop. They only hired an attorney when they got a deal. As for attorneys in general for a musician's career, Rikki says, "It depends on how you cut the deal. Sometimes they can be a little bit like herpes—you hope maybe one day you can get rid of them." Or he says, "They can be a great asset. It depends on the guy."

An attorney who came into the business as a former musician is Robert Pisarek. As a musician, he had encountered attorneys who, he says, "Even though I was impressed with their academic credentials and their ability to grasp the legal concepts of the music business, I never really felt that there was anyone who was a kindred spirit. When I realized that I no longer wanted to pursue music from the performing end, I felt like that would be a great niche to fill."

As to the role of the attorney in a musician's career, "I think it's definitely to the artist's benefit to have a professional in the industry shopping them, be it an attorney or a manager, as opposed to shopping it themselves or having a friend of the band do it," he says. "It lends credibility to the artist, provided that it's an attorney who has a reputation or rapport within the A&R community. I know there are some attorneys who shop demos for an hourly or flat fee, and they will shop anything."

Pisarek is a demo shopper himself. "Personally, I am very selective about the artists I shop," he says, "and to date, all the shopping I've done has been purely on a speculative percentage basis. How can I shop anything I don't believe in? The people I have rapport with in the A&R community know that when I send them something, it's something I believe in. It may not be right for their label at that specific point in time, but it's certainly something that's viable and valid."

He says you want to look out for an attorney who is churning out demos with a form cover letter without any pre-screening. "I see myself as a quasi-A&R person in the first level of A&R," he says. "If it's not something that I personally believe in that's marketable in the current environment, then there's no point of pursuing it. It's a waste of my time and the artist's time."

Billy Dior, host of the National A&R Report radio show and former member of D'Molls

(Atlantic), has had some experience in dealing with attorneys from a musician's point of view. "There are attorneys who charge you a fee to shop your tape and don't really solicit it for you," he says. "A lot of record companies, if they don't know the attorney or have a rapport with them, won't pay attention to them. Some of them can be very intimidating to labels. Record labels don't really like the word 'attorney' because they know that it's going to ultimately come down to them battling it out with the attorney for dollars when the artist actually gets a deal." He says that when D'Molls were in negotiations with Atlantic, the band's attorney submitted a budget to the label. "They got really upset," he says. "We had to renege on our offer. We had to come around again. They went totally over-

board." He also states, "I do believe in having a reputable attorney shopping your tape; someone who has had acts on labels before or someone with a proven track record. You have to ask them, who have you gotten a deal for? It has to be someone you are familiar with, someone who has put out a decent enough album with a decent enough budget on an independent or major label."

He feels that there are a lot of attorneys who act as promoters, taking the artist's money without really believing in the material. "Never pay anyone to shop your tape. If they really believe in you, they'll be willing to wait to reap the benefit."

Another big mistake can happen when an attorney shops your tape with a bunch of

33 >

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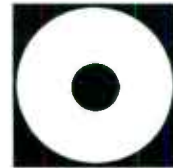
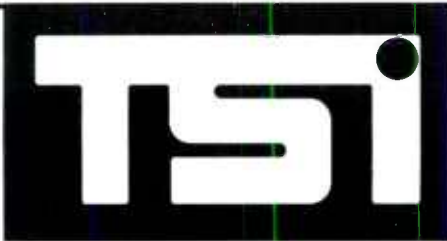
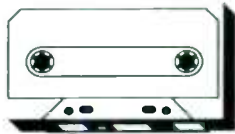
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Following is a list of Los Angeles-based music attorneys who do everything—from demo shopping to negotiating the fine points of a recording contract. It is advisable to interview these attorneys in person before making your final selection.

Compiled by Karen Orsi

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 Specialty: All
- ALFRED W. SCHLESINGER, ESQ.**
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 213-462-6011 FAX: 213-464-7339
 Specialty: Contracts, negotiation,
 management
- ARROW, EDELSTEIN & LAIRD**
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 310-274-6184
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- ROSS T. SCHWARTZ**
 Todd Rubenstein
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 Specialty: Music & film
- MICHAEL BARNES**
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 Specialty: Publishing, recording
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- THOMAS M. SIPOS**
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 310-458-6048
 Specialty: Contracts & copyright.
 Also soundtracks.
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 Specialty: Contracts & litigation. No
 demo shopping.
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 2001 Wilshire Blvd.
 Santa Monica, CA 90403
 310-829-9985
 Specialty: Contracts
 Clients: Nirvana, House of Pain
- RANDAL NEAL COHEN**
 400 S. Beverly Drive, #318
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 310-286-6600
 Specialty: All areas
 Clients: Gene Rice
- PETER CSATHY, ESQ.**
 11150 Olympic Blvd., Ste. 1150
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 negotiation, career direction
 Clients: N/A
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 Specialty: All areas except litigation
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- A. LEE BLACKMAN**
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 310-393-5345
 Specialty: All
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 818-716-5776
 Specialty: Contracts & litigation
- JEFF BERKE**
 11766 Wilshire Blvd., #550
 Los Angeles, CA 90025
 310-312-0221
 Specialty: Contracts, Litigation
- HATCHER COAXUM HEWITT GRIMES & MANNING**
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 Los Angeles, CA 90010
 Specialty: Contracts & litigation
 Clients: Boyz II Men, Herbie
 Hancock
- MATTHEW A. NECO**
 12424 Wilshire Blvd.
 Los Angeles, CA 90025
 310-447-1777
 Specialty: Publishing, recording
 contracts
 Clients: N/A
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 West Hollywood, CA 90069
 213-650-4318
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 7266 Franklin Ave., Ste. 411
 Los Angeles, CA 90046
 Specialty: All
 Clients: Available upon request
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 310-277-1482
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 Specialty: All
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 Los Angeles, CA 90036
 213-937-0139
 Specialty: All
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 Specialty: All areas
- ZIFFREN, BRITTENHAM & BRANCA**
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 Los Angeles, CA 90067
 310-552-3388
 Specialty: All
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 Los Angeles, CA 90024
 FAX: 310-470-6129
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 Specialty: Contracts, publishing
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 Specialty: All
- HOUGH, DUFF, ROBERTSON & ASSOC.**
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 11726 San Vicente Blvd., #418
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 Specialty: Contracts, publishing,
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 Clients: Patrick Moraz, James
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- KOHN & BRAFF**
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PRODUCT ENDORSEMENT DEALS

By James Tuverson

You've seen them everywhere—especially if you're in the habit of reading magazines targeted at musicians. Page after page, filled with some of the industry's heaviest heavyweights, all espousing the benefits of this brand of musical instrument over that musical instrument. Of course, these well-known artists have their preferences when it comes to the tools of their trade, just like you do. Whether the thick growl of a Gibson Les Paul is the only tone that fits your music, or you emotionally cannot perform without your Gregg Bissonette signature drumsticks, every musician who's been playing for a while has his or her special preferences when it comes to gear. And if you've achieved a level of success due to your art, the companies that manufacture your gear want you to publicly endorse the use of their products. And often, formal endorsement deals can be established which can be extremely beneficial to both you as a performing musician and the equipment manufacturer.

But what if you aren't exactly to the point in your career where you're selling out arena stadiums across the globe? Are equipment manufacturers still interested in gaining your endorsement of their products? The answer is, in many cases, yes. In fact, most major equipment manufacturers have an artist relations division which actively seeks out new, up-and-coming artists who haven't yet hit the Big Time (but probably will someday soon). If you believe your track record and future aspirations put you into this category, you owe it to yourself to find out more about how manufacturers go about setting up endorsement deals.

ARTIST ENDORSEMENTS OF MUSICAL INSTRUMENTS

Equipment manufacturers are in the business of selling as many instruments as the public will buy. One very important marketing technique involves securing accomplished musicians (called endorsees) to publicly advertise that they use and enjoy the product, which implies that if the consumer purchases the product, he or she will be that much more likely to achieve a similar level of talent and success as the endorsee. It follows that manufacturers will seek endorsees that are highly visible to the instrument-buying public (via live performances, magazine advertisements, etc.), and that the endorsees can effectively influence the public to purchase the endorsed gear.

Arguably, the Avedis Zildjian Company was one of the first musical instrument manufacturing companies to develop an artist endorsement program. John P. DeChristopher, Zildjian's Artist Relations Manager relates, "Many of today's top-selling Zildjian models were the result of the late Avedis Zildjian and his son, Armand, developing cymbals to meet

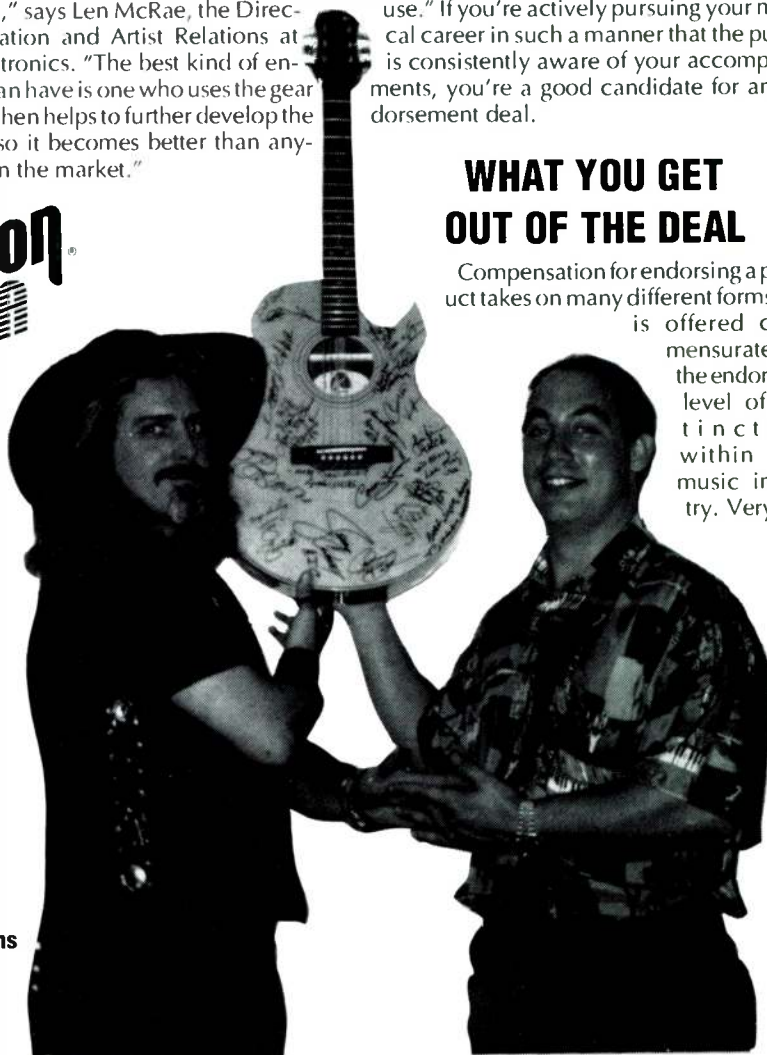
the needs of Chick Webb, Joe Jones, Gene Krupa and Buddy Rich. Many of the drum companies followed suit, and by the Sixties, artist relations had become a full-time job."

ENDORSEMENT DEALS: WHAT THEY ARE

Endorsement deals between manufacturers and artists are structured for a finite period of time, just like recording deals. In that finite period, the artist agrees to play the instrument publicly and even mention the product when it's warranted, like on album liner notes or in interviews. The artist often must agree not to play any other brand of instrument onstage, and certainly not endorse a competing brand of instrument for the duration of the agreement. Like record deals, the various stipulations of the deal vary according to the stature of the artist and the length of the contract. Occasionally, the endorsing artist assists in the technical refinement of existing instruments or in the creation of totally new ones based on the artist's style and preferences. "The pros are looking for tools to do what they do best," says Len McRae, the Director of Education and Artist Relations at Peavey Electronics. "The best kind of endorsee we can have is one who uses the gear to its limits, then helps to further develop the instrument so it becomes better than anything else on the market."

Gibson
USA

**Gypsy Carns
and Tony
Margulies
of Gibson
USA**



ENDORSEMENT DEALS: WHO GETS THEM

As mentioned above, world famous artists are the most sought after for endorsement deals because they're highly visible and have influence over the instrument buying public. However, lesser known acts can also secure lucrative deals with manufacturers, especially if there is great potential for eventual fame (with or without a record deal, in many cases). Equipment manufacturers can spot talent, too, and are often willing to invest time and energy into an up-and-comer, especially one that has influence in a particular market, like kids 12-18 years of age or grunge-funk aficionados.

It's also important to note that manufacturers aren't just seeking performers for endorsements. "Our endorsees cover the gamut of the music industry and include performing artists, producers, film and TV composers, teachers and post-production," says Steven Johannessen, Director of Artist Relations for Young Chang/Kurzweil Musical Systems. "The primary criteria for us are visibility and use." If you're actively pursuing your musical career in such a manner that the public is consistently aware of your accomplishments, you're a good candidate for an endorsement deal.

WHAT YOU GET OUT OF THE DEAL

Compensation for endorsing a product takes on many different forms and is offered commensurately to the endorsee's level of distinction within the music industry. Very sel-

dom will a manufacturer offer cold, hard cash—more often payment will be made in the form of discounts on the purchase of gear, or loans of gear for a specified period of time. If an endorsee is high profile enough, he/she may get free product in exchange for use of the artist's name and likeness for promotion and advertising (i.e., those illustrious ads in the music magazines). That advertising also serves to benefit the artist by providing additional exposure.

Rich Friedrich of Dean Markley Strings also mentioned some additional benefits of establishing a relationship with a manufacturer: "Being able to get product and service while you are on the road is certainly important. We also help promote the artist's career by arranging autograph sessions, radio call-ins, and meet-and-greets with our dealers and other influential people in the industry. Endorsement arrangements that are handled correctly are extremely beneficial to both the company and the artist."

GETTING STARTED

The first step on the path to becoming an endorsee is to contact the manufacturer of the musical gear you play and express your interest in becoming associated with that company. Follow up with your complete promotional package, including a photo (one studio and one live performance, if available), bio, tape and either previous or current tour schedules. The tour schedules are real important, because you need to show that you're out there, being exposed to the public. Also include any information on your recording history and any press you've received. You might also want to include an equipment list, which hopefully includes gear from the manufacturer you're contacting. Make your package look as slick as possible, but don't inflate your credits. Most of the reps from the major manufacturers are very good at seeing through a dishonest presentation.

Policies regarding follow-up of your promotional package vary from company to company, but a secure bet is to wait three to four weeks before contacting the company. When you do call initially, just say you're calling to make certain the package arrived in the right hands. Then ask when would be a good time to call back. If you remain patient and consistently courteous, you'll heighten the potential of a possible relationship.

AFTER THE DEAL IS MADE

When an endorsement deal is finally signed, many artists have the mistaken belief that the only work left to the artist is to receive all the free gear that comes with the deal. Of course, this isn't true, and nowadays the manufacturers are getting the most mileage out of their endorsees. Besides using the endorsed gear in the studio and in live performance, endorsees are often called upon to conduct instructional clinics with dealers like Guitar Center. The clinics provide artists with an additional opportunity for exposure to their fans, and it gives the fans a chance to learn how the pros use the equipment. Besides travel and board

expenses, the manufacturer usually pays an appearance fee to the artist as well.

SELLING OUT?

Artists who endorse specific products often come under fire for selling their names and likeness in connection with commercial advertising. In fact, certain major artists insist on paying for product because they don't want to get involved in advertising. The decision on whether you want to secure an endorsement deal should be based on your belief that the instruments you're planning to endorse are solid and worth buying. If this is true, then you're behind a product you believe in, and there's nothing more honorable than that.

FINAL WORDS OF ADVICE

Representatives from the manufacturers are used to dealing with musicians and can be a valuable source of solid information for bands and individual artists. The key to making endorsement deals work is to cooperate with the manufacturer once interest has been established and to work together on developing the relationship based on what's beneficial for both the artist and the manufacturer. Here are some closing words of advice:

"The more you can offer a company in terms of exposure and positive popularity with regard to your band and yourself as a player, the more the company will offer you."

—Scott Miller

Artist Relations Manager, Pearl Corporation

"Only endorse products you really use and enjoy. Otherwise, your endorsement is worthless. If you try and take advantage of a company, it won't be long before no one will want to work with you."

—Rich Friedrich,

Dean Markley Strings, Inc.

"We sincerely feel a close kinship with our artists, and are very proud to be associated with them."

—Richard Mangicaro, Artist Relations Director, Paiste America, Inc.

"Be honest, be professional and have a first-rate promotional package to present."

—Pat Brown, Artist Relations Manager, Pro-Mark Corporation

"We actively promote our artists and their careers through a series of major campaigns, working closely with the artist's management and record label."

—Del Breckenfeld, Washburn International

"Follow the rules, don't mistreat the guitars."

—Gypsy Carns, Gibson U.S.A.

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Compiled by James Tuverson



DRUM WORKSHOP, INC.
101 Bemoulli Circle
Oxnard, CA 93030
805-485-6999 FAX: 805-485-1334
Contact: John Good
Instruments: Drums and accessories
Artists on roster: Many
Compensation: Special pricing on products
*Signed acts only (with exceptions)



SEYMOUR DUNCAN PICKUPS
5427 Hollister Ave.
Santa Barbara, CA 93111
805-964-9510 FAX: 805-964-9749
Contact: Brian Birmingham
Instruments: Guitar and bass pickups
Artists on roster: Over 100 at different levels
Compensation: Depends on what best suits the artist



FENDER MUSICAL INSTRUMENTS
1163-A Pomona Rd.
Corona, CA 91720
909-279-0696
Contact: Mark Wittenberg
Instruments: Guitars, basses, amps, accessories
Artists on roster: Many
Compensation: Varies according to relationship
*Signed acts only



FERNANDEZ GUITARS, INC.
16123 Valerio St.
Van Nuys, CA 91406
818-988-6790 FAX: 818-988-3094
Contact: Patricia Patterson
Instruments: Guitars
Artists on roster: Approximately 20
Compensation: Gear, discounts, loans, advertising



GIBSON U.S.A.
10909 Vanowen St.
N. Hollywood, CA 91605
818-505-1723 FAX: 818-505-1960
Contact: Tony Marquies
Instruments: Guitars, basses, accessories
Artists on roster: L.A. has 153
Compensation: Free gear, special pricing, loans
*Signed acts only



GUILD GUITARS
2885 S. James Dr.
New Berlin, WI 53151
414-784 8388 FAX: 414-784-9258
Contact: Daniel Wicker
Instruments: Guitars, strings, accessories
Artists on roster: About 100 major users; many more minor users.
Compensation: Discount pricing; trade for advertising participation.



DEAN MARKLEY STRINGS, INC.
3350 Scott Blvd., #45
Santa Clara, CA 95054
408-988-2456 FAX: 408-988-0441
Contact: Rich Friedrich
Instruments: Guitar, bass strings & accessories
Artists on roster: About 500
Compensation: Special artist pricing, sometimes free product
*Signed acts only (with exceptions)



MIDIMAN
236 West Mountain St., #108
Pasadena, CA 91103
818-449-8838 FAX: 818-449-9480
Contact: Michael Paul Inman
Instruments: MIDI equipment and

accessories
Artists on roster: 16-20
Compensation: Free gear or special pricing, depending on situation.



PAISTE AMERICA, INC.
460 Atlas St.
Brea, CA 92621
714-529-2222 FAX: 714-671-5869
Contact: Richard Mangicaro
Instruments: Cymbals and gongs
Artists on roster: About 1000 in 90 different countries
Compensation: Discount pricing or free gear



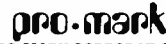
PEARL CORPORATION
549 Metroplex Dr.
Nashville, TN 37211
615-833-4477 FAX: 615-833-6242
Contact: Scott Miller
Instruments: Drums and accessories
Artists on roster: Between 150-200
Compensation: Not available
*Signed acts only (with exceptions)



PEAVEY ELECTRONICS CORPORATION
711 A Street
Meridian, MS 39302-2898
601-483-5365 FAX: 601-486-1361
Contact: Len McRae
Instruments: Guitars, basses, keyboards, amps, accessories
Artists on roster: Many
Compensation: Varies with the deal



M.V. PEDULLA GUITARS
P.O. Box 266
Rockland, MA 02370
617-871-0073 FAX: 617-878-4028
Contact: Bret Carlson
Instruments: Basses
Compensation: Discounts, buyer's consultation



PRO-MARK CORPORATION
10707 Craighead Dr.
Houston, TX 77025
713-666-2525 FAX: 713-669 8000
Contact: Pat Brown
Instruments: Drum sticks
Artists on roster: Confidential
Compensation: Discounted prices



PURECUSSION, INC.
3611 Wooddale Ave. S.
Minneapolis, MN 55416
800-659-0956 FAX: 612-927-2333
Contact: W.S. Johnston
Instruments: Electronic drums and accessories
Artists on roster: Over 300
Compensation: Discounts, possible advertising



ROBIN GUITARS
3526 East T.C. Jester
Houston, TX 77018
713-957-0470 FAX: 713-957-3316
Contact: David Wintz
Instruments: Guitars
Artists on roster: 30 to 40
Compensation: Depends on deal. No cash.



SHURE BROTHERS, INC.
222 Hartrey Ave.
Evanston, IL 60202-3696
708-866-2573 FAX: 708-866-2279
Contact: Jack Kontney
Instruments: Microphones and accessories
Artists on roster: Over 200
Compensation: Free gear with direct purchase privileges
*Signed acts only



SLINGERLAND DRUM CO.
P.O. Box 9167
Richmond, VA 23227
804-550-2700 FAX: 804-550-2768
Contact: Byz King
Instruments: Drums and accessories
Artists on roster: 25
Compensation: Discounts, loans, advertising
*Signed acts only



SONOR DRUMS
941 Linda Vista
Mountain View, CA 94043
800-446-6010 FAX: 415-961-0674
Contact: Oliver Link/Bob Saydlowski
Instruments: Drums and accessories
Artists on roster: Approximately 45
Compensation: Discounts, loans, clinic participation
*Signed acts only (with exceptions)



WASHBURN INTERNATIONAL
255 Corporate Woods Pkwy.
Vernon Hills, IL 60061
708-913-5511 FAX: 708-913-2777
Contact: Del Breckenfeld
Instruments: Guitars
Artists on roster: 75
Compensation: Discount pricing and free gear



YOUNG CHANG/KURZWEIL MUSIC SYSTEMS
13336 Alondra Blvd.
Cerritos, CA 90701
310-926-3200 FAX: 310-404-0748
Contact: Steven Johannessen
Instruments: Keyboards
Artists on roster: 116
Compensation: Loans, discounts, free software and upgrades.



AVEDIS ZILDJIAN CO.
22 Longwater Dr.
Norwell, MA 020601
818-760-2737 FAX: 818-760-2164
Contact: John P. DeChristopher
Instruments: Cymbals, drumsticks, accessories
Artists on roster: 500 cymbal, 200 drumstick
Compensation: Varies depending on situation

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◀ **25 Music Attorneys**

tapes from other bands that are similar.

The law firm Neville L. Johnson and Associates has its own A&R department and Claire Fullerton is its director. She has an extensive background in music, broadcasting and A&R. "I was in a conversation with someone the other day who told me he was handling seventeen acts," she said. "I thought, what is he? A shopping network? and wondered if he was doing it for the music or just for the money." When she shops a tape, which she does on spec, she first makes sure that the song is the best take possible for that particular artist. "That's where it starts," she says. She also works with them to make sure that their best qualities are enhanced and on tape. At the point of actually shopping, Claire says, "You do as much as you possibly can in person, and stay in contact with the people that are into the kind of music you're about." She feels that as a tape shopper, you should stay with your particular area and field of expertise. "That way, whenever so and so from whatever record company is on the phone saying, 'Hi Claire, what are you doing?'—they know that you've got another good act." She does not handle more than four people at a time. At her firm, they make up an agreement ahead of time that clearly outlines the nature of the relationship. "And we never refer to it again unless we have to," she says.

She also agrees that the attorney's role in a musician's career is becoming a standard one. "I would say that in this day and age, in order to be anything other than unsolicited, musicians have got to have proper representation. That's either through management or an entertainment attorney. Management is a Catch-22. They come sweeping down on you once you've got a record contract. There's no reason for them to work for you before that. The only reason for a record company to respond to a manager is if they've done it correctly before. Entertainment attorneys op-

have more contact with the attorneys." She says that the artist should be discriminating in selecting an entertainment attorney, and find one that is passionate about the artist's music.

Wil Sharpe, of Carr/Sharpe Entertainment, the management firm that handles such acts as Slaughter, Kurt Smith and Garden of Joy, frequently relies on music attorneys to shop tapes to him for possible management. "Generally, I'll listen to unsolicited tapes, but I definitely pay more attention to attorneys who call me in advance and say, 'hey, I'm going to send something over you may be interested in.' It does make a difference.

It's all a matter of finding an attorney who is right for the band and is supportive of what they're doing. If the band is really in need of someone who is supportive and understanding of what they are doing, then they should find an attorney who loves music. If they don't need this, and are confident enough in what they're doing, then they just need a dealmaker."

As to whether the presence of an attorney could upset the balance in dealing with a label, he disagrees, saying, "They expect to be solicited. Many labels will not accept solicitations except through an attorney or a manager."

The image of the conservative Harvard law graduate in a three-piece suit is rapidly becoming outdated. Since some are former musicians themselves, who by now know the inner workings of the music business better than anyone, music attorneys certainly deserve further study by musicians to discover whether they could benefit one's career. **MC**



Robert "Riff" Pisarek

"All the shopping I've done has been purely on a speculative percentage basis."

erate in pretty much the same way. Like any networking situation, it's on a social level, and A&R people tend to respond to people that they trust and respect and have a relationship with." Because attorneys also handle many other aspects of a musician's career, such as contracts, copyright and litigation, labels usually have an established relationship with them anyway. She feels that currently demo shopping is done 75% by attorneys and 25% by managers and producers. "The reason for this is that they (A&R people)

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SUBMISSION GUIDELINES

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

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

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



Mark Heninger

☐ Contact: GMH Productions
310-998-3665
☐ Seeking: Label deal
☐ Type of music: A/C

- ☐ Production 8
- ☐ Songwriting 6
- ☐ Vocals 6
- ☐ Musicianship 7

Average



☐ Comments: If points were given for packaging, Heninger, who submitted his demo in an identical replica of a half-gallon milk carton, would easily get a 10. Lots of creativity and money went into the packaging but the artist came through on tape as well. Heninger scored an 8 in production and an overall grade of 7. All that's missing are a couple of hits, which he could be working on now!



Gelon

☐ Contact: Gelon
818-840-9385
☐ Seeking: Label deal
☐ Type of music: Rock

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

Average



☐ Comments: This three song submission includes two originals and a cover of Procol Harum's "A Whiter Shade Of Pale," on which the artist substitutes electric violin for Hammond organ, and falls flat. If not for the cover tune, Gelon's grades would be noticeably lower. The production and musicianship were solid and pro, but all else needs lots of work—especially songwriting.



Lizbeth

☐ Contact: Lizbeth
310-281-8272
☐ Seeking: Publishing/Label Deal
☐ Type of music: Pop/A/C

- ☐ Production 8
- ☐ Songwriting 7
- ☐ Vocals 7
- ☐ Musicianship 7

Average



☐ Comments: Lizbeth's four song demo submission was like a breath of fresh air. This is a tape that is actually ready for release as is. The production is excellent, the musicianship is top-notch and the songwriting well above average. "I'll Be Right Here," the opener, sounds like a hit out of the box. With Laura Nyro-like vocals, this artist will appeal to audiences of all ages.



Go Van Gogh

☐ Contact: Jim Sheehan
203-421-5835
☐ Seeking: Label deal
☐ Type of music: Folk Rock

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

Average



☐ Comments: Although the production was well above average, the category of songwriting and vocals were only average or below—and that is not good. Many of the selections deal with the search for peace and freedom—universal thoughts but hippie, outdated song themes. This band needs to get back to their songwriting and come up with stronger selections.



Phillip Hardy

☐ Contact: Phillip Hardy
310-925-3446
☐ Seeking: Publishing/Label Deal
☐ Type of music: Rock

- ☐ Production 5
- ☐ Songwriting 5
- ☐ Vocals 5
- ☐ Musicianship 5

Average



☐ Comments: Though his songs made it to local music radio shows, Hardy's material is not strong enough to land him a recording contract. All scores indicate that his submission was just about average and you've got to do better than that in this business. Vocally reminiscent of Harry Chapin, the opener is solid but the tape falters from there. Stronger material will do the trick.



Brooding Angel

☐ Contact: Steven Barger
818-567-4944
☐ Seeking: Label deal
☐ Type of music: Art Rock

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

Average



☐ Comments: With very low scores in the two most important categories—songwriting and vocals—it's a shame that Brooding Angel is sending out this tape to the A&R community. The vocals are warbly and shrieking, a la Kate Bush. Definitely an acquired taste. I would suggest the act gets back to the drawing boards and begins the process all over again.



Sticks And Stones

☐ Contact: Mark Esakoff
310-827-9615
☐ Seeking: Label deal
☐ Type of music: Alt./New Age

- ☐ Production 7
- ☐ Songwriting 3
- ☐ Vocals 3
- ☐ Musicianship 8

Average



☐ Comments: In the production and musicianship categories, they scored relatively high, but in songwriting and vocals—all three! These are some very talented instrumentalists who should not be singing. The one instrumental on the tape was exceptional but when the other vocals came in, the tape suffered. This band should seriously think about going out as an instrumental act.



DISC REVIEWS



Aretha Franklin
Greatest Hits (1980-1994)
Arista

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Various
□ **Top Cuts:** "Freeway Of Love," "Ever Changing Times," "Who's Zoomin' Who."
□ **Summary:** As if the phenomenal Atlantic catalogue chronicled on the box set wasn't enough, this fifteen-cut gem proves that "Ree" didn't slow down just because her young heyday ended. In fact, some of these tracks rival her more renowned material. The ballads are lush, but ain't nothing like the dancing thing and those killer duets with George Michael, Luther Vandross and Michael McDonald. And a new track by Babyface shows that she's still got it cookin' in the Nineties. Essential for soul fans who love the present tense. —*Jonathan Widran*



Pavement
Crooked Rain, Crooked Rain
Matador

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Noone Else
□ **Top Cuts:** "Cut Your Hair," "Unfair," "Filmore Jive."
□ **Summary:** Pavement flashes moments of sublime accessibility. The catchy "Cut Your Hair" possesses some deliciously heavy guitars and an inviting groove. "Range Life" is a sweet sounding, country tinged pop song. But this album also includes some decidedly uncommercial tracks like "Newark Wilder," a druggy ballad in which vocalist-guitarist Stephen Malkmus sings like a laryngitis-plagued J. Mascis. And there are other boldly off-beat songs too languid for mainstream sensibilities. Still, while their commercial future may be in doubt, Pavement's immediate talent is not. —*Jon Matsumoto*



Yngwie Malmsteen
The Seventh Sign
CMC International

1 ★ 3 4 5 6 7 8 9 10

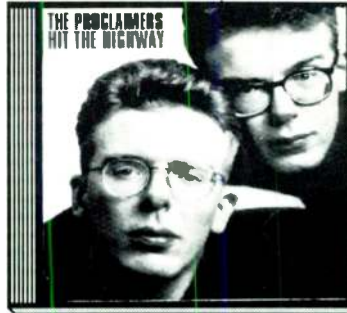
□ **Producer:** Yngwie Malmsteen
□ **Top Cuts:** "Brothers."
□ **Summary:** It's uncertain whether Yngwie Malmsteen is back with a vengeance or simply back for revenge. Malmsteen and sometime lyricist Mike Vescera put out a lot of bad energy trying to even old scores with both men and women. At least I think that's what Vescera is screaming about. But you don't buy a Malmsteen CD for the songs. You buy it because, though he may not deliver particularly good guitar playing, at least he gives you lots of it. Notes played by Malmsteen's flying fingers cram every nanosecond and not a one of them is memorable. Reach CMC International at 919-269-5508. —*Tom Kidd*



Cotton Mather
Cotton Is King
ELM

1 2 3 4 ★ 6 7 8 9 10

□ **Producer:** Bryan Martin
□ **Top Cuts:** "Mr. Should," "Miss Information."
□ **Summary:** Austin, TX-based Cotton Mather should soon be a critical darling since they sound like a cross between the Beatles and Elvis Costello. Band leader Robert Harrison has a way with words, occasionally undermined by overly intelligent self-consciousness. He needs to expend less energy on creative wordplay and more on his observational skills. When comparing Harrison's Sixties stylings to the Beatles, the emphasis is on George Harrison's tracks. Lennon and McCartney wrote much tighter than this. ELM Records, P.O. Box 67C87, Los Angeles, CA 90067. —*Tom Kidd*



The Proclaimers
Hit The Highway
Chrysalis/ERG

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Pete Wingfield
□ **Top Cuts:** "What Makes You Cry?" "Follow The Money."
□ **Summary:** These Scottish, post-modern Everly Brothers clones proclaim a provocative mouthful of cleverly cynical lyrics and a heap of eclectic rhythms on this ultra-peppy collection. With potent dual harmonies and a tightly-produced acoustic guitar-based sound, the brothers Reid embrace tones from scattered influences—from country to Sixties brassy soul. Naturally, the light-hearted whimsy works much better than the attempts at serious love songs. It's not folk, not rock, not soul, not alternative. Just a little bit of each and a lot of insightful uniqueness. —*Wanda Edenetti*



Gerald Albright
Smooth
Atlantic

1 2 3 4 5 ★ 7 8 9 10

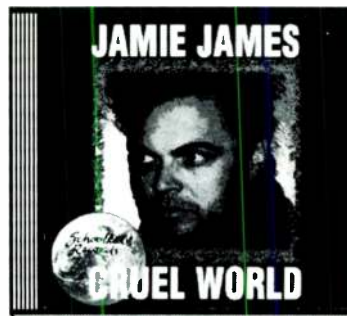
□ **Producer:** Various
□ **Top Cuts:** "Don't Worry About It," "G & Lee."
□ **Summary:** After a feisty live interlude at Birdland West, the supercool side of Gerald Albright re-emerges. "Smooth" is the operative word on his latest, a tasty if slightly typical journey through the land of Quiet Storm and lite funk. Albright's sharp, distinctive tone (bearing both melody and unexpected improvisations) heats up a too-long series of pleasant but not terribly remarkable melodies and grooves, the instrumental exception being the blazing dual energy provided on "G & Lee" by the saxman and the breeze guitar of Lee Ritenour. Good, but you've heard it all before. —*Nicole DeYoung*



Various Artists
The Best Of Mountain Stage Volume Six
Blue Plate Music

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Al Bunetta and Dan Einstein.
□ **Top Cuts:** "Mister Wrong," "Black Sunshine."
□ **Summary:** Mountain State is a weekly two-hour live performance radio program dedicated to delivering great performances from roots music artists. The Mountain State producers have a pretty broad definition of that genre, and this Volume features such an esoteric mix. The set begins with a gruff-sounding Bruce Hornsby, then moves through acoustic cuts by Cracker and R.E.M. Among the best of the ten great cuts is the not-exactly-unplugged hip-hop of Me Phi Me. A continuing series available only by mail order. Call 1-800-521-2112. —*Tom Kidd*



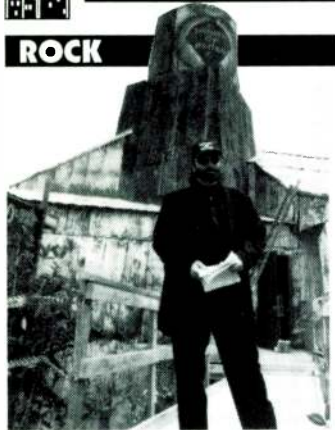
Jamie James
Cruel World
Schoolkids

1 2 3 4 ★ 6 7 8 9 10

□ **Producer:** Jamie James, Henry Weck
□ **Top Cuts:** "Cruel World," "My Mistake."
□ **Summary:** Jamie James was the founder of the Kingbees, a Los Angeles rockabilly band signed in the Seventies. Though generally well-respected, their subsequent recordings barely sold, a pattern not likely to be changed by this disc. James doesn't stray from the roots music shared by the Blasters and Stray Cats, but neither does he add much to them, a point driven home with his re-recording of the Kingbees' wanna-be-classic, "My Mistake." Former new wavers can order from Schoolkids' Records, 523 E. Liberty, Ann Arbor MI 48104. —*Tom Kidd*



ROCK



TOM FARRELL

H.O.B. proprietor Isaac Tigrett

The House of Blues officially tossed its hat into the ring on April 22nd with a grand opening party that featured a live performance by Aerosmith. The star-studded event drew a huge invite-only crowd, many of whom waited in line for over an hour to get into the highly publicized new venue. (I left around 11:00, and there were still over a hundred people in line!) The club certainly lives up to its hype, with a large, impressive interior, huge stage and dance floor, tons of seats, a few bars, a merchandising nook (T-shirts sell for \$20.00) and a highly efficient crew of servers, waiters, waitresses and bus-boys scurrying about in their various duties. Outside, the club has a very nice patio area with a beautiful view of the L.A. skyline. To promote its role as a restaurant, the H.O.B. served free cuisine from the club's Southern-themed menu. The facade of the H.O.B. is unforgettable, done up as a run-down Southern wooden house that looks like the strip joint from *Porky's*. Facing Sunset, placards arranged to resemble a graveyard scene bear strange messages, mostly with religious themes. You have to see this place to believe it.

The H.O.B. is definitely one of the most significant venues to open on the local club circuit, which is in dire need of help, both financially and artistically. Hopefully, the venue will book local talent (signed and unsigned) and help to bolster our live music scene and not just be a tourist stop or exclusive dinner club/hang-out. With L.A.'s depressed economy (and the earthquake's financial aftershocks still being felt), it will be interesting to see how the venue fares in the long run. H.O.B.'s May lineup includes blues legend Etta James on the 5th, Junior Wells (6th), the Brian Setzer Orchestra

(May 10th), a ska dance party featuring the Skatalites and Hepcat on the 11th, Huey Lewis & the News on Friday the 13th, C&W act Asleep at the Wheel (14th), L.A.-based Irish rockers the Young Dubliners (17th), guitar pioneer Les Paul on the 19th, root rockers the Blasters (21st), Jazz great Maynard Ferguson (24th), and blues primary John Mayall on the 27th. Pretty diverse bookings! The House of Blues is located at 8430 Sunset Blvd., and may be reached at 213-650-0247.

Another hot ticket: DGC's enigmatic chart-topper Beck performed his eclectic coffee shop hip-hop for two exclusive shows at the Troubadour and McCabe's last month. Beck performed the first half of his Troubadour set on solo acoustic guitar, clad in a T-shirt emblazoned with a *Charlie's Angels* era transfer of Farrah Fawcett-Majors and the words "MIDGETS RULE!" penned on his right hand. Between songs, Beck spouted silly witticisms like, "I have to confess, I took that riff from the Mountain Dew commercial—you know, the one when they're on the raft...." The only stage fiasco occurred when his drummer poured lighter fluid over his cymbals and lit them up. I guess Beck must've left his leaf-blower in the car. Disappointment: Half a minute into his mega-hit "Loser," (which he changed to "I'm a softie baby, so why don't you squeeze me"), Beck launched into a chaotic jam, and never finished the song that brought him fame. No word as to when or if Beck will return to play for all the fans who were unable to get tickets to his shows.

Amidst a personal hell, Los Angeles expatriate Hole has released their Geffen debut disc, which hit the streets two days after Kurt Cobain's funeral. (Geffen has suspended all marketing campaigns for the album.) Those who can get past the media roar of what has to be the most trying time in lead singer Courtney Love's life will find Hole's *Live Through This* to be a first-rate album. The music bears similarities to Nirvana, but whatever the case, *Live Through This* is a formidable litany of frustrated saturnine emotions delivered via memorable songs, and one of the best albums I've heard all year.

An officer-involved shooting is the latest in an ongoing string of violent incidents that have troubled the Paladium, prompting its management to request uniformed police officers to augment their in-house security.

—Tom Farrell



TOM FARRELL

The Blues-Mobile at the House of Blues

WESTERN BEAT



BILLY BLOCK

Dave Pearlman and Louis Stone

Reeva Hunter showcased material from her excellent new album, *Lucky Penny*, at a recent Ronnie Mack Bandance. Reeva live is always a treat. Her unique vocal delivery and insightful perspective of the human condition is wondrous. Her performance on this record is a superb representation of a remarkable new talent that deserves your attention. You can hear Reeva along with Robin Pearl, Jane Bolduc, Jill Block, Lois Blaisch, Lauren Ellis and John Harrison Stowers in an intimate in-the-round showcase at Graffiti Coffeehouse (1002 Pico Bl. SM310-314-6244) on Saturday, May 7th. Reeva Hunter's *Lucky Penny* is available from Hunter's Moon Music, P.O. Box 912, Malibu, CA 90265.

Country rock singer-songwriter Ron Fin has two songs in the upcoming Trimark feature film *Return To Two Moon Junction*. The song "She's Living It Up" was co-written by Keith Rosier and features Fin on vocals. The other track, "She's Come To Her Senses," was co-written and performed by David Morgan. The songs were placed by Lynne Robin Green of Winston Music.

The Rascal is back. That's right, Dave Pearlman's Rotund Rascal Recording Studio is back, and it's

bigger and better than ever. The new location is 5653 Lankershim Blvd., just north of Burbank Blvd. in North Hollywood. The new studio has been upgraded to 24 tracks with a spacious main room for playing and a huge control room. Pearlman is an award winning musician who has engineered some of the best music to come out of the L.A. area. Dave's collection of vintage gear includes classic tube mics, tube preamps and a real plate reverb. The Rascal is offering some swell introductory rates, so give Uncle Dave a call at 818-763-0641.

Jo Anne Montana has finished her *Hometown Beauty Queen* CD and will celebrate the release at Graffiti Coffeehouse on May 22nd from 2 to 6 p.m. At four o'clock, there will be an unplugged performance of all the tracks with producer Ed Tree on guitar, bassist Paul Marshall and violinist Mark Indictor accompanying. Jo Anne has a beautiful, rich voice and her songs are compelling tales with contemporary themes. Don't miss this one.

Hit songwriter Jack Tempchin, who wrote "Already Gone" and "Peaceful Easy Feelin'," recorded by the Eagles, made a rare appearance in-the-round at Highland Grounds. Joining Tempchin were former Boogie King Richard Stekol, HONK vocalist/songwriter Beth Woods and instrumentalist/producer Greg Leisz. This spectacular night of acoustic music showcased familiar hits and new material by all the artists. Tempchin, who calls San Diego his home, is very excited about the resurgence of acoustic music in L.A. and will soon be performing here again.

Last, but not least, go out and support Fanfest May 4-7 at the Pomona Fairgrounds. This West Coast version of FanFair is a great opportunity for West Coast country and our community. Many of L.A.'s most promising artists will be appearing, along with the big name country acts. For information, call 310-247-0744. —Billy Block



BILLY BLOCK

Jo Anne Montana and Ed Tree

JAZZ



Michael Paulo

The double bill of pianist **George Shearing** and singer **Joe Williams** at the **Wadsworth Theatre** proved to be a very potent combination. The 74-year-old Shearing (who rarely appears in L.A.) was in particularly fine form during a duo set with bassist **Neil Swainson**, showing thoughtful charm, wit and swing in both his music and his storytelling; his stride chorus on "Donna Lee" was quite impressive. Joe Williams at 75 tends to sound raspy when shouting over a big band but in this intimate setting (with drummer **Sherman Ferguson** making his accompaniment a trio) he was in extremely inventive form. Williams was quite touching on the ballads, did close imitations of both a wah-wah trumpet and a trombone on "Blue Monk," sounded exactly like Billy Eckstine on "The Wildest Gal In Town" (that was eerie!) and hit a high note at the end of "Tenderly" in tribute to Sarah Vaughan. A very memorable night of music from two masters.

The new **Noteworthy** label hosted a press party at **St. Marks** in Venice for altoist **Michael Paulo** which in-

cluded a passionate set by the excellent rhythm & jazz saxophonist (who recently released a new CD titled **Save The Children**). Although Paulo can sound a lot like David Sanborn, his creative choice of notes, the high-quality originals and the funky grooves played by his strong backup band resulted in an enjoyable performance.

KLON recently organized a **Los Angeles Jazz Club Caravan** that allowed music fans on a Tuesday night to sample as much music as they could from seventeen different jazz clubs for one low price (with no drink minimums). There were special shuttle buses that traveled between the venues although realistically it would have been difficult to visit more than five or six locations. The best strategy was to stick to Hollywood where seven of the clubs were located. I managed to catch a bit of **Jack Sheldon** at the **Cinegrill**, **Bill Berry's** quintet at **Miceli's**, hear a glimpse of **Cecilia Coleman's** fine new quintet at **Legends** and close off the night with the veteran singer **Anita O'Day** at **Vine Street** who, although only borderline coherent, was great fun to see. Congrats are due **Ken Poston** of **KLON** for a successful night that deserves to be repeated on a regular basis; it gave L.A. the atmosphere and feel of a strong jazz community.

Upcoming: **Catalina's** (213-466-2210) features **Marcus Miller** (through May 8) and **Kenny Garrett** (May 10-15), the **Jazz Bakery** (310-271-9039) hosts the **Turtle Island String Quartet** (May 6 & 7), **Jim Hall** (May 8) and **Dorothy Donegan** (May 19-21), **Roy Hargrove's Quintet** will be at the **Ambassador Auditorium** (800-CONCERT) on May 19 and the **Billy Childs Trio** plays free Friday evening concerts at the **L.A. County Museum Of Art** (213-857-6000) throughout May. Also, singer **Patti Sterling** will sing jazz and blues at **La Vee Lee** (818-980-8158) every Tuesday in May. —**Scott Yanow**



Holly Cole

URBAN



Me'Shell Ndege'Ocello

BACK TO THE BRASS: Spring 1994 is turning out to be a season of welcome returns of sorely missed nightspots on the urban scene. While **Jamaica House** has re-established itself at **Glam Slam** on Wednesdays, the acid jazz/rare groove den **Brass** has returned at **Luna Park** on Thursdays. Brass patrons received a very unexpected and rare treat as **Me'Shell Ndege'Ocello** and band popped up there and hit the stage. The singer/rapper/songwriter delivered her avant-garde brand of hip-hop to an enthusiastic audience, including her current single, "If That's Your Boyfriend (He Wasn't Last Night)," and her forthcoming single, "Outside Your Door."

SOUNDTRACKS: A recent fete for Irving Azoff's new film, **The Inkwell**, brought celebs and entertainment industry heads to **Luna Park**, following the private screening at the **GCC Beverly Connection** theater. With this **Giant Records** luminary in the film's executive production seat, it is not surprising that **Giant** is handling **The Inkwell** soundtrack. Set in the Seventies, **The Inkwell** is a fine, entertaining story on its own. The soundtrack, however, promises to be a big seller regardless of the movie's financial outcome. It features searing seventies classics from **Marvin Gaye**, **Earth, Wind & Fire**, **Gladys Knight and the Pips**, **Kool and the Gang** and the ominously funky, **B.T. Express** band. In an added treat, **Jade**, who also appear in the movie, re-

corded remakes of soul classics "Dancing Machine" and "Let's Get It On" for the soundtrack. **Inkwell** stars **Larenz Tate**, **Jada Pinkett** and **Glynn Turman** were on hand at the **Luna Park** event as well as **Tisha Campbell, BBD**, and **DeVante Swing** of **Jodeci**.

Jodeci was in town celebrating the platinum success of their sophomore effort, **Diary Of A Mad Band**. Any fear of sophomore slump for this group was instantly quelled when the lead single "Cry For You" achieved gold status. **Jodeci's** current single, "Feenin'," is riding the **Top Ten**.

AROUND TOWN: L.A.'s teen MCs, **Anotha Level**, recently rocked **UCLA's Greek Unity Jam**, which also featured tight performances from **Coolio** and new artist **Simple E**. Group members **Stones**, **Bambino**, **Stenge**, **Stix** and **Ced** are all students or recent graduates of Westchester High School and were recently signed by **Priority Records**. **Stix** is now a freshman at **UCLA** and is shrewdly pursuing his studies along with his recording career.

Elektra recording group **Lords of the Underground** electrified the crowd at **Glam Slam** with a booming live performance. With chart and street hits like "Chief Rocka" and "Funky Child," the **Lords** have a full repertoire of familiar hits to stir even the most discerning urban/rap crowd. The **Purple One's** abode has been the venue of choice lately for some slamming urban bands and hip-hop shows and has been instrumental in keeping the scene afloat.

COMING UP: Spanking new L.A. club **House of Blues** at 8430 Sunset Blvd. has a tremendous entertainment lineup including: **Maceo Parker** and **Otis Rush** on June 3, **Junior Walker & the All-Stars** on June 10 and the effervescent **Little Richard** on June 21. **Reggae Sunsplash 1994** hits the **Greek** at 6:00 p.m. on May 27 and at 4:00 p.m. on May 28. This year's **Splash** features a slew of reggae heavyweights including **Steel Pulse**, **Maxi Priest**, **Marcia Griffiths**, **Terror Fabulous**, **Red Fox** and **Junior Tucker**. Another **Reggae Sunsplash** performance is scheduled for June 4 at 5:00 p.m. at the **Irvine Meadows Amphitheatre**.

—**Juliana "Jai" Bolden**



Suge Knight of **Death Row**, **Jodeci** members **Devante** and **KCi**, **Uptown CEO Andre Harrell**, co-manager **Steve Luvas** (sitting), **Jodeci** members **Dalvin** and **Jojo**, **Uptown GM Mark Siegel**

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CLUB REVIEWS

Trae

The Roxy
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** Meredith Day: 818-506-7466

□ **The Players:** Trae, vocals, guitar; Scott Anderson, keyboards, vocals; Jeff Marcus, guitar; Dimitri, bass, vocals; Eddie Corea, drums.

□ **Material:** Trae is an L.A. singer-songwriter who performs dance-funk-rock music, heavily influenced by Prince and the Red Hot Chili Peppers. Check the titles on some of his songs ("Explicit Sexuality," "Save The Mystic Demise For Me," "Freaky") and you get a pretty good idea of Trae's overall sound and direction. While the lyrics are hardly what you'd call imaginative, what stands out most about Trae's material is the infectious rhythm that's prevalent throughout most of the funkier songs.

□ **Musicianship:** Both individually and together, the band was able to bring a fuller, bigger sound to the music without drowning each other out. A raw, restless edge accentuated what could have been a routine exercise in Bland Funk 101. Even the guitars, which normally take a back seat to this style of music, sometimes took a slightly industrial turn that worked in perfect synch with the arrangements and, mercifully, stayed away from any silly and excessive techniques.

□ **Performance:** "It's not what you say but how you say it" could certainly be an apt description of the entire set. Although at times repetitive (how many times do we need to hear "break it down?"), Trae and his band showed all the right moves in a highly energetic performance that was pretty compelling from beginning to end. Trae worked the stage with the style of a pro, often jumping on an amp or reaching out to the audience for full effect. The singing sometimes fell flat, but what Trae lacked in perfect vocal skills, he more than made up for in attitude and personal distinction.

□ **Summary:** What saved this performance from mediocrity was Trae and his band's ability to translate the material into a cohesive, dynamic way that oozed confidence and charm. Too many developing artists try too hard to impress and, as a



Trae: All the right moves.

result, forget to have any fun on stage. That wasn't the case here. However, a little more work on strengthening the vocals and a little less borrowing from the Prince Book of Performing will go a long way in the originality department. What works best for Trae is his vibrant stage presence. This artist has the potential to win over a huge audience.
—Carla Hay

Bumper

The Whisky
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

□ **Contact:** Aaron Deri: 818-683-8765.

□ **The Players:** Marianne Williams, vocals; Tony Hebert, bass; Joey Martin, lead guitar; Aaron Deri, rhythm guitar; Terri Garrity, drums.

□ **Material:** If you've noticed the surging popularity of female singer-songwriters in the rock market—the Natalie Merchants, Liz Phair and Juliana Hatfields—then you'd have to be blind not to see the appeal of Bumper's Marianne Williams. Her voice rings with strength and tenderness, combining childhood innocence with a mature sexiness that lowers your defenses and captivates your attention. That's not to say I was hot for this fine-looking young woman (well, maybe just a little). But Williams is definitely Bumper's headlight, so to speak. As for the songs,

they fall into two categories: those that sound like 10,000 Maniacs and those that sound like Mary's Danish. Not a bad combination. Unfortunately, the former, songs such as "20/20" and "Xmas Day," sounded lifeless and meandering without the aid of a hook, while the latter often sounded too convoluted and eclectic without the aid of a hook. It was this inability to weed out the junk and get to a hook that killed Mary's Danish, so I think Bumper would be well-advised to keep tinkering until they get it right. Better still, perhaps they would benefit most from an outside opinion, either by collaborating with another songwriter or working with another producer. Bumper sounds only three or four notes away from having great pop-rock songs, but until they find those notes, they'll still be in the thick of the herd.

□ **Musicianship:** Aside from the songs, Bumper's fortunes will be carried by Marianne Williams' powerful vocals. She sounds like the kind of girl who always won the lead in the high school play because she could out-act and out-belt everybody else. Good range, dynamics and vibrato. She's no Mariah Carey, but her style is perfectly suited for the music. I would be remiss if I didn't also single out the talent of Joey Martin on lead guitar. He continually churned out impressive solos, though I think several could be pared down by a couple of bars. Aaron Deri stuck to his role as rhythm player, often complementing Martin with careful picking on acoustic guitar. And the rhythm section adeptly shifted tempos to pull off the band's folk-pop-crunch-funk.

□ **Performance:** Deri seemed to be the elder statesman of the group, often talking to the crowd between songs and thanking them for their support, but Williams spoke sparingly and her movements looked stiff. A lead singer should command attention with his/her confidence, and Williams' voice alone is enough to win the crowd to her side, but she needs to realize this and exude more strength. I'm sure this will come with experience onstage. If she and Deri can put a little more thought into how



Bumper: Powerful vocals.



CLUB REVIEWS



Katey Sagal: An engaging performer.

they're going to present the songs to the audience and interact with each other, the live set will be first-rate.

▣ **Summary:** Aside from the fact that I don't like the band's name and their hooks didn't catch me, they did not do anything to piss me off or make me want to ridicule them. So in my book, that means I liked them. Now, if they can get some assistance in streamlining their act, they could blossom into a successful major label act very quickly.

—Sean Doles

1000 Mona Lisas

Al's Bar
Los Angeles

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

▣ **Contact:** Armando Prado: 310-288-8213

▣ **The Players:** Armando Prado, vocals, guitar; Gianni, bass; Rocco Bidlovski, drums.

▣ **Material:** Loud, fast and angry are the credos by which this band plays. There were a few catchy guitar riffs in the mix, but for the most part, the music followed the old punk tradition of shouting garbled lyrics in quick bursts of energy (most songs were under three minutes), with attitude taking precedence over accessible rock arrangements. Most of the songs blended together in a chaotic mass which, overall, worked on a satisfactory level.

▣ **Musicianship:** Given the genre of 1000 Mona Lisas' music, technical virtuosity wasn't expected here. Prado's guitar playing was the strongest of the three musicians, and he was able to carry the band through some fairly impressive maneuvers. But there was nothing truly innovative here and compared to other club bands that play the same kind of music, 1000 Mona Lisas too often bordered on generic.

▣ **Performance:** The band can definitely perform with a respectable amount of charisma, but not enough to leave an audience completely awestruck. Al's Bar has a relatively small stage, which no doubt limited the band's movements and maybe

affected the group's inhibitions. Though likable and sincere enough, 1000 Mona Lisas can't help but give an impression that it's a band that is still trying to find its way musically and is a little too eager to please.

▣ **Summary:** While there was nothing terrible about 1000 Mona Lisas, there was nothing too outstanding, either. Because there are so many punk-inspired bands out there, when another comes along that sounds pretty much like the others, it doesn't make much of an impact in this post-Nirvana era. This group needs a more intriguing style both musically and visually if it doesn't want to be written off as just another garage band.

—Carla Hay

Katey Sagal

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

▣ **Contact:** Virgin Records, 310-278-1187

▣ **The Players:** Katey Sagal, vocals; Robert Thiele, guitar, vocals; Val McCallum, guitar, vocals; Billy Valenffne-Denhay, vocals; Will McGregor, bass; Mary Ekler, keyboards; Jim Christie, drums; Nicole Falzoni, percussion, vocals.

▣ **Material:** You'd think that Katey Sagal's music would be the kind of raunch & roll suited for Peg Bundy, the character she plays on the Fox TV series *Married...With Children*.



1000 Mona Lisas: Charismatic.

Wrong. The laid-back material which Sagal performed from her solo debut, *All Is Well*, is the kind of wistful, romantic music that adult contemporary radio salivates over like bees to honey. But instead of wallowing in the usual sugary clichés, the songs were filled with the maturity and insight of someone who experienced sorrow and regrets but has lived life to the fullest. The lyrics were uncomplicated without being too simplistic, and there was just enough R&B spice to add some depth to her musings on love and life.

▣ **Musicianship:** As expected, Sagal's backing band did not overshadow the singer with any wondrous musical techniques. The musicianship worked on a purely functional level because the band did what it was supposed to do: give faithful renditions of the studio recording, keep a cohesive, steady pace throughout the set and show enough appeal without dominating the sound system or interacting too much with the crowd. To its credit, the band was obviously well-rehearsed and served as a more than adequate complement to Sagal's smooth vocal delivery.

▣ **Performance:** With the confidence of a natural performer, Sagal was able to successfully balance understatement with the emotional projection needed for this type of music. Throughout the show, she maintained a distinctive, easygoing rhythm and lightly chatted with the crowd between songs. "This set is paced for my current condition," a very pregnant Sagal joked at one point, as she settled comfortably on a stool perched center stage. Whether it was singing about love lost, insecurity, love found or dignity, Sagal kept the audience enthralled with her compelling style. She expressed a wide range of emotions without falling into vocal overindulgence.

▣ **Summary:** In this era of over-the-top, overproduced adult contemporary artists, it's refreshing to hear a voice that's grounded a little more in reality. The strength of this performance lay in the fact that Sagal avoided the bombastic approach and was able to combine sass and sultriness with, most important of all, subtlety. It's one thing to merely sing music; it's quite another to make it a genuine experience. Sagal clearly knows the difference. —Carla Hay

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REVIEWS



Robert Whittle

Das Melodia: Solid musicians.

Das Melodia

The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

└ **Contact:** London Underground Productions: 310-288-6604

└ **The Players:** Be Dekard, vocals; Yaasin Hanif, guitar; Eric Havrilesky, bass; Hank Rivers, drums.

└ **Material:** The songs of Das Melodia try to sound deep and meaningful but come off pretentious and trivial. And as if this were not enough, after a while, all the songs begin to sound the same. On top of all this, the dirge-like quality of Das Melodia's music really begins to drag on your ears.

└ **Musicianship:** Be Dekard is a competent vocalist and actually uses his voice in interesting ways. He uses several different vocal ranges, and once carried the opening verse of a tune a capella. Dekard's bandmates are also good musicians, making no obvious gaffes and even, at times, showing some skill on solos. The problem is that nobody is really taking any risks here. The musicians are not stretching themselves to find new and interesting ways to present the music. This music all sounds like a copy of your favorite gloomy band. The solos are good in a technical sense, but show no imagination, spark or flair.

└ **Performance:** The biggest question throughout the band's set for me was whether lead singer Be Dekard would end up totally naked by the end of the set. He sings and dances around, slowly unbuttoning his shirt and then almost taking it off and then showing his shoulders. The dancing is at least interesting to watch, however, being a cross between ballet and Indian classical dance. The rest of the band is fairly lifeless on the stage, playing their assigned parts and then returning to their assigned standing places.

└ **Summary:** The problem with Das Melodia goes back to imagination and creativity. While the band is not without talent and good ideas, they need to break out of the mold of their many influences and create an identity for themselves. If this happens, then perhaps they will be a band to watch out for. Until that time they will stay in the same sort of rut.

—Jon Pepper



John Leary

Leagues of Nations: An energetic performance.

Leagues of Nations

The Roxy
West Hollywood

1 2 3 4 5 6 7 8 9 10

└ **Contact:** X-Ray: 800-230-ROCK

└ **The Players:** X-Ray, vocals; Kick, guitar; Florian Ammon, drums.

└ **Material:** The kind of material that Leagues of Nations plays is pop with light social messages. The songs range from good-time anthems and songs about psychopathic lovers, to a song dedicated to the use of condoms in sex entitled "Wrap It Up." While no one is going to change his life because of this music, it is the kind of music that still has you humming the tunes the next day.

└ **Musicianship:** If you heard Leagues of Nations on the radio, you would assume it was a much larger band. Even with the stripped down lineup on the stage, the songs they play are filled with synthesizers and background vocals, all courtesy of backing tracks. In fact, at times the backing tracks overwhelmed the musicians on the stage. Also, with this much technology, there was the inevitable technical glitch at the beginning of the show. This is a shame because Kick is a very good guitar player and can really send out the licks when he steps out front for the big solos. X-Ray's voice is nothing to write home about, but he uses it to the best advantage, working somewhere between rapping and singing. Florian Ammon lays down a solid rhythm base with his drumming.

└ **Performance:** If reviews were solely based on energy level, Leagues of Nations would rate a ten. X-Ray bounces around the stage playing with various props, such as balloons, a toy ax and hurling various objects, including condoms, into the audience. He also made several forays into the pit, even though the small crowd remained firmly ensconced in the table area of the club.

└ **Summary:** While this band has some problems (minor technical difficulties and the occasional insipid song), they do remind one of the joys of going to local clubs and seeing bands who still play with a lot of feeling and joy. Some of the bigger stars should take a cue from bands like this and learn to love the music again.

—Jon Pepper



John Leary

Slowdive: Musically experimental.

Slowdive

The Roxy
West Hollywood

1 2 3 4 5 6 7 8 9 10

└ **Contact:** Kris Ferraro, ERG: 310-659-1700

└ **The Players:** Neil Halstad, guitar/vocals; Rachael Goswell, vocals/guitar; Christian Savill, guitar; Nick Chaplin, bass; Simon Scott, drums.

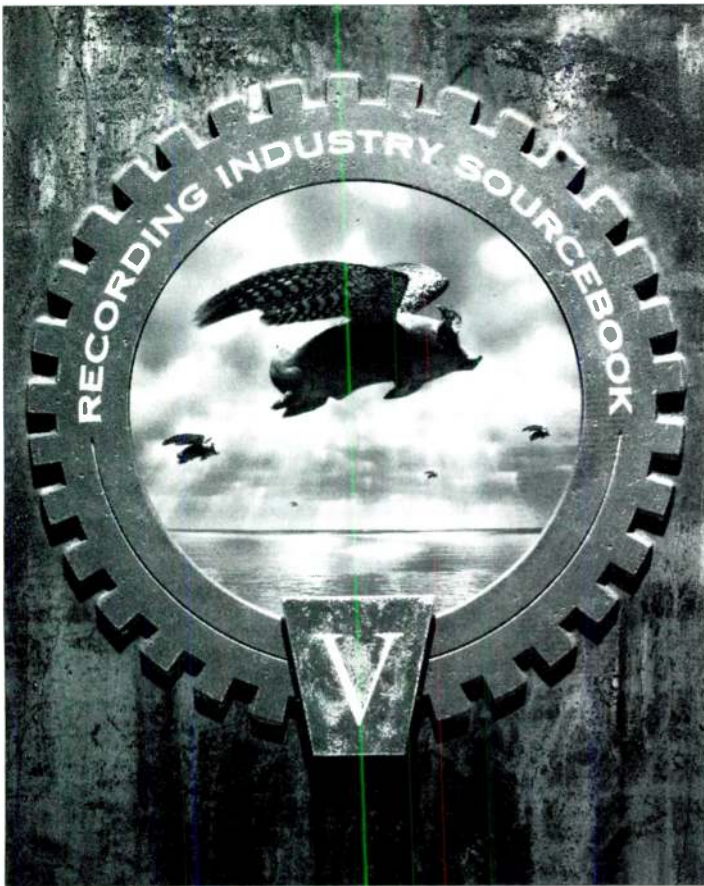
└ **Material:** A wall of ethereal guitars punctuated by a shuffling drum beat and throbbing bass, the vocals barely audible but gracefully swimming through the sea of music. Songs from the latest album, *Souvlaki*, blend in with some of Slowdive's early material. Elements of psychedelia and pop sensibility crossover to transport the listener into Slowdive's dreamlike world of beauty.

└ **Musicianship:** The players in Slowdive craft their songs from banks of feedback and guitar effects. To most purists, this could make Slowdive seem like lesser musicians. I consider it more of an experimental approach and Slowdive are certainly at the top of the class amongst the British indie guitar bands. Savill's guitar playing and use of effects layered on top of Goswell and Halstad's chiming and riffing guitars created a wash of sound. Goswell's vocals were light and airy, while Halstad's were purposely buried deep into the songs. Chaplin's bass provided a backbone to the beauty, while Scott's drumming was reminiscent of an early Keith Moon. Less like musicians, more like craftsmen.

└ **Performance:** A backdrop of projected images, like a constantly changing psychedelic landscape and five people feverishly hunched over their instruments; that sums up Slowdive's stage performance. I would have liked more movement from the players, although Goswell was very friendly and enthusiastic between songs, thanking the crowd in her thick northern English accent and waving to friends in the audience. Overall, Slowdive seemed friendly and happy, but not very lively.

└ **Summary:** A tremendous opening set by local indie favorites Super 31 set the standard for a great sold-out show at the Roxy. Slowdive's huge ethereal wall of sound was greeted with fantastic enthusiasm, and nobody left disappointed.

—Nigel Mitchell



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Maybe it's the way charts and radio formats have always been segregated, but on the surface, country and soul music seem to have little connection, originating from totally different geographic and emotional places. An album and concert featuring duets by superstars from both genres seems to be a great marketing coup covering all the demographics, but the question going into this event was whether there was enough harmonic logic in the unusual pairings to make this more than just a flashy one-time gimmick.

Happily, for all the immense talent involved, the answer was yes. A combination of great voices and timeless songs from both arenas made this much more than just an evening of stargazing curiosity. Turns out country and city touch on the same themes and that Memphis and Nashville are only a few hundred miles apart.

The pairings were spirited and rock solid for the most part, with the best dual energy coming from Natalie Cole and Reba McEntire on a jazzy "Since I Fell For You," Marty Stewart and the Staple Singers singing "The Weight" and Clint Black and the Pointer Sisters delivering a bouncy "Chain Of Fools."

On the classic "Stand By Me," Mickey Gilley and originator Ben E. King helped remind us that the tune was once much more than the Citibank commercial we know it as today. And a particularly poignant moment came when Sam Moore (of Sam & Dave fame) introduced a video of himself and the late Conway Twitty whooping it up in the studio on "Rainy Night In Georgia."

Other duets included those by Aaron Neville and Trisha Yearwood, and Willie Nelson with both Knight and LaBelle on his country standard "Crazy."

On the down side, the several-minute set changes between performances were a necessary logistical evil which interrupted the flow between performances. And a special



Tori Amos



Don Was (far left), Vince Gill and Gladys Knight. Inset: Reba McEntire and Natalie Cole

unannounced appearance by Bob Dylan, warbling "Tomorrow Night" with Yearwood, failed to generate any real sparks.

The band, featuring album producer Don Was, provided excellent backing, but the arrangements of certain tunes didn't always add much to the studio versions.

Overall, though, it's hard to complain when the price of one ticket offered this much ambition and talent in just under two hours. While underscoring the truth that music transcends styles and colors, the show also proved that soul and country are our country's most thriving and entertaining art forms—together or by themselves.

—Jonathan Widran

Tori Amos Wadsworth Theatre Westwood

A voice. A piano. A personality.

That's what Tori Amos gave the audience at her sold-out Los Angeles performance. The urgency of her siren's wail. The deft and often delicate touch of her nimble fingers. The warmth and candor of her intimate conversation. It takes a lot of guts and even more talent to entertain 1,200 people with such spartan tools, but Tori pulls it off as effortlessly as she does describing her first experience with masturbation, like there was nothing particularly revealing about it. That's just Tori. And maybe I'm repressed.

I mean, here's this woman all alone onstage. The entire audience is silent so they can listen to what she has to say. Across the front row sit a half-dozen Tori look-alikes. And she's up there talking about discovering the Garden of Eden or something like that between her legs when she was twelve.

So I'm thinking, this chick's okay. In fact, we need more like her. Looking angelic with her fiery red hair illuminated by backlighting, Tori straddled her favorite piano bench and rocked through a marathon set that drew heavily from her latest

release, *Under The Pink*, and her critically acclaimed debut, *Little Earthquakes*.

Like the great artists of our time, Tori gives a unique voice to the questions in our souls. More importantly, she seems to find a way to address them that dispels pretensions and enables us all to identify. She is not merely a female songwriter; although she's all-woman, Tori helps me to see the world as a larger place, which in turn makes it that much smaller and familiar.

When you see Tori perform you feel like you know her, like you're looking through an album of her life, only, instead of photos, you get experiences and emotions. An evening with Tori is like a date with that enigmatic, strong-willed girl you've always been intimidated by—a date that erupts into one of the most intensely arousing conversations you've ever had. Your flesh crawls, you feel giddy, you laugh at everything she says. Your breathing intensifies, only you're powerless to touch her.

But it's also like a class in gender relations, where Tori sits you down and says, "Now I'm going to tell you how I feel about a few things," and in so doing, she gives you a wonderful perspective on women. Enough to make some men squirm or even blush. Then again, maybe I'm repressed.

—Sean Doles

Black Sabbath Universal Amphitheater Universal City

As long as Tony Iommi and Geezer Butler can still hobble across a stage and pluck a few notes, Black Sabbath will survive and continue to tour. Whether they'll remain a relevant musical force well into their third decade is a more menacing question. But to the throngs of Sabbath faithful packing the Amphitheater, the band's current output mattered little in comparison to the bundle of timeless Sabbath classics that composed the bulk of their nearly

two-hour set.

It's a sad irony that twenty-year-old Black Sabbath compositions sound more fresh and contemporary than their most recent work, but don't tell Iommi and Butler, because in rock & roll, that just means you've aged well. From the sound of it, the band sensed the crowd's indifference to their latest album, *Cross Purposes*, and, in turn, they responded with a professional, workman-like set that drew heavily from the glory days with Ozzy Osbourne and Ronnie James Dio and offered only brief glimpses into the present.

The band left little doubt as to what would be in store when they opened the show with "Time Machine," the title track off their last album with Dio (*Dehumanizer*). From that point on, the musical time machine zoomed back a couple of decades to oblige the crowd with first-generation staples like "Children Of The Grave," "Iron Man," "Paranoid" and "Black Sabbath," as well as second-generation greats like "Neon Knights," "Mob Rules" and "Children Of The Sea."

Hired hand Tony Martin lent his vocal talents to the songs with a reverence for the original versions that ensured an accurate recreation for our ears. Moving from the manic frenzy of Osbourne's demonic whine on "Iron Man" and "Paranoid" to the gusty bellows of Dio's sweeping vibrato on "Heaven And Hell," Martin played his role superbly and was complemented by a couple of masters in Iommi and Butler, as well as journeyman drummer Bobby Rondinelli.

Even if Sabbath never puts out another studio album, which isn't likely, considering the decent reception *Cross Purposes* is getting, they could continue to pack large arenas purely on the strength of their vast library of great songs and the solid musicianship of Iommi and Butler. And several years down the line, perhaps we might see a boomerang effect in which the young bands Sabbath has influenced over the years (i.e., Soundgarden) could inspire a new wave of creativity in these old horses. Until then, I'll be content relishing the past.

—Sean Doles



Black Sabbath's Tony Iommi



MUSICIANS

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

LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Lizzy: 213-687-3558.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Lighting: No
Auction: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

CHIMNEYSWEEP LOUNGE
4354 Woodman Ave., Sherman Oaks, CA 91423
Contact: Said: 818-783-3348
Type of Music: Acoustic material. Both covers & original.
Club Capacity: 100
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Auction: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable

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

TONY LONGVAL'S COUNTRY CLUB
18415 Sherman Way, Reseda, CA 91335
Contact: Tony Longval: 818-881-5601
Type of Music: All styles
Club Capacity: 1000
Stage Capacity: 40+
PA: Yes
Lighting: Yes
Auction: Send promo pack.
Pay: Negotiable

FM STATION "LIVE"
11700 Victory Blvd., North Hollywood, CA 91606
Contact: Toy: 818-769-2221
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board

with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Auction: Send tape, promo pack, SASE.
Pay: Negotiable

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

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky: 310-392-1966
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country
Club Capacity: 60
Stage Capacity: 6
PA: Yes
Lighting: Partial
Auction: Send promo package to Jay care of club.
Pay: Negotiable

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

LAS HADAS RESTAURANT & CANTINA
9048 Balboa Blvd., Northridge, CA 91325
Contact: Alex at Las Hadas Booking: 818-766-3006
Type of Music: R&B, jazz, blues, reggae & various latin
Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
PA: No
Lighting: No
Auction: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA 91603
Pay: Negotiable

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

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

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

SUNSET
322 Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Richard: 818-575-4732, Rich Prod., Mon. & Tue. from 4 p.m. to 6 p.m.
Type of Music: Hard rock, alternative, blues
Club Capacity: 248
Stage Capacity: 8
PA: Yes
Lighting: Yes
Auction: Send tape, bio and photo to above address, c/o Richard and Bob.
Pay: Negotiable

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

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

TROUBADOUR
9081 Santa Monica Blvd., West Hollywood, CA 90069
Contact: Lance Hubp, Zack Zalon: 310-276-1158
Type of Music: All types
Club Capacity: 450
Stage Capacity: 8
PA: 36 input Venue Board, EAW 4 way concert system, independent 16x8 monitor mix, complete effects system, house engineer.
Lighting: Yes
Auction: Send tape and bio.
Pay: Negotiable

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

ORANGE COUNTY

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

Lighting: Yes
Piano: Yes
Auction: Call for info.
Pay: Negotiable

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

MISCELLANY

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

MANAGEMENT/PROMOTION Co. seeks interns. This will lead to a paying position for the right person. Please fax your resume (818) 907-1133 or call Kelly for an appt. (818) 783-7717. COLLEGE TRADE publication seeks full time, interns for new venture. Paid positions for qualified applicants. Leave message, get more information (213) 920-1571 — Strychnyne Enterprises.

PROMINENT, NATIONAL trade magazine seeks college interns to volunteer part-time. Learn the music industry from the inside. Call Jim Nelson at (818) 955-4000.

INTERN NEEDED immediately. Assist in day to day operations of entertainment/music management company. Phone/organization skills needed. Advancement possible. Call Jeff (213) 933-5738

MAJOR RECORDING facility seeking interns. Flexible hours/recording studio knowledge required. Contact Renee or Karyn at 310-260-3171.

SEEKING FULL-TIME assistant for music video co. Work with record co.'s, film, management, artists, etc. Lanette: 818-505-8833.

ENTERTAINMENT CO. in Arcadia seeks P/T customer service rep. w/ good phone voice. Call Austin at 818-305-7276.

INTERN WANTED for Indie, music publicity firm. Excellent organizational skills a must. College students preferred. No pay but excellent experience. Call Rhonda at: 213-655-4151.

MAJOR RECORDING studio needs receptionist. Minimum 2 yrs studio receptionist/traffic experience. Salary based on qualifications. Resumes to G. Curtis, 10153 1/2 Riverside Dr. #107, Toluca Lake, CA 91602.

INDIE LABEL/Mgt. Co. in Encino seeks motivated PT intern(s)-possible paying position later. Good phone, computer and office skills. Transportation necessary. Great experience. Resume required. Call Sharon at (818) 995-8076 or fax (818) 981-3680.

IRS RECORDS seeks intern (unpaid) to assist in promotion dept. Radio experience preferred, not required. Great experience and environment. Call Kerry at (818) 508-3130 ext. 328, no calls Tues/Wed.

Yasu (310) 246-9455. INTERNS NEEDED: International Entertainment Co. in artist management/booking. Need good communication/computer skills. Great opportunity to learn different sides of industry. Call Dawn: 818-905-6699.

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TOM ALEXANDER - Producer State of the art 24 track automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI with huge sample and sound library.	310-203-6399						Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!					
KOFI BAKER - Drummer Ludwig and Zildjian endorse all pro equipment. ***Contact: Angel***	310-859-2231						10 years experience internationally. Some chart reading. Quick study. Recording experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo package available.	Versatile, world-class drummer. All pro. Extremely quick study. Ginger Baker's son. Just relaxed to LA.					
CLIFF G. BRODSKY - PRODUCER/KEYS E-16, ADAT, K-2000 with sampler, Sound canvas, RM-50, D4, Proteus, DX-7s, RD-300, Juno-60 with midi.	213-469-4981						Worked with artists from Warner Bros., Polygram, Motown. 5 year degree from Berklee in Synthesis/Music production & engineering. 20 years playing keyboards professionally.	Good vibe producer. Expert player, arranger, programmer, engineer. Always great results.					
BOBBY CARLOS - Slide Guitar 1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda	310-452-2868						Recordings with Julia Fordham, Moon Martin, Smyth Smith and John Keane.	Solo and fill specialist.					
MICHAEL EWING - Studio builder Humanly engineered patch bay design with legible labeling. Clean wiring for reduced noise, better sound and increased flexibility.	310-573-3550						Built numerous music recording studios. Music recording engineer for 20+ years. Built/owned/operated 24 track studio in New York City 10+ years. Radio Network Engineer for NBC and ABC.	Reasonable hourly rates. No markup on parts. Solid player yet inventive when needed. Love live performance, w/an extensive repertoir. Ready to tour anytime. Also studio, casuals and Top 40.					
BRYAN FOUNGER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range.	818-715-0423						18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest! Studied reading with Putter Smith, Jim Lachfeld. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoir. Ready to tour anytime. Also studio, casuals and Top 40.					
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691						10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T. graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.					
PETER G. - Drummer DW drums, some percussion and vocals.	818-761-9081						Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs and click tracks no problem.	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance, live or studio.					
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Korg M-1, etc. Acoustic piano. Atari comp.	213-662-3642						Real music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.					
JOE GOFF - Drums/Perussion Yamaha drums, Zildjian cymbals, percussion.	818-998-5176						11 years experience. Extensive touring and recording. Read music well. P.I.T. Honors graduate. Studied with the best. Specializing in session and demo work at reasonable rates, casuals, club work, touring and substituting.	Versatile player, multi-purpose image. Demo and resume available. Very strong in a variety of styles.					
YOAV GOREN - Producer/Keyboards Macintosh based MIDI studio with Roland, Korg, Yamaha, EMU, Alesis, Oberheim, etc. Huge sample library. DAT masters.	310-207-2426						Recent credits: Producer, arranger & programmer on Leonard Cohen's acclaimed "The Future", music for '93 Academy Awards ad campaign; produces music for several TV shows and soaps, music for major motion picture trailers; numerous TV jingles, from hip hop to orchestral.	State-of-the-art MIDI and digital recording studio with all latest synth, drum and sampling gear. Very personable and professional. Tomorrow's sound... today!					
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	213-874-5823						Original music projects in the pop & dance field. Nat'l & intern'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.					
JIM HOYT - Producer 1/2" 8-Trk. MIDI studio, 24 ch Soundcraft Delta 8, DAT Masters, Lexicon, Tannoy, Korg O1/W, Roland R 8, Mac, Fender/Martin guitars, tube mics.	213-466-9011						CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians, comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.					
BOB LUNA - Pianist/Kybds/L. Voc Kurzweil K-2000, Apple Macintosh IICx, Roland S50 and various other keyboards.	213-250-3858						Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/writing arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.					
GREG MANN - Vocal artist Nearly three usable octaves, very coordinated. Passionate, powerful, melodic tenor. 31 yrs old.	909-931-9549						13 yrs solo stage experience in front of 7-7000 people, indoors and out. Great ear, sight reading, and BGV. Studio experienced. Vocal arranger. Theory specialist and chart writer. Songwriter. BA Music. VIT grad. Demo available.	Fun to be with, people person. Pro ethics. Time is \$\$\$ Native southerner, mild accent, no prejudice. Reasonable fees.					
LESTER MCFARLAND Electric fretted/fretless bass guitars, 4, 5 and 6 string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown	310-392-2107						Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chrlin circuit alumnus.	Specializes in developing material, players and arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" and "Bass Player" Aka "The Funkmaster"					
MICHAEL MCGREGOR - Producer Complete project studio/S1000 samplers, most keyboards including a Rhodes, Wavesstation, Sound Tools, and other hip stuff	818-982-1198						Written and/or produced songs for Deniece Williams, Five Star, Rozalla, Timmy T, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.	Complete song production, arranging and programming, remixing, scoring, sampling.					
PAUL MURPHY - GUITARIST Tom Anderson Strat, Martin 6 string, Yamaha APX-6N classical, Daquisto custom jazz guitar, loaded rack, Peavey Classic 50 etc.	310-396-2123						15 years experience- Touring, shows, sessions, club work, casuals etc. Great reader, good ears, very versatile, excellent equipment, writer, arranger, transcriber. Pager # 310-585-0311.	Great attitude and equipment, will work for you, lessons available, very reasonable.					
SKY NICHOLAS Vocals - Lead and Back up.	310-288-6964						Very experienced live performer. Vegas and Tahoe. Playboy Girls of Rock and Roll. Published songwriter.	Professional, easy to work with, love to tour.					

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MARK NORTHAM - Pianist/Kybd.	310-476-5285	✓	✓	✓	✓	✓	Film, TV, album credits - over 15 years experience. Play and read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music and albums. Also live performances. Pager # 310-917-1616	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓	✓	✓	✓	✓
CRAIG OWENS - Producer/Arranger	818-769-7931	✓	✓	✓	✓	✓	Countless studio sessions. Clients have gotten deals from my producers! Skills solicited for staff writing positions. Work includes albums, jingles, live performance, musical theatre etc. Access to excellent studio musicians.	Into new music/alternative revolution. My tracks sound live, not synthesized. You don't need a band! Also hop/house/jack. Full master production.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32 trk master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Helicasters. Friendly, professional, affordable	Cow trash, 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.	✓	✓	✓	✓	✓
DERF SCRATCH - Producer	818-546-1161	✓	✓	✓	✓	✓	The money and the chicks come after we get the stars out of your eyes! A good producer is honest. If a good producer is what you're looking for, read the other ads first, then find your phone - let's talk.	20 years experience! Ex FEAR bassist. Published songwriter - Movie sound tracks - Highly skilled professional.	✓	✓	✓	✓	✓
NED SELFE - Steel Guitarist/Vocalist	415-641-6207	✓	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals, excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore."	✓	✓	✓	✓	✓
LARRY SEYMOUR - Bassist	818-840-6700	✓	✓	✓	✓	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee UK, Mansella, Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards, <i>Arden Hall, Taxi</i> , various albums, demos, musical clinics, clubs.	Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving/improv/writing parts/sight reading/slap. Accepting students.	✓	✓	✓	✓	✓
BILL SPOCK - Drummer/Drum prog.	213-874-7118	✓	✓	✓	✓	✓	Performing and recording credits include: Ecstasy, Centaurus, Broken Dreams, Gail Senders & Hot Ice, Studio Cats, The Pastels N.V.S. Daddy Joe, Monty Mann, Big City, J.J. Jackson, The Tubes, Harpeggio, Wayne Perry, Toungue Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump	20 yrs experience, 2 years Berklee College of Music, excellent live playing, recording, or programming	✓	✓	✓	✓	✓
RICK STEEL - Drums	310-392-7499	✓	✓	✓	✓	✓	Fully endorsed. TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓	✓	✓	✓	✓
MERRY STEWART - Synthesist/Voc.	818-788-7009	✓	✓	✓	✓	✓	10 years piano Royal Conservatory of Canada, toured for Nina Hagen, Zephyr, Etta James; opened for P.L. Quincy Jones, John Lee Hooker, Ike & Tina Turner, wrote CBS single "Only in My Dreams" and Cheech & Chong "Still Smokin'" soundtrack	Cutting edge artist, player, vocalist, writer, arranger, co-producer, huge swirling modern sound. Ingt stage look; HIRE me! REPRESENT me! SIGN me! (Warning I shred...)	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan, Ravi Shankar School of Music, L.A. City College. Demo/tape available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Kybds/Prod.	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
TOM TORRE - Violin, /Fiddle Guitar	818-340-6548	✓	✓	✓	✓	✓	Many years experience Sessions and Clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓
WARREN WHITE - Drums/Percussion	818-420-3311	✓	✓	✓	✓	✓	16 years professional experience. Int'l tours. BM North Texas State, Graduate students University of Miami. Recordings/jingles-NBC Sports, American Airlines, Mary Kaye, etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entiendo Espanol. References, resume, demo available upon request.	Excellent time feel, reading, click tracks, authentic groove playing in acoustic and MIDI formats. Through knowledge of rhythm section styles. Southern gentleman.	✓	✓	✓	✓	✓

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

2. PA'S AND AMPS

•1974 Marshall super12 100 watt hd, just re-tubed & based

the amp screams, sacrifice \$600 Steve, 213-525-1558
•2 Marshall hds, 1-100 watt 1989 JCM800 id series, 1-50 watt 1978 MarkII modified, \$300 ea obo Mark, 310-536-0060

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Full security, gym, sauna, laundry, sundeck, jacuzzi, cool atmosphere.
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Big 1BR apts. \$650-\$750.
2 BR \$950.
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- Ampeg VII hd, 60 watt w/matching 4x12 cab, sacrifice \$340. David, 213-664-4671
- Avali Carvin bs 18" spkr cab, grt sound & cond, \$350 obo Also 2 10" bs spkr cabs, \$150 obo Reese, 213-368-6650
- Boogie MarkII C hd & 1x12 cab, all options, Cocobolo wood cab, 100 watt, vinyl & anvil cases, supreme cond, \$1100 Edward Jones, 818-990-4685
- Marshall 100 watt JCM 800 hd & Celestian 412 slant cab w/orig 1969 30 watt Celestians in it, \$1000 firm Scott, 310-444-0936
- Marshall cab 4x12, 1982, 120 watts, \$300 firm Andy, 818-248-0376
- Marshall cabs, xlt cond, straight, black, JBL 120's in stereo, other vintage 30's, \$375 firm 310-927-3393
- Marshall JCM 800, 100 watt stack, chnl switching, reverb, foot switch, etc. Cabs are JCM 900 id 1960 & JCM 800 id 1960, sounds killer, \$1300 Michael, 818-281-4803
- Marshall JMP 100 watt modified, missing logo, but very awesome, must sell, \$650 obo 818-577-5931
- Mesa Boogie quit hd, over 100 watts of unbelievable sound, 5 band EQ, reverb, 1x loop, \$550 obo 702-459-7142
- MUST SELL: Fender bs amp (BX series), 400 watts Comes w/one 4x10" Fender cab One owner only, grt shape Call 213-722-8084
- Polytone bs amp, minibrute III w/one 15" spkr \$250 818-990-2328
- Soldano X88, 3 chnl pre amp, clean, rhythm & kd, the Fliis Royce of tone, \$1600 Jeff, 805-251-0498
- TOA KBD keyboard amp w/EV spkr cab, xlt for kybrds or elec drms & percussn, \$250 818-501-6353

3. TAPE RECORDERS

•Alesis ADAT, 8 trk digital recdr, extremely low hours.

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xlt cond, all accessories incl, \$2800 neg. Gerry, 818-708-8855 x165, 213-344-7012
•E-Mu SP12 sampling drm machine, \$500 818-385-1616

4. MUSIC ACCESSORIES

- A deluxe elec mistress flanger by Electro Harmonics, \$125 obo Bran, 310-390-4348
- Alesis microverb fx unit, new in the box, \$150 Bran, 310-375-2603
- ART SGE stereo fx unit, every fx combo you can think of, must sell, brnd new, \$300 Greg, 818-385-1232
- Macintosh classic computer w/40mb hrd disk, 4mb RAM, keyboard, monitor, mouse: Incl Microsoft Word, xlt cond, \$590 310-289-4525
- Macintosh SE30 w/5mb RAM, 80mb hrd disk, monitor, keyboard & mouse, very fast, perfect cond, \$700 818-386-5901
- Mid rack contrlr systm, 8 on/off switches & 8 loops for fx, midi/pedal plus 1 spkr rack contrlr, \$400 Jeff 805-251-0498
- Midiman sync box, locks up w/analogue tape recdr & midi instrmnts, brnd new in box, \$75 818-304-9815
- Pair of JBL Studio Monitors, 4202 series, sound incredible, min cond, \$350 obo John, 310-478-0476
- Seqncr, Alesis MMT8, w/manual, new cond, in the box, \$200 310-318-6118

5. GUITARS

•1962 re-issue Fender strat, custom shop, 1993 release.

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5 way switch, tobacco sunburst, rosewood neck, xint cond w/wood case, \$1000 or trade for Gibson Les Paul w/EMGs, 818-577-5763

- 1989 black Les Paul Gibson Black Beauty w/gold hrdrw, w/Gibson USA leather HSC, mint cond, \$1000 firm. Brian, 310-375-2603
- 5 string Fernandez bs w/gold hrdrw, \$600 obo w/case Call 818-570-4773
- Carvin V220T w/pro Kahler, white w/gold hrdrw, 24 frets, duel hmbckrs w/splitter, HSC, very gd cond, \$280 Cliff, 818-980-4685
- Gibson Les Paul custom, 1979, black/gold Matt, 310-827-5387
- Gibson Les Paul 1979 standard, burgundy finish, all orig, \$900 firm. Scott, 310-444-0936
- Gibson Les Paul Custom, 1980, burgundy w/case, mint cond, \$750, 714-374-1973
- Gibson Les Paul '77 standard, maple neck & top, rosewood board, EMGs, gd cond, \$700 or trade for SRV Fender strat. 818-577-5931
- Gibson Les Paul '59 Custom shop ra-issie flame top, honey burst, zebra PAF humbucking, all orig, HSC, list \$300, sell \$250 firm. 818-781-9354
- Gibson SG 1970 w/co pickup or pickguard, w/coil splitter & orig case. Brian, 310-390-4348
- Guild D4E acous bs, xint cond, HSC, \$675 James, 818-985-8679
- MUST SELL: Phillip Kubicki factor bs (red), w/case. Xint cond, 6 months old. Must see & hear, \$1800 obo. Pls call 213-722-8084
- Yamaha elec bs, black, lightweight body, plys grt. 818-990-2328

6. KEYBOARDS

- Hammond C3 organ w/Leslie spkr 122 RV spkr, grt cond w/foot pedal & benches, \$1700 213-876-8705
- I want to buy keybrds/synths that are not working. To be used for school proj. 310-894-5469
- Korg M1 rck mt modula, model M3R, 100 progrms, 100 combos, 16 vocs, fx, rck mntable, perfect cond, \$400 310-289-4525
- Roland JD800 synth, 24 vocs, fx, fantastic sounds, perfect cond w/manuals, cost \$2500, sell \$1450 818-396-5901
- Yamaha DS55 midi synth in xint cond, for price of \$450, 310-473-8820
- Yamaha DX9 midi synth, in xint cond, \$650 310-474-1286
- Yamaha QY10, 8-trk seqncr & sound source, fully midi compatible, \$200. Steve, 818-716-9544

8. PERCUSSION

- DW dbl bs dnm pedals for sale, \$150 sacrifice. Jeff, 818-842-0370
- Histeadd 3000 series rude 20" china type, sacrifice, \$100. Also 3000 series 17" crash, \$75, 818-793-7571
- Rhythm Tech half moon tambourine, white, \$15 Tuning forks, A & C, \$5 ea. 310-474-1286
- Simons SDS7, snare, 2 toms, brain, all hrdrw, tables &

manual, \$300, 818-753-0987

- Tama 4 pc Rockstar dr set w/Zildjian & Paiste cymbals, stands, dbl chain drive pedals w/cases, lots more, \$1700 310-428-1326
- Wtd floor toms, 16x16, 18x16, Marine Pearl, Radio King, Richard, 310-450-2973

9. GUITARISTS AVAILABLE

- #1 pro id gut, sngrwr. Infil KISS, Aero, Rat. Have pro image att, equip, lkg to join band w/mgmt or record deal. John, 714-892-5410
- 2 Id gut/sngwrts sk maj label, mclcd HR band. Jackson gut & SIT string endorsees. Willing to relocate, avail for album. 508-441-2118
- 21 y/o blues/rock gut plyr, infl Hendrix, Allman Brothers to S'Garden. Srs musicians only. 213-957-5631
- A1 Id rhythm gut lkg to join/form southern fried groove band a la Cry/Love, Arc Angels. Have trnsps, vintage gr. Troy, 818-980-9120
- Ace gut plyr/wrtr skg band w/grt singr & sngrs Psychdlc, hrd bluesy & bold. No beginners. Grace, 213-243-9038
- Amazing, aggrs, intellgut gut, crushed velvet tones, psychdlc vibe, sonic imagination & xint sng wrting & arranging skills sks especially creatv pro sit. Matt, 310-827-5387
- Ambitious musician gut, classic rock mts progrsv, lkg for band or sessions. Pro att & gr, young but exp'd. Steve, 818-347-4924
- Artistic, creatv gut sks band or collab w/fem voc. Have 24-1rk studio time. Infil Maniacs, Seal, Lisa Lobe. U2 310-531-4795
- Avail gut into Maiden, Skid, Metallica, Ozzy Hvy, straight ahead groove, no lunk, grunge or thrash. Lkg for band w/bkng. 818-784-2869
- Blues gut lkg for band. Have pro exp & equip, can sing id vocs, ply slida & travel. 213-656-5227
- Blues gut, voc avail for wrking sit. Traditional blues & contemporary Pro att, equip, willing to travel. Jimmy O, 818-982-8346
- Blues, rock pro gut, slide gut, 20 yrs exp, id vocs, vintage gr, xint imaga, avail for paying gig. Robbie, 818-907-1915
- Cntry rock gut w/voc abil sks band or proj. 818-753-9810
- Estab pro blues/rock gut sks recrdng & wrking artists only. Currently doing studio wrk. 818-761-9354
- Estab R&R raw gut/voc/sngwr to tour, join/form band w/orgnic roots. Tubes wah, tremolo, ld/slide/tunings, vntage gr. 310-376-2086
- Extremely deditcd fem gut sks killer 2 gut band. Have xint imaga, equip, bckng vocs. Lv msg, 818-841-4761
- Fem rhythm gut avail for altvny band. Infil Pumpkins, Breeders, Jane's, Sonic Youth. Also sings. 213-460-2544
- Grt gut plyr plus vocs sks regular fun club gig or painless csis | ply all styles & read, credits & demo avail 818-704-9877
- Guit avail, 24, very orig 4 pc proj, record deal. Old school lunk, jazz, rock. Be yourself, be real, must have tape. 619-483-8346
- Guit avail to form/join band. Infil Sabbath, Hendrx, Police, N. Young, Nirvana. No flakes. Jason, 818-840-2768
- Guit id rhythm avail to join/form old death cult. early Cut style band w/90's infls. Rude, Porno, Alice. Srs inquires only. Adam, 213-876-1853
- Guit lkg to join/form orig altvnt HR band. Have recrdng exp, equip & trnsps. David, 818-366-7416
- Guit plyr w/huge repertoire avail for jazz/rock proj. Infil Toto, Chicago, Mister Mister. Max, 213-656-6512
- Guit, ready to join/form band, open-minded, plys w/att, team plyr, motivated, willing to lake risk, innovatve, hvy groove, psychdlc acid rock. Ron, 310-842-6403
- Guit skg HR metal act w/classical taste, Clean & speedy w/finesse. Infil Maiden, UFO, VH, etc. No flakes or drugs. Pls call 818-986-0054
- Guit sks wrking classic rock cover band. Sing bckup & some id, would welcome wrk overseas in Asia or Hawaii. Mike, 818-779-1667
- Guit, sngrwr, team plyr, w/chops, imaga, energy & equip lkg for HR/HM band. Rex, 818-349-5651
- Hot gut lkg for young band. I have intnl, equip, imaga. Infil Dokken, TNT, Lynch Mob. No grunge or 818s. Rich, 310-421-0814
- Jazz gut avail for anything that pays Mike, 818-752-1065
- Ld gut plyr lkg for ld bs plyr, 26yrs exp Infil Who, Beatles, Gabriel. Robert, 818-797-4356
- Ld gut, sngrwr sks to join/form wide-open verstl band. Grooving rock, bating pop, swinging blues, etc. Jeff, 818-348-6671
- Ld, rhythm gut striving to join/form 2 gut HR band. Abundant pro equip, sngs bckgrnd & arranges harmonies, Melcd, hi energy music. Doc Jones, 818-980-4685
- Lefy gut avail for hvy, aggrs HR 2 gut band. Have gr, chops, vocs, imaga, deditcd for the right band. Greg, 818-997-6573
- Loud, obnoxious gut plyr/sngwr w/bckup vocs lkg for band w/killer imaga, grt sngs. Equip, trnsps, deditcd. No flakes. Infil KISS, Crue, Yury, 818-846-8057
- Mike MacReddy, Jimmy Page, SRV, Hendrix & Perry. If you like 'em, I'm your gut. Call 213-739-3726
- Outrageous gut avail for HR grp. Aggrsv, wld & souflr, grt lkg & presence, trnsps & equip. Ray, 818-841-9664
- Outstanding blues, jump, swing gut sks pro wrking grp. Rod, 213-654-9127
- Pro cntry blues/rockabilly gut sks pro sit, wrking & recrdng pros. 818-766-2434
- Rhythm & ld gut plyr lkg for proj a la REM, Mellencamp, Buffalo Tom. Low key, gd att, no drugs. Theo, 213-874-6365
- Rhythm & ld gut sks wrking or soon to be classic rock band 310-948-2000
- Rhythm gut, keyboard, sngrwr, 32, avail for orig pop, rock or cntry rock band. Srs only. 818-557-0722
- Souflr plyr lkg for souflr band w/style & guts. Into R&B, can ply anything on the spot. Pros. Mark, 818-366-0914
- Texas born gut plyr sks tour or recrdng wrk. World class album & touring credits. Also slide & lap steel gut. Exp pro only. 213-461-1018

- Young gun for hire. Infil Dream Theater, Satriani, Lynch, Killer imaga, equip & trnsps & sense of humor sks band w/ keybrds. Fern voc OK. Kenny, 818-577-6551

9. GUITARISTS WANTED

- #1 gut ncd, Infil Jane's, Peppers, motown, Duran. Call 818-752-9907
- 2nd gut wld to join HM proj. Infil Megadeth, Metallica, Pantera. Retnrl spc avail. So. Bay area. Mark or Brian, 310-375-2603
- #1 rhythm gut wld for cmrl HR grp w/3 maj label albums. Must sing & have grt rock imaga. Pls pros only. Joe, 310-375-4209
- Accomplished gut sought by bst, sngr, sngrwr to form band. If you're lkg for a proj, build a bird house. Graham Erwin, 310-399-5104
- Acous gut, harmony bckups, wtd by pop/adult contempary singr, ASCAP sngrwr, gut w/mgmt. Style of Richard Marx, Chris Isaak, David Gates. Kent, 213-525-1285
- Altvnt gut to collab w/voc & lyrical to form band. Infil Dramarama, PJ Harvey, Pumpkins. Henry, 213-962-1968
- Att rhythm id plyr w/lks & vocs ncd. Infil Skid, Aero, Tesla. No balls, don't call. 310-214-1197
- Band sks verstl id gut. Melcd, aggrsv, xint chops & stage presence. Srs only, no Joe average types. We hate Pearl Jam. 818-287-2604
- Beatles George, Paul & Ringo wtd. John, 213-625-7760
- Black fem folk singr lkg to collab w/gut plyr to eventually stan altvny band. Anything goes, no exp necessary. Deb, 213-937-1908
- C. Trick, KISS, Queen. Must lik 18-25 w/killer imaga. Gut wld complete band. Lv msg, 818-366-4372
- CD In June for Japan. Collab w/young? loosa elec/acous, sensual, writr/perfmer w/edge. A/Chains, Crue, Pumpkins. Voc w/same, rep & future. 818-996-8811
- CHELSEA HOTEL, orig estab bluesy rock band, sks gut for immed shows. 310-275-8007
- Christian gut wld for parade. Abil, sngrwr & singing importnt. Infil VH, motown, Bugs Bunny. Mark, 818-894-0385
- Christian id gut w/desire to evangelize wld for forming orig cross-over rock band. Rob, 818-795-3987
- Christian rhythm gut wld for cmrl HR grp w/3 maj label albums. Must sing & have HR imaga. Pls no ld soloists. Bill, 310-375-8468
- Cntry band nds steel gut, pros only. 818-509-0116
- Cntry rock orig band w/fem id lkg for rhythm gut plyr for showcng. 818-505-0419
- Cocleau Twins, Crue, Curve, MB Valentine. Gut wtd by bs/sngtr & dnmr. Rob, 310-371-5217
- Confident, stylish gut ncd. Escaping LA for SF home. Mucho recrdng gr, contacts, ltnes, exp. Hvy folk, rock & soul. Got the freedom Jones? 415-257-4007
- Dark & aggrs ncd for estab band. Srs musicians only, no flakes. Charles, 818-762-6204
- Drmr & gut ncd 2nd gut plyr w/wrting skills & rhythm abilities. Infil A/Chains, VH, Pearl Jam. Have retrsl spc Demetre. 310-452-1120; Mark, 310-398-5676
- Drmr, singr, sngrwr sks gut to form band. Pop, rock a la Billy Joel, Crowded House, Journey, Elliott, 818-597-9008
- Drmr sks gut w/progrs edge. Infil Rush, Gabriel, among others to possibly collab & write w/ form band. Michael, 805-296-8384
- Eclctic pop band sks verstl gut. No metal, no grunge.

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 4 RMS W/FULL PA & MONITORS, A/C, EQUIP.
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Bkup vocs a must. Mark, 909-823-0396
 •Elec dance beat & rhythm nd moody guit plyr who knows how to groove Dreamy sort of, then tears it apart Chris, 213-664-5464
 •Emergency - guit wtd. Altrmv grunge, Nirvana, NIN, Pumpkins, A/Chains. Srs only, pro equip & att required. 818-752-1970
 •Estab unsigned proj w/ self-released CD skg male/fem guit for psychid, metallic goth/punk/highbred. Pro att & no cynics pls 818-781-5701
 •Estab variety act nds guit w/strong ld vocs. We tour F/T. Lv msg. 800-942-9304 x20784
 •Estab wrking band lkg for verstl kd/rhythm guit Stage presence, ldk/bckgrnd voc into lunk, rock, R&B, pop, rap, etc Srs Mike, 818-508-1374
 •Estab wrking band lkg for verstl kd/rhythm guit Stage presence & voc range into funk, R&B, pop, rap, etc Mike, 818-508-1374
 •Extremely deditcd guit wtd to complete cmrcl rock act Must have equip, image, sing harmony bckups, 25 or younger Infr KISS, Queen Johnny, 818-367-8769
 •Fem guit nds for hvy, agrvsv fem band w/prodution deal. Unlike anything you've heard Infr Q/Ryche, Megadeth, Skid. 818-763-1883
 •Fem guit plyr wtd for THE SHEILAS We have deals Infr Tori Amos, X, Jefferson Airplane 310-642-4952
 •Fem voc, sngwrt auditing guit plyrs for show/sng, recrdng & touring Must ply raw accous & blues Have mgmt Dekota, 310-820-7479
 •GOTHAEAD aka rhythm guit, black hr, tattoos, Gibsons & Marshalls a must. Infr S'Garden vs Sabbath. Butch, 818-363-9279
 •Guit ndd by cntry band. Must ply ld & gd rhythm, vocs a plus. 818-753-9810
 •Guit plyr wtd for folk grp. Linda Stevens, 213-668-9295
 •Guit, sngwrt sought by fem voc to collab on erotic, despicic, hypnotic sounds. Pls call 213-469-8262
 •Guit w/bckng vocs wtd to join hrd-edged dynamic, melc trio. Pixies, Sugar, Beatles. Davd, 213-466-6638
 •Guit w/srta lrd by voc frontm to form HM band Infr Pantera, Ozzy, Rush, Aero. Darlow, 818-752-9000
 •Guit w/style & creativity wtd by orig band w/sngs & upcoming gigs Team plyr. Infr Zep, Pearl Jam, Jack, 310-649-5271
 •Guit wtd for acous band Must be open-minded & creatv Jasmine, 213-668-1724
 •Guit wtd for wrking lunk band There is pay Must send demo & pics to 6412 Hilywd Blvd., Hilywd, 90028, Attn: Ace Michaels
 •Guit wtd for band Rock, altrmv, HR & blues infs Open mind & pro att 213-462-7465
 •Guit wtd to join rhythm section to help form HR band Srs plyrs only. Bruce, 213-463-1559
 •Guit wtd to form Styx cover band All rehrls will be in SFV. We have a keybrd plyr, we nd a guit Mark, 805-496-6355
 •Guit wtd w/voc for hrd rock, altrmv band w/indie deal & mgmt. Infr Page, Westburg, N. Young, Randy, 213-939-9022
 •Guit wtd. Cntry, pop, folk duo is expanding. Trk record, mgmt, contacts, steady gig upcoming Must sing bckups Roy Reed, 213-874-7049
 •I'm a ld guit plyr, 26 yrs exp, lkg for ld bd plyr, ld singr & dmr to form a 60's/70's classic rock band to do some gigs & parties. 818-797-4356
 •Ld guit ndd for 50's R&B & R&R Must know the style, must know the tunes, have the right att This is a name band. Walty, 213-257-0549

•Ld guit plyr lkg for wrk. Bob McGuire, 310-862-5753
 •Ld, rhythm male guit wtd by fem guit to form band w/hvy style. Must have xint wrting & voc skills, thin & lng hr. 818-841-4761
 •Metal, funk, underground, grunge, white boy wtd for eclectic proj. 213-969-2565
 •MOTHEE EARTH, all fem progrsv metal band aka ld guit. Opportunity to relocate to San Jose. Pls call 408-248-5200
 •Multi-instrmntlist wtd. Guit, bs, keybrds & vocs Hendrix, Beatles & Zep infs We have rehrl studio, connex & grt sngs Eric, 818-760-8285
 •Nd ambitious, creatv, Infrd 2nd guit a la King Diamond, Maiden, Fates, Metal Church, Call evs, 818-810-2582
 •Orig altrmv band sks tastefl, srs ld guit w/an edge 818-377-9541
 •Pedal, steel plyr who can dbl on guit. Cntry rock, all orig for perfming & recrdng, Nadine Audry, 310-858-0849
 •Progrsv hvy band lkg for 2nd guit Creatv ld plying of Satnari & progrsv rhythms of Fate & Rush mts Pantera. Srs musicians only Bob, 818-780-7010
 •Rhythm guit, voc, 16-19, wtd for advanced speed metal band Complicated, intricate, melc music. Infr Forbidden, Rush No pot, morals a must, Aldwin, 310-549-3504
 •Rhythm guit w/impeccable stylings & riveting pulse for blues based rock band. Sharine, 310-820-0363
 •Rhythm guit wtd. Infr older VH, Living Colour, Aero. Not altrmv, not Pearl Jam Chip, 818-886-3610
 •Rhythmld guit wtd Must sing, modern HR w/Hendrix, Beatles & Zep infs. Chuck, 818-894-7663
 •Rock band w/mgmt sks guit for 2 guit band. Gd lk, ready for road, w/bckng vocs Sean, 310-276-0732
 •Shamanic folk rockr in nd of E-Street band/attractions bckup Awareness of spirit & patience a must. 310-306-1612
 •Star guit. Infr GNR, Metallica, Skid Row, old Crucie Voc w/ may credit, have mgmt, label instrt. Pro only 818-380-3401
 •THE RESISTANCE sks pro ld guit w/bckng vocs. Sng-oriented plyr a la Jovi, Sambora, Haggard, E. VH. We nd the 2nd half. Reed, 818-414-2119
 •Those who think feedback should fixed in the mix, pls kill yourself Noisemaster, psychid disaster guit ndd. Tim, 213-669-8015
 •We have an idea, R&R, acid blues. Floyd, Zep, Sabbath, no image, no att. Dave & Kevin, 213-851-6523
 •Well estab 70's infr hvy R&R band wts charismatic blues guit plyr Strong Page inlf, 2nd voc w/ld voc, Les Paul vintage gr, 25+. 818-760-2279

10. BASSISTS AVAILABLE
 •19 yrs exp bs plyr avail for paid sits. Studios, touring, clubs, T40/rock bands. 4 & 6 string bs, SWR gr. Brian, 818-715-0423
 •Agrvsv bs plyr avail to join angry band a la Rage, Tool, T Chapman, Nirvana Call 818-289-2856
 •Avail bst, jammin' style, a la Hendrix, Cream, grt sngs Modern retro image, 28, jazz based & SVT sks to join band, either signed or makin' it. 213-653-7480

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•Bs ply lkg for band, but can't find the right feel Peter, 818-894-4505, 310-608-6821
 •Bs plyr avail w/vocs, verstl, Berkeley grad w/cruise line exp sks paying gigs Chris, 213-258-3650
 •Bs plyr avail for T40 or classic rock sits. 10 yrs exp, 4 & 5 string. Pls call 818-782-1681
 •Bs plyr avail for estab T40/classic rock band w/regular paid gigs. Quick study, bckng vocs. Larry, evs, 909-596-5064
 •Bs plyr into a blues, oldies, punk, sex, drugs & R&R band If you can spare one, call 909-598-6751
 •Bs plyr, singr, sngwrt sks accomplished dmr & guit to form band Graham, 310-389-5104
 •Bs plyr sks srs-minded band. Team plyr, no HR or metal Chris, 805-495-2280
 •Bs plyr, studio, touring, clubs, elec fretted, fretless or upright Exp pro, read, listen, solid support. Groove, blues, jazz, rock, R&B, etc Hank, 310-358-5922
 •Bst & dmr into ong psychid, altrmv acid band. Pls help 213-851-6523
 •Bst avail for recrdng & perfmg All styles, fretted/fretless, jazz, funk, blues, sight reading, etc Pro only 818-377-9832
 •Bst into emotional, grooving, 90's rock on altrmv side Seattle, Jane's, GNR, Pumpkins, U2. Grt sngs that groove Rus, after 6.30pm, 213-999-9205, 213-874-5208
 •Bst into jazz, Latin, blues, pop, skg wrking stl. Dominic, 818-766-0906
 •Bst lkg to form/join band to plyr funky rock a la Fishbone, Peppers Pls pros only, no flakes or beginners Joe, 310-392-8121
 •Bst, voc, 18 yrs exp, all styles, gd ears. You nd me for your wrking band. Bill, 310-837-2975
 •Bst, voc, sngwrt in srch of So. Bay, Hilywd altrmv band w/uniq marketable sound, like Nirvana, Beatles, Pumpkins, anything that's good. Phil, 310-798-5461
 •Jazz bst lkg to plyr into Miles, Coltraine, Sunny Rollins. Pro only 818-995-0867
 •Seasoned pro bst for hire, studio & club wrk Pop, jazz, blues, cntry, R&B. Always in the pocket & grooving. 310-205-0857
 •World class bst, grt gr, strong vocs, image, sks signed bands, paid sits. Killer groove, creatv, responsible team plyr, extensive credits. Tad, 310-391-0726
 •Writing, recrdng, perfmg, Altrmv HR, open-minded w/

sngs, image, connex Bs & fem voc 818-996-8811
10. BASSISTS WANTED
 •A1 pro bst ndd for immed recrdng Pwr pop rock band w/ punk infs Pro att & abl essential Dave, 213-874-2035
 •Agrvsv bst a la Shehan, Postorius, wtd to join challenging HR/HR proj 213-850-5848
 •Agrvsv hrdcore band w/mny opportunities sks bst. Hrdcore to hip hop melc, no rockers Have pro 24-trk access. Infr Tool, Helmet, Beastie Boys 818-340-4917
 •Agrvsv, uniq band, DISORDERLY CONDUCT, Fkt for agrvsv rhythm monster. Infr Pantera, Megadeth, Ight All we nd is you to complete pro st. Rudy, 310-529-5127
 •Agrvsv Walkin' bs wtd a la I. Pop, Pistols, Stones, GNR. Love R&R pro proj, quality a must 818-907-6519
 •All orig band sks bst Infr Springsteen, Patty, Mellencamp We have xint orig matrl & industry instrt Deditcn & vocs a must. Rob, 310-371-3232
 •ALTERNATIVE TO ALTERNATIVE, melc HR band, w/ grt sngs, label instrt sks b/a bst w/strong bck vocs Boston, Badlands, Aero, Dave, 818-764-1462
 •Altrmv modern rock band sks bs plyr, gd level, deditcd, label instrt. Eric, 310-208-3772
 •Altrmv modern rock band sks bst. Gd level, Lords New Church, Jesus Jones Brian, 818-919-5967
 •Ambitious musician guit nds bs plyr, ld voc, dmr or combo of two. Band forming, classic rock mts progrsv, exp'd Steve, 818-477-4924
 •Attn image bst. Forget trends or suicide, quality never dies & showmanship is never boring. Whatever your style, check us out. 213-883-9578
 •Audits, Sabbath, Tool, Monster Magnet, Zombie, Hendrix, SVT, American base. 21-29. One indie offer already. 619-975-2306
 •Avant guard bs plyr ndd for industrial rock, techno proj ready to showcs. 818-304-9815
 •Band w/dark sound, hvy w/groove, no egos, no images, srs musicians only. Richie, after 5pm, 818-506-0187
 •Beatles! George, Paul & Ringo wtd. John, 213-625-7760
 •Bs plyr, hvy groove, psychid acid rock, plys w/att, creatv, solid, motivated, team plyr, willing to take risk. Must have tape. Ron, 310-842-6403
 •Bs plyr that sings hi-tenor/soprano w/rock image & chops for paid gig for VH tribute & orig proj 213-871-6817

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•Bs plyr to form Styx cover band. We have a keybrd plyr, we nd a bs plyr. All rehrls will be in SFV. Mark, 805-496-6355

•Bs plyr w/gd bckup vocs wtd for HR band. Infl a jewsh carpenter. Daryl, 310-422-2129

•Bs plyr w/abil to lay magnetic grooves in the ground to complete blues-based rock band. Sharine, 310-820-0363

•Bs plyr wtd for wrking funk band. There is pay. Must send demo & pics to 6412 Hillywd Blvd., Hillywd, 90028, Attn: Ace Michaels

•Bs plyr wtd, fem prefer, by fem sngtr/gut plyr w/sngs to form band. Infl Breeders, Hole, Hatfield, Stones 213-525-0525

•Bs plyr wtd for classics rock cover band. Nds ldr vocs. Mike, 714-639-4033

•Bs plyr wtd by estab band w/immed recrdng & gig commitments. Infl U2 to Zep. Artists minded & committed only. 310-393-7402

•Bat for creatv 2 gut band w/srs groove. Ready to hit the clubs, just nd some jammin' bck beat. Hosea, 310-312-0107

•Bat ndd for avant prague rock & rhythm grp. Modern combo of Crimson & Tenacles. Dean, 310-829-7293

•Bat ndd for formation of unq ensemble 6 string elec violin, bs, drms, vocs, keybrds. Dark, mystical music, rock orientd. Sheet music provided. 310-822-7550

•Bat ndd to form rock band. Creatv team plyr to contribute to music. Infl Aero, VH, Zep, Chris, 213-957-2537

•Bat ndd to complete 5 pc band, ages 20-27, w/exp, lkg to put an orig 90's edge to the easy rock sounds of the 70's. Example, Eagles, J Taylor, Crosby/Nash, Jamie, 818-360-3862

•Bat sought to join altmtn band. Reliabl & enthusiasm importnt. If you like Xymos, Sisters, Curve, etc, call 310-945-7867

•Bat/voc sought by awesome sngtr/sngwrtr/gut to create fresh ong sound - retro-60's acous rock updated. Infl Beatles, REM, Hornsby, gd ear required. 818-340-1249

•Bat wtd by dark & hvy R&R band w/mgmt & nat'l fan base. Label offer in the wrks. Vega, 213-587-5564

•Bat wtd by drrm/gut forming HR band w/image. 20-30, Skds, GNR, Johnny, 310-927-6644

•Bat wtd by jazz/blues/gut/voc. Low volume practice 1-2 times per week, future wrk. Infl Tuck & Patti, Mose Allison 310-575-9111

•Bat wtd by gut team a la Maiden, Skd, Metallica, Ozzy Hvy, straight ahead groove, no funk, grunge or thrash 818-784-2869

•Bat wtd, dark glam image, hvy aggrsv groove. Maj mgmt, label intrst, big time connex. Pros only. 818-594-1031; 213-883-9578

•Bat wtd for jazz, funky, reggae, psychdck rock lineup for upcoming demo &/or permanent band. Sfr. 213-882-6044

•Bat wtd for pro band w/strong matrl & industry intrst. Infl Blossoms, Crowes, Jude Cole. Must have voc abil. 310-324-5979

•Bat wtd for band. Rock, altmtn, HR & blues infls. Open mind w/pro att. 213-462-7465

•Bat wtd for classic HR cover band. Vocs a plus. 310-927-3393

•Bat wtd for an enlightening new prj w/ message & real dedctn to the music. Infl Gabriel, U2, Peppers, Hendrx. Call 805-298-1287

•Bat wtd for altmtn band. Infl N. Young, Breeders, Chris, 714-449-1354

•Bat wtd for melcd, HR grp w/pwrl sngs/lyrics, w/lnst sngs/sngwrtr/gut. Srs pro quality plyrs only. 818-972-4440

•Bat wtd form old death cult, early Ckt style band w/90's infls. Ride, Porno, Alice. Srs requires only. Adam, 213-876-1853

•Bat wtd, gd level, dedctd, for altmtn modern rock band. Label intrst. Matt, 818-985-3380

•Bat wtd to join HM proj. Infl Megadeth, Metallica, Pantera. So. Bay area, rehrl srs avail. Mark or Brian, 310-375-2603

•Bat wtd to join/form band. Infl Sabbath, Hendrx, Police, N. Young, Nirvana. No flakes. Jason, 818-840-2768

•Bat wtd w/harmony vocs, equp & trnsps. Infl early Who, Kinks, Small Faces, Big Star, C. Trick. Eric, 213-874-2906

•Bat wtd who possible sings. Pantera, Sepultura, Slayer. Call 213-258-3638; 213-258-3813

•Bat wtd, Progrsv, technical, metal proj. Immed label intrst. John, 818-705-4376

•Christian bst w/desire to evangelize wtd for forming orig cross-over rock band. Rob, 818-795-3987

•Christian bst wtd for parade. Abil, sngwrtr & singing importnt. Infl VH, motown, Bugs Bunny. Mark, 818-894-0711

•Christian fem melcd rock band, BREAK THE SILENCE, sks bst/drrm to complete. Ministry minded, already gigging. Shana, 714-775-481

•Cntry rock bs plyr ndd. Must love cntry, all ong sngs. Jay, 213-463-5917

•Cntry rock bs w/strong vocs wtd for FT road wrk in Euro/US. Must relocate to Las Vegas. Lynn, 702-438-8798

•COLD GIN, the former KISS tribute, putting together band to perform ong matrl. Bs plyr w/strong ndd. 818-760-4145

•DISORDERLY CONDUCT is lkg for aggrsv rhythm monster. Infl Pantera, Megadeth, Fight. All we nd is you to complete pro sit. Srs only. Greg, 818-765-3556

•Drrm & gut plyr nds pro bst. Wrting skills a must. Infl A/ Chains, VH, Pearl Jam, etc. Have rehrl srs. Demetrie, 310-452-1120, Mark, 310-399-5876

•Drrm sks bst to form tight functioning rhythm section. Bs plyr must be adventurous & have gd techniq. Infl Lee, Levin, etc. 805-296-8384

•Estab & very ong HM band sks strong, aggrsv plyr intrst in a long term commitment as well as touring. Pros only. 310-376-7934

•Estab band w/gigs & recrdng pending sks bs plyr. Hip to bowhouse, old. Siouxie, NIN to U2. Artistic minded & dedctd only. 310-465-3936

•Fam bs plyr ndd for fem band, LADIES IN CHARGE. Rehrls starts May 15, gd pay, medical benefits. Von, 818-776-1052

•Fem, young, responsible bst wtd to form hvy, altmtn band. Infl Rage/Machine, Peppers, Seven Year Bitch. Angie, 213-461-6260

•FISH MONGER audting bst. Must sing, have trnsps, be able to travel. HR, So. Bay area. Dave, 213-589-7209

•Gatty, Squire, Flia all in one. Seasoned pros w/label intrst, real connex & strong matrl nd you. Where are you? Talk is cheap. Kevin, 213-465-4615

•Guit & drrm lkg for bs plyr into Sonic Youth, Sabbath, Pumpkins, Jeff or Tony, 213-962-1955

•LEIGH CATES from Austin, TX is now audting bs plyrs for blues/rock band w/top mgmt & production deal. 818-980-0310

•Male/fem bst wtd by fem gut to form band w/hvy, new style. Xlnt wrting & voc skills, thin, lng hr. Not an all fem proj. 818-414-4761

•Melcd, grooving, stylish bst ndd. Escaping LA for SF home. Much recrdng cr, contacts, tunes, exp. Hvy folk rock & soul. God the freedom Jones? 415-257-4005

•Melcd McCartney style infl. Must sing h harmonies. Tom, 310-306-7531

•Mike Starr, Ben Shepard, no funk, early mid-20's pref'd. Tom, 310-393-3359

•MIND HEAVY MUSTARD sks bs plyr for prj a la Tool, Helmet, Rollins Band. Must have equp, insp, ready for shows/tour. We have label intrst. If srs, call 818-991-2306; 805-526-4746

•OC based band, MIRADA, lkg for a bst, 18-25. Album is to be released, showdates are scheduled. 310-699-9938

•Orig altmtn band w/strong vocs & matrl sks dedctd bst. 818-377-9541

•Partridge Family band sks bs plyr. Must be willing to wrk hrs as this proj wtd by lng term. Howe, 818-752-8658

•Ply out, get paid, 70's classic rock cover band, hvy on the gut portion, a la Page, Clapton. Prefer So Bay musicians. Mike, 310-541-2263

•Prodr, keybrdst & sngtr w/5 album credits sks monster bs plyr w/mkds bt album & tour. Phil, 818-776-9279

•Rock band w/mgmt sks groove-orientd bst w/bckng vocs, gd lkg, & ready for touring. Sean, 310-276-0732

•Rollins, S'Garden & Kyuss by way of Pumpkins, Sonic Youth & Nirvana. Specializing in screaming, shrapnel & tarpt sludge. Be aggrsv. Edward, 213-469-3044

•R/UNED are audting hvy bst. Infl Ministry, Sabbath, Slayer, Harlan, 818-981-5105

•Shamanic folk rocker in nd of E-Street band/attractons bckup. Awareness of spiri & patience a must. 310-306-1612

•Signed melcd HR band sks pro melcd bst w/bckup vocs. Bs style. Daisley, Jacob. Send pkgs. TAKARA, 11585 Riverside #7, N. Hillywd, 91602

•Sngtr, gut, sngwrting team sk rock bst, 21-25, for new band. No grunge, no funk, sngwrting a plus, bckng vocs a must. 818-508-8268, 213-669-1510

•Strong fem bst wtd by fem gut w/maj label credits. Infl Hendrx, Pearl Jam, 310-397-7783

•THROUGH THE WOODS nds an upright bst w/bckng vocs. Finishing CD, be willing to travel, Waites mts. Davies mts. Burnett. Stuart, 213-876-1466, Bob, 310-262-8404

•Tlntd bst wtd. Male or fem, w/bckng vocs by modern rock band w/album & radio airplay. Jamie, 310-393-7913

•Top drawing LA HR band sks hvy, grooving bs plyr. 818-752-3980

•Top notch bst ndd for all studio trks on full CD & some live shows. Must read & plyr altered lime. Ben, 310-398-2129

•Totally pro bst wtd for rock, jazz instrmtl proj w/maj legitimate connex. Must be dedctd w/maj chops a la

Selmani, Morse, Dr Meola. 818-506-6423

•Wtd bst, male or fem, no drugs, no alt, no bs, must have passion for the blues. Eddie, 310-474-7288

•You, 5 string bs plyr, easy going, same onerd, dedctd eye dreamer, 18-28, US, muscily, mystical, child-like, pure energy, hvy to mellow. Raymond, 818-500-1282

•ZEP ZOSO, the ultimate Zep tribute band is lkg for bs plyr/keybrdst to ply John Paul Jones, Richard, 714-854-3534

11. KEYBOARDISTS AVAILABLE

•Christian keybrdst/sngwrtr avail for hvy, bluesy rock band. Organ, piano & synth. Infl Zep, Hendrx, Jane's, ELP. 213-876-8705

•Former keybrdst w/Peter Wolf & S&S Jordan, Ply B3 in piano, dbl on rhythm gut lkg for pro srs. Greg, 909-353-9507

•Keybrdst plyr avail, sequencing, programming, studio, demo, keybrds, drms, bs Korg M1, R&M, Cubase Atari, no gigs. 310-208-3772

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

•Keybrdst, rhythm gut avail for studio & local csl wrk. Bryant, 310-833-2807

•Keybrdst, rhythm gut, sngwrtr, 32, avail for ong pop, rock or cntry rock band. Srs only. 818-557-0722

•Piano plyr avail. R&R or cntry. No elec. I actually ply w/my hands. Wally, 213-257-0549

•Pro accompanist avail for sngrs, pros. Formerly w/Sarah Vaughan & Joe Williams. Herb Mickman, 818-990-2328

•Pro rock keybrdst w/5 recent albums, MTV videos, world tours, sks career move w/maj act. Recrdng or touring, paid srs only. Philip, 818-776-9279

•World class keybrdst/sngwrtr lkg for pro srs only. Have grt chops, equp, sngs, image & studio. Also arrange & program. 909-396-9908

11. KEYBOARDISTS WANTED

•Are there cntry keybrdst in LA? Xlnt cntry/rock ongs for perfing & recrdng. Nadine, Aury, 310-858-0849

•Christian keybrdst plyr wtd for band w/3 maj label record deals. Must sng w/grt att & gr to match. Joe, 310-375-8468

•Christian keybrdst wtd for parade. Abil, sngwrtr & singing importnt. Infl VH, motown, Bugs Bunny. Mark, 818-894-0711

•Keybrdst plyr, mature, who can sing ldr wtd by bs plyr to form duo. Immed wrk sit. Bobby, 818-712-9467

•Keybrdst wtd for stupd ong pop band. Early Blondie? Have ggs & demo. Call 310-451-5234

•Keybrdst ndd for formation of unq mystical music, rock orientd. Sheet music provided. Mac, 310-822-7550

•Keybrdst wtd for wrking funk band. There is pay. Must send demo & pics to 6412 Hillywd Blvd., Hillywd, 90028, Attn: Ace Michaels

•Orig cntry rock band w/fem id lkg for keybrdst plyr for showngs. 818-505-0419

•Signed melcd HR band sks pro keybrdst w/bckup vocs. Euro, TNT. Send pkgs. TAKARA, 11585 Riverside #7, N. Hillywd, 91602

•Sk keys w/training & own equip. Must have improv & composition skills to collab w/voc, sngwrtr, in all styles, pay. Steven, 714-840-0947

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•Tlntd keybrdst w/d. Male or fem. w/bckng vocs by modern rock band w/album & radio airplay. Jamie, 310-393-7913
 •Totally pro keybrdst w/d for rock, jazz instrmntl proj w/ maj legitimate connex. Must be dedctd w/maj chops a la Satriani, Morse, Di Meola. 818-506-6423
 •Twice signed singr Miles Trumpeit sks keys, grt sounds, for sessions & rhrsls. Hlt sngrs, Sing mts George Michael. Maj contacts, pros only. Alan, 818-765-1487
 •Vrstl band lkg for keybrdst. Creatly pro, team plyr. Have all sounds avail out there. Sade, Basia, Brazilian, R&B. No cntry, srs only. Diana, 818-705-2107
 •Voc sks verstl w/d. Possibility of wrking w/3 booking agents, sequencing pref'd. Lisa, 310-207-1839
 •Wrking Las Vegas variety show band nrm fem keybrdst. Modern keybrdst a must, reading charts & vocs a plus. Call 702-254-4687; 702-898-7997
 •W/d keybrdst, voc w/unbelievable gifts, magical fingers, colossal vox. Must be desperate, live, breath, crave recording contract. Wrk frantic pace, label intrst. Van, 310-428-0774
 •ZEP ZOSO, the ultimate Zap tribute band is lkg for keybrdst/bs plyr to ply John Paul Jones. Richard, 714-854-3534

12. VOCALISTS AVAILABLE

•#1 absolutely pro male voc to join completed blues/rock band only. Have sngrs, trmpso, equip. No big talk, pros only. Lew Miller, 213-654-3087
 •19 y/o male voc, marketable, soufl, very pro. T40, R&B style avail for demos & creatv projs. Titus, 310-790-7058
 •2 fem ld singrs w/record deal sk R&B band a la Crash Test Dummies. Pearl Jam, Peppers. 310-289-3129
 •21 y/o lng-hr'd, gd lkg lyric, blues/rock singr & rhythm lkg for srs pro band w/music. Crazy on stage, no flakes. 818-790-2940
 •33 y/o voc, guit srching for R&B band. Inll Bad Company. U2, Yes, Tony, 818-998-7168
 •A1 voc avail for incredible pro. Are you lkg for a storyteller to put magic to your sngrs? Call me, The Storyteller, 805-298-1287


•Aggrv emotional singr. Infl everything from old U2 to Rage/Machine. Located on westside of OC. Jason, 714-493-8743
 •Atrmtv grunge, rippin' blues rock, gruff & gritty guit/singr, 24, from Texas sks bst, drrm or band. Call 213-739-3726
 •Amazing, aggrv, intellngt voc/guit, crushed velvet tones, psychd vib, sonic imagination & xint sng wrting & arrncng skills sks especially creatv pro sil. Matt, 310-827-5387
 •Attractive fem voc lkg for wrk. Demos, recrdngs, album projs, etc. Pop, R&B, T40, gospel, hip hop, jazz. \$65/sng bckup, \$75/sng ld. Taraword, 213-756-8416
 •Attractive fem voc avail. Wide range, xnt arrangement abilities, ideal for various projs, studio wrk, cmrcs, jingles, demos. Pop, rock or soul. Pls call 619-692-3644
 •Attractive fem voc, wide range, gd credits, R&B, pop, T40, dance lkg for estab band w/paid gigs. Also paid sessions, live gigs. susan, 818-762-0583
 •Bluesy, HR singr, frontmn, lyricst dying to K/A. No grunge or atmtrv. 818-997-4077
 •Christian ld singr/rhythm guit plyr w/desire to evangelize sks to join form org cross-over band. 3 oct range. Rob, 818-795-3987
 •Classy, pro fem voc avail for pop band, session wrk or any paying engagements. Grt lks, positive att & 4 oct range. 805-252-1382
 •Exp'd male singr/sngwrtr avail for recrdng. Uniq, soufl, 3 range voc, on spot improv, creatv lyrics. Hvy, hrd, mellow, rock, blues, pop. 818-719-9006
 •Exp'd soufl singng bckgrnd voc avail for a wrking band or artist, prodr, studio, sngwrts. All styles, srs callers only. Phytica, 818-846-2154; 818-759-9897
 •Fem ld singr a la k.d. lang, Raitt, Etheridge, w/maj recrdng credits lkg for bluesy band to collab. Exp pros only. 818-980-5397
 •Fem ld voc, blues/rock, many infls sks orig band. Early Zep, STP, Jane's, anything unq w/soul. Chester, 310-458-2179
 •Fem pro voc avail for T40/rock band. Ld & bckups. Mickey, 310-286-6964
 •Fem singr, bluesy. 310-275-8007

•Fem voc avail for dance proj. Inll One Dove, 70's disco, Madonna, etc. Gd image. Call 213-460-2544
 •Fem voc avail for sessions & demo wrk, shows' s & T40, lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
 •Fem voc lkg to join form HR w/atmtrv edge band, male or fem, pros only. Lv msg, 310-960-2847
 •Fem voc sks orig band &/or guit for wrking sit. Rock onent, blues orientd, Strong voc & unplugged. 805-527-9516
 •Fem voc w/orig matrl sks band. Inll Merchant, Etheridge, Holiday & Morrissey. 818-725-3865
 •Frontmn pose rava! I am drino, watch me roar. See my sex appeal across the floor. Call 213-255-3269
 •Hrdcore orig rap grp skg opportunity to auditn for all record companies. Won't be disappointed. Call is srs, lots to gain. THE BOOGIEMAN AMBASSADORS. 818-242-8910; 818-244-2948
 •Incredible fem ld voc, sings all types of music, avail to do studio/demo wrk. Very unq, pwrfl vox. Ginger, 310-275-6372
 •Infl Bjork & Deed Can Dance. No HR/HM. Mike, 213-650-4532
 •Irish born, world class singr, swing to easy rock, pop & ballads. Most unq & bankable voc. Record & travel. Derek P. Finan, 213-877-1937 ext. 373
 •Is there any industrial band in LA? I'm 25, pissed off and wd to get it out. Ministry, Pigface. Rob, 213-464-1976
 •Ld voc, sound like Bono, Bowie, lkg to join haunting, groove, melic, hvy, non-Seattle band w/something to say. Exp pros only. John, 818-980-2025
 •Ld for voc, male or fem, grp/solo or duet, all nationalities that nd pro demos recrded. Call 310-289-7232
 •Male bckgrnd voc avail for demos, sessions. Bckgrnd in gospel, jazz, R&B. Ilya, 818-761-4280
 •Male pop singr avail for demos, jingles & session wrk. Exp'd, tlntd, most styles covered. When you nd a real singr, call me. Steven, 213-878-3703
 •Male tenor voc, pro exp. 3-1/2 oct, most styles covered, avail for demos, sessions, jingles. JR, 818-880-4508
 •Male voc sks band. Inll gospel, R&B, rock, main stream Bono, Gabriel, Jagger, Jackson, Sting. Theater bckgrnd.

gymnast, no drugs, cleaned skg same. Dave, 818-703-0627
 •Melic pwrfl blues singr sks hvy blues-edged rock band. Fad free, true to it's roots. Janice, Zep, SRV, you got it. 818-763-1556
 •Outstanding fem voc w/wide range in srch of prodr/sngwrtr w/desire to make it happen. Styles pop, hip hop, R&B. Nikee, 818-340-2400
 •Pro black fem ld & bckgrnd enhancer. R&B, jazz, blues, gospel, salsa, rock. Concerts, studio & demos only. No clubs or drugs. K.C., 213-299-5562
 •Pro jazz, pop voc, flutist now avail for wrking band or sessions. 818-893-9391
 •Singr, guit w/record exp sks joining/forming hrd-edged punk, pop band. Grt lyricst, sngwrtr. Replacements, Posies, Green Day, C. Trick. Phil, 818-458-1332
 •Singr, harp plyr, sngwrtr w/training, style, lks, moves sks cover band that writes. Into funk, blues, rock, pop. John, 310-821-5374
 •Singr of subtlety, intensity, disciplined craves something unq. Proj or band, hip shaking to mind bending, have PA, write words, absolutely srs pls. David, 213-268-9275
 •Singr, sngwrtr, 30 y/o, lkg for bs & drms to form band. Have lots of sngr, gd att, not a druggie. 213-874-6365
 •Smokin' singr w/ftl mgmt & bckng sks loyal musicians for showncng, recrdng & tourng. Dakota, 310-820-7479
 •Soufl fem voc skg musicians to form verstl band. Altmtrv, pop, reggae, blues. I love it all. Leah, 310-372-5586
 •Teen idol type singr, 21, baritone, sks prodr for demo collab & to shop me to labels. Inll New Kids, David Cassidy. Sean, 818-845-2509
 •Upcoming CO & 4 previous releases in Japan, fem voc w/image, sngs, connex, arena, studio exp, sks paid sit or altmtrv collab. 818-996-8811

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•Voc avail, early Bowie, Jellyfish, Queen, C.Trick. Pro sit only. 213-851-6383
 •Voc, bst, guit sks T40 wrking band. Seasoned pro, has equip, trnspc, verstl. Danny, 818-359-9268
 •Voc, lyricst avail as frontm for HM band into Pantera, Ozzy, Rush, Aero, Twisted Darlow, 818-752-9000
 •Voc, rhythm guit lkg for rock or cntry or cntry rock cover band. Paid gigs. Mike, 818-982-5994
 •Voc w/soul sks compatible artist to form band. Amateurs OK. Infi Hendrix, Crimson, X, Pumpkins. Henry, 213-962-1968

12. VOCALISTS WANTED

•#0 raspy, rebellious, tall, thin, lng hr'd, punk, charismatic, gd att for single guit bluesy HR band. So. Hilywd. 310-358-5982
 •2 fem vocs who can dance ndd for live show, TV, touring, Paid position. Must be attractive and have gd att, hrd wrking 818-452-9101
 •3 fem, 25-30, very attractive, for R&B/pop voc. grp. Pros only. Call 619-526-2885
 •3 men w/the gift of music sk the ever elusive ld voc. Very creatv, hrd wrking pro. Devoted through love, developed by wrks Lance, 818-346-4915
 •3 pc wtr pop band sks voc who can sing & write. Infi REM, Posies, Patrice, Jim, 310-453-3337
 •A1 ld rhythm guit srching for downhome southern fried groove man, snwgrtwr soul mate. Cry/Love, Arc Angels. Troy, 818-980-9120
 •A1 pwrfl, emotional male voc for melcd, diverse, blues infl rock band. Hvy to acous, gd range & creatv. Infi Zep, Floyd. 310-837-2533
 •AAA voc sought by rock band in OC. Infi Dio, David Coverdale. Tmpso, lng hr, chops a must. Mgmt, indie label deal. 714-771-2709

•Altrntv band sks dedictd eclectc singr w/ear for harmony to share lds w/lem voc. 818-995-6009
 •Altrntv rock band sks male bckup singrs w/enor range, 18-30. We have many upcoming gigs. 213-851-1680
 •Are you a pwr singr? Stop this auditi hell! Pwrfl, melcd, HR band nds you. Srs pros only. Mike, 310-398-2856
 •Black male voc wtd for orig R&B, funk, dance grp w/pro mgmt, production & complete bckup band. Must be able to harmonize. Phylcia, 213-666-6826
 •Brutally intense signed HR/HM act sks voc god for touring, gigging & recrdng. You nd chops, financstabil, We have world wide distribution, mgmt, attys, 310-285-7833
 •Can anyone do there sing? Skg male baritone for progrsv metal. Have connx & upcoming recrdng. 213-461-6323. 213-851-5168
 •Classic rock, 2 album proj, voc & lyrics wtd. Rick, 818-893-8811
 •Cntry voc ndd for demo, why southern accent. 310-213-1874
 •COMEDY OF TRAGEDY sks frontm/voc creator w/ larger than life goals. Infi Patton, Daffy Duck. We are the world. 818-909-7524
 •Drrm & guit nd a singr. Writing skill a must! Infi A/Chains, V/H, Pest Jam, H-vie retrnsl spc. Demetre, 310-462-1120, Mark, 310-398-5676
 •Estab variety act nds strong male front. Secondary instrmnt helpfl. Wetour F/T, Lvmsg, 800-942-9304x20784
 •Estab wrking band lkg for verstl, pwrfl, black fem voc frontperson. Stage presence & voc range, into funk, R&B, rock, pop, rap, etc. Mike, 818-508-1374
 •Ex-Pepper guit sks frontm for futuristic soul, funk music. Maj label intrsd. P. Funk, Zep, Iseley Brothers, Sly. 213-653-2803
 •Exp'd or Bad O male singr/rapper. Funky, hip hop, Zep style w/psychedl, hypnotic sounds. 310-559-7586
 •Fem, a la Pat Benatar, Nancy Wilson, Patty Smyth. Male, a la Lou Graham, Mickey Thompson, Brad Delp. Prefer pro, responsible, committed individual. Image, exp a plus. Call. 310-524-4342
 •Fem ld, bckup singr ndd for name oldies band. 50's, R&B & R&R. Must know the matrl & have the lkt, stage presence. Wally, 213-257-0549
 •Fem ld, bckup voc wtd by compsr, orchestrator, arrangr

w/master digital audio/video recrdng studio for orig recrdng projs. Steely Dan sound. Sydney, 818-901-1649
 •Fem singr wtd by estab altrntv band. Bill, 213-848-2912
 •Fem voc, 20-25, w/contemporary styles ndd for live jobs. Gd lks, gd vox, easy to wrk w/, pros. 818-781-8170
 •Fem voc, instrmntist wtd by male voc/instrmntist for making of CDs. Have equip & connx. Infi ritual tribal, middle eastern spiritual. Srs only. 310-439-9982
 •Fem voc wtd for pop/rock act. Prodr w/maj studio connx. Call, Lv msg, 310-281-1891
 •Fem voc wtd for R&R band why blues infl. Orig matrl, have mgmt, studio time, demo avail. Polished pros only. Dennis, 310-985-3168
 •Fem voc wtd for hrd wrking T40 R&B & pop band. Bryant, 310-833-2807
 •FOREVER AFTER from Canada nds dynamic ld voc w/ mid hi range to sing rock/HR orig matrl. Bruce, 213-222-3764
 •Former keybrdst w/Sass Jordan skg K/A bluesy, R&R voc for new band. Greg, 909-353-9507
 •Guit, Infi Page, Ronson, N.Young, R.Smith, J.Stevenson, etc sks band/voc to write visceral, sincere, provocative stuff. 805-966-0790
 •Guit plyr & dmr lkg for singr into Sonic Youth, Sabbath, Pumpkins. Jeff or Tony, 213-962-1955
 •Guit plyr w/huge repertoire lkg for voc for jazz/rock proj. Infi Tolo, Chicago, Mister Mister, Max, 213-656-6512
 •Hit prodr, snwgrtwr w/hot dance trks lkg for fem voc a la Robin S, Cece Peniston. Srs pros only. John, 213-467-5055
 •Hot guit sks voc to form band. Must have gd range. Infi Dokken, TNT, Lynch Mob. No grunge or 818's. Rich, 310-421-0814
 •Hvy aggrsv band sks voc a la James Hetfield, Philip Anselmo & John Bush. No screamers. Call 714-840-2599
 •Hvy industrial infl voc ndd, but be yourself first. Tone, dynamics & wrting. Tool, NIN, 213-655-9125
 •If you're a soufl singr that doesn't lyrics, pls call 818-761-5150
 •Killer blues singr wtd. I can make things happen if I find the right guy. Trust me. 213-243-9038
 •Ld voc wtd, male or fem, to front pop/rock band. No posers or screamers, retrs in Burbank. Pls call pager.


213-242-4696
 •LIVE NUDE GIRLS sks a fem bckgrnd singr. P. Floyd mts Talking Heads. 818-243-6592
 •Lkg for attractive bck/Latina fem voc that sings R&B, jazz, hip hop, etc. Srs people only. Call 310-289-7232
 •Lkg for fem bckgrnd voc w/creativity, style & soul. Lv msg, 213-871-8536
 •Lkg for R&B fem singr to complete a grp of 4 girls between the ages of 22-26. Pls send photo & cassette to Pamela McDaniel, 1210 N. Cherokee Ave. #414, Los Angeles, 90038 213-962-5750
 •Male & fem vocs ndd by keybrdst, arrangr for demo wrk on speculation. Jeffrey Osborne, Whitney Houston style. Aaron, 213-863-1712
 •Male voc wtrncr or catch em' style wtd by keybrdst, guit, snwgrtwr to form cntry rock band. 28-33, no smoking or drugs. Call 818-557-0722
 •Male voc wtd for hvy altrntv band. Must be deditd & orig. All styles encouraged. 714-692-5190
 •Male voc. Infi Pantera, Metallica, Slayer. Nick, 310-441-9566
 •No wonder! LA is dying. Raw, in-your-face, voc ndd by hvy groove showman/hip image band. Dyed hr, thin, etc. No sleepers, doves or kids. 213-883-9578
 •Pwrfl, family cover band sks attractive bckgrnd vocs w/keybrd skills if possible. Vocs a must. Howie, 818-752-8658
 •Plyr out, get paid, 70's classic rock cover band, hvy on the guit portion, a la Page, Clapton, Prefer So. Bay musicians. Mike, 310-541-2263
 •Pro voc wtd by pro cmrcl HR band. Must have xint vox & image. 310s only. Rob, 310-594-6176
 •Progrsv hvy band lkg for voc a la Jeff Tate, Ray Alder & the mid-range of Bruce Dickinson. Srs musicians only. Bob, 818-760-7010
 •Pwrfl, emotional, vision voc for diverse, hypnotizing, mystical pro, strong melodies, deditd, abil to elevate music higher a must. Kings X, S' Garden, O'Ryche. Antti, 213-221-2717
 •Pwrfl, intense male voc wtd by fem guit forming hvy/ melcd band. Xint wrking skulls, thin, lng hr, 2nd instrmnt a plus. 818-841-4761
 •Sngtr frontm wtd by guit team a la Maiden, Skid, Metallica, Ozzy. Hvy, straight ahead groove, no funk, grunge or thrash. 818-784-2869
 •Spwrty, atmospheric sound a la Floyd, Zebebel, etc. Must have totally cool pipes. Hear samples on machine, 818-786-4287
 •Srs, verstl male voc ndd. Infi Lou Graham, Freddie Mercury. Srs only. JP, 612-476-0984
 •Voc, lyricst wtd to complete orig melcd, HR, metal proj. Exp & positive att, no flakes, no grunge, rehears in Long Beach. Patrick, 310-943-3622
 •Voc ndd to form rock band. Intellgnt lyrics, expressive vox, slightly gntry vox a la Tyler. Infi Zep, V/H, Tesla. Chris, 213-957-2537
 •Voc, snwgrtwr into hvy grooving, psychdlc acid rock, team plyr, willing to take risk, passionate, aggrsv, visionary. Must have tape. Ron, 310-842-6403
 •Voc w/perfct pitch for harmonies & bckng fem ld in blues-based rock band, male or fem. Sharine, 310-820-0363
 •Voc wtd for classic HR cover band. 310-927-3393
 •Voc wtd for T40 funk band doing orig & covers. Prefer fem black, 18-30. 310-984-7511
 •Voc wtd for estab altrntv pop grp. Infi Beatles, Gabriel, XTC. Must be unq & intense. Andrw, 310-434-5298
 •Voc wtd for metal proj. Dark, aggrsv, melcd, moody. Inrmed label intrst. John, 818-705-4376

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•Voc wtd form old death cult, early Cult style band w/90's infis. Rde, Porno, Alice Must have orig sound, style & vision. Srs inquires only Adam. 213-876-1853
 •Voc wtd to form Styx cover band We have a keybrd plyr, we nd a voc Mark. 805-496-6355
 •Voc wtd. Infi Fugazi, Sonic Youth, Jawbox, Liquid Jesus Guit a plus Chns. 714-723-6775
 •Voc wtd. Infi Smith, Murphy, Jane's Grl opportunity for charismatic, demanding person who has a clue Steph 818-994-3133
 •We all sing well You must be better Sweed & nasty a la Rodgers. Kansas, Kings X No excuses Kevin 213-465-4515
 •Wtd voc, keybrd w/unbelievable grths magical fingers colossal vox. Must be desperate, live, breath, crave recrdng contract. Wrk frntng pace, label intrst Van 310-428-0774
 •ZZZ, wake up! hrd wtd, sleezy, charismatic, proatt, have car Can you sing bluesy HR? No 70's grunge style 213-731-7519

13. DRUMMERS AVAILABLE

•All pro, in the pocket, drmr, all styles, grt gr, gd att, avail to join or fill-in w/working grp Paid sats only Mark. 310-306-4898
 •Awesome dbl bs pwrhouse, maj chops, recrd, credit, image, extensive stage/studio exp sks estab complete band w/pro mgmt or deal only Pete 213-464-2677
 •Creatv, progrv drmr sks same in a band Band must have chops, gd equip & grt sngs Infi Rush, Gabriel, Police Primus Michael. 805-296-8384
 •Dblts drmr, HR/AM, avail to tour, p/lyocal Srs only, have image, gr Infi TNT to Metallica Scott 805-520-0214
 •Dope, young, groove merchant w/lols of tnesse & exp on the bus w/Manu, Katche, Omar Hakim, sks other inspired, creatv & ambitious souls 818-501-0118
 •Drmr, 35, sks band w/keybrds & voc harmonies Must have following, CD & mgmt Infi Gabriel Jellyfish Sting No pwr tros, pros Mike. 818-894-2814
 •Drmr avail, R&B, new jack swing T40, blues, funk, reggae, Latin, jazz, rock. Grl att, solid pocket, have passport Cheron Moore, 213-957-0442
 •Drmr avail to fill in for your org gis I specialize in 11th hour sats Org rock, blues, pop or folk Phil 310-925-3446
 •Drmr, programr avail for all recrdng sats including albums & demos Have xlni exp, styles a la R&B, hip hop, funk, dance & pop Dee. 818-343-3609
 •Drmr sks to complete 90's unq pwr dance/rock band Madonna mts GNR Have your stuff together Boyney Rocks, 310-540-5790
 •Drmr w/keys, jazzy feel, pro gr, 11 yrs exp, hrd wrkr, fast learner Loves latin, jazz, blues, funky soul Pro only Stumps, 213-850-3715
 •Exp+quivr drmr sks band w/gts, following into Lucy's Fur Coat, Dead Boys 310-836-1298
 •Exp'd funky, rock drmr, vocs, verslt, reads, Capella endorser, PA van, solid, electrnc Demos, paying gis Jerry, 213-585-7114
 •Exp'd pro fem drmr, percussnst lkg for wrkg band or studio wrk Into funk, R&B, pop, rock. Ld & bckgmd vocs srs Dee, 818-846-2154, 818-759-9897
 •Fem drmr, sngwrtr w/xlni stage presence, chops, equip, vocs & album credits sks srs pro rock/pop or new cntry band Suzanne, 818-509-7914
 •Glam drmr, total pro, has everything sks bs plyr/showman for sleezy, hvy foundation w/dark edge 25+, no pop, no hype 213-883-9578
 •Iam drmr man Mr Percussnst himself Giving me a call pls. 714-493-9984
 •Jazz, pop, rock, funk, verslt drmr lkg for paying gis Pros only 213-467-6306
 •Orig, verslt, you can do it Thank you for your support Kevin & Dave, 213-851-6523
 •Pro drmr, 20 yrs exp, sks blues/rock band Dynamics & grt sngs, 70's infis, Pace, Mitchell, White, Collins, Rus.

after 6pm, 310-441-4564
 •Pro quality drmr, 18 yrs exp, sks estab pro level wrkg T40 cover band, Tastefl killer chops & master of the groove Can do it all Brad, evcs, 818-707-1804
 •Pro world class drmr many credits, avail for right pro sct Scott, 310-328-9255
 •Slamming, funky, groove drmr, Young, thlnd, exp'd, impeccable time, lkg for quality band wrkg snrgs, plyrs, mgmt & must have recrd deal, Joe, 818-998-5176
 •Solid, funky, jazz, hrd drmr w/grt meter lkg for estab pro band to take it over the edge Christopher, 818-766-1716
 •Top pro skg paid gts, rehrls, showcs's, demos. All styles & sats If you wnt it done now & done right, call 818-753-0987
 •Verslt groove drmr avail for live & studio, Gretsch endorser Infi Bonham, Boozoo & Bruford, Paid sats only Paul, 818-985-3700
 •World class drmr, 38 into rock, R&B & pop sks wrkg T40 cover band, Xlni plyr, xlni equip & trnsp No flakes, srs pros only Bill, 213-874-7118
 •Xlni funky, R&B, soul, pop drmr sks fun sat that pays Infi P Funk, Sly, SWF, GCS, all new jack, all reggae Jonathan, 310-477-4314

13. DRUMMERS WANTED

•#0 pro drmr, lng hrd w/trnsp only for a straight ahead HR band w/anything Free Hillywd lockout. Enc. 310-358-6982
 •#1 AAA drmr wid for pro estab HR band w/modern edge Infi STP, Lfe/Sev/Death, old C Trck, Mike, 818-880-1269
 •#1 drmr ndd, Infi NIN Jane's, Peppers, motown, 310-998-5271
 •#1st class drmr wid for HR grp w/5 maj label album releases Must have grt gr, grt att, willing to wrk hrd, Joe, 310-375-8468
 •#3 drmr ndd, srs yet fun, hrd hting yet dynamic, Infi Pumpkins, Sugar, Porno We have studio, sngs, beer & straitjackets. Wade, 818-988-5713
 •#90's progrv blues/HR band nds hrd hting drmr We have CD, mgmt, PR & set list ready to go, Dave, 310-393-8264
 •A funky, tasty drmr to form psychdc, hypnotc, tnbal, industrial flavrs w/Zep to hip hop styles 310-559-7586
 •A1 dedictd, hvy drmr for meid, diverse, blues inf rock band Gd w/groove & dynamics, 1 kick pref'd, hvy to accous Infi Zep, Floyd 310-837-2533
 •A1 id rhythm gut lkg for rhythm section w/downhome funk, southern frnd feel Cry/Love, Arc Angels Troy, 818-980-9120
 •Accomplished, determined, reliable drmr wid for funk, rock, swing thing Have gis, mgmt, label intrst Clayton, 310-559-0594, Bob, 310-288-0516
 •Aero, rockin' hrd band w/blues edge nds you, Drmr for SAME DOG TWICE, Sngs, thnt, style, ready to record, Gab.

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 •Ambitious musician guit nds bs plyr, id voc, drmr or combo Band formng, classic rock mts progrv, exp'd Steve, 818-347-4924
 •Are you lkg for a side proj? Drmr w/xlni meter wid by gut & bst to complete orig rock/fusion band Infi Satrni, Enc Johnson 818-242-6391
 •Avant guard drmr ndd for industrial rock, techno proj ready to showcs 818-304-9815
 •Bluesy, soufl, HR band, 90's twist, Roth, Aero, V Neil, creatv, lng hr a must No old men Renee, 818-841-9664, Justin, 310-824-3322
 •Brutal rhythm id gut w/exp, demo, intense orgs. srs label intrst sks dedictd drmr for death metal band Infi Obutary, Morbid Angel, 818-996-0137
 •Christian drmr wid for HR grp w/3 maj label albums Must have image, solid meter & pls pros only, Bill, 310-375-4209
 •Christian fem meidc rock band, BREAK THE SILENCE, sks drmr to complete ministry mnded, already giging Shana, 714-775-4381
 •Coffee house duo w/inde label, mgmt & gis nds drmr for album & live Call for music, not money 714-870-8216
 •Complete hvy edged, intellng, HR band sks mature, intellng, xlni skilled drmr Must care about what he does, have strong wrk ethic 818-789-1042
 •Creatv drmr ndd for org instrmntl band Must be openminded & dedictd to your craft Pear, Portnoy 818-771-7489
 •Drmr ndd for southern rock & cntry band, Infi Travis Tnt, Eagles, Allman Brothers Wrkg sats 818-753-9810
 •Drmr ndd to form xpermntl glam metal band in Atlanta

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 •Drmr, percussnst by atmospheric, altrntv roots rock band Upcoming showcs's, coffee house gis Infi Waterboys, Morrissey, Pretenders, Pearl Jam, X Brilliant plyr who loves this music style 310-578-5521
 •Drmr w/atomic clock wid Groove, hrd hting, space Bst & guit lkg for #3 Meidc, blues based Infi Zep, Kravtz, Beatles, Pumpkins, Floyd Randy, 818-367-6324
 •Drmr wtd by gutt team a la Maiden, Skid, Metallica, Ozzy Hvy, straight ahead groove, no funk, grunge or thrash Call 818-784-2869
 •Drmr wtd by gutt & bst Must be solid, hrd & hvy Infi Bonham, Lee 818-577-5763, 818-359-3558
 •Drmr wtd for acous folk/rock band Jasmine, 213-668-1724
 •Drmr wtd for wrkg funk band There is pay Must send demo & pics to 6412 Hillywd Blvd., Hillywd, 90028, Attn Ace Michael
 •Drmr wtd for hrdcore outfit Pantera, Sepultura, Slayer Call 213-258-3638, 213-258-3913
 •Drmr wtd for bluesy/soufl HR band w/90's twist DL Roth

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- Drmr wtd for altmrv pwrpop band w/ndie. Infl Chris Mars, XTC, Kevin, 310-915-0016
- Drmr wtd for melcd. HR grp w/pwrl sngrs/lyncs. w/lnst singr/sngwr/guit Srs pro quality plyrs only 818-972-4440
- Drmr wtd for altmrv sng-onentd band in early 20's a la Blossoms, Jellyfish, Posies. If you can't sing, pls don't call 818-503-2824
- Drmr wtd form old death cult. early Cult style band w/90's inlts Rde, Porno, Alice Must have orig sound, style & vision. Adam, 213-876-1853
- Drmr wtd to join HM proj Infl Metallica, Megadeth, Pantera Dbl bs drmr. Mark or Brian, 310-375-2603
- Drmr wtd to complete HEAVEN AND HELL, amateur but gd industry connex & intrst. Pwr pop to crunch, rehrsls in Culver City, will share some copyrights. Home, 213-766-1295, service, 310-288-6152
- Drmr wtd to help form band Infl KISS, Zep, Aero, Crue Dave, 213-874-5625
- Drmr wtd to join/form band Infl Sabbath, Hendrx, Police, N Young, Nirvana No flakes Jason, 818-840-2768
- Drmr wtd to collab w/guit & bst on noise proj. Infl Nirvana, Sonic Youth Greg, 818-831-0063
- Drmr wtd w/a funky groove to join just-formed R&B/T40 band w/3 id lem singrs Infl Rufus, motown, Chaka Khan Selem, 818-563-6765
- Fem percussant nnd to join grp Infl Latin, African, rhythms, singing a plus. Pete, 213-665-2072
- Fem, young, responsible drmr wtd to form hvy, altmrv band Infl Rage/Machine, Peppers, Seven Year Bitch Angie, 213-461-6260
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drmr w/srs chops to complete ong music: Bruce, 213-222-3764

- Former Chrysalis Records artist nds verstl drmr Styles Police, Eric Jackson, VH, Zep Singing helpfl Brent, 818-386-2003, Carl, 818-988-4229
- Former keybrdst w/Sass Jordan skg single bs, slammin' rock drmr for new band Greg, 909-353-9507
- Guit plyr w/huge repertoire lkg for drmr for jazz/rock proj Infl Tco, Chicago, Mister Mister Max, 213-656-6512
- HR, Tunk drmr w/exp nnd Infl S' Garden, Kings X, Peppers Srs only Send demo to PO Box 70313, Pasadena, CA, 91117
- Hrd hting drmr wtd for pwr groove metal band w/mgmt 714-489-2105
- Hrd hting, org drmr wtd for band Infl Nirvana, Helmet, U2, Beatles, Maj label mntsd 310-358-6072
- I nd a drm machine &/or sampler know-it-all Help me express myself on my CD demo Rob, 213-464-1976
- Industrial drmr/percussant wtd for showesng & recrdng Must have proper equip We have mgmt & label intrst, name your inlts Lv msg, 213-939-8086
- Inspired drmr sought by bst, singr, sngwr to form band if you're lkg for a proj, build a bird house Graham, 310-399-5104
- LEIGH CATES from Austin, TX is now auding drmr for blues/rock band w/rt mgmt & production deal 818-905-8410
- Locked time, surreal drmr w/creatv & drving beat desired by orig trio, HARLEQUINS GROOVE No distractions from the groove 213-993-3301
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- ONAN WRIST sks drmr. Miles Davis to Sepultura Wimps nnd not apply. srs only. gigs, demo, shows George, 213-256-2734
- PLAY OF COLORS sks drmr w/peasant soul We have pcs, bios, demos, gigs You nnd grt att. lnt, commitment Infl Manacs, Fleetwood Mac, Bob, 310-827-3439
- Pro rock band w/mgmt & label intrst sks drmr Infl AC/DC, Pearl Jam, GNR Must have gd meter, gd lks, no drugs or flakes Oave, 818-982-8708
- Prodr, keybrdst & singr w/5 album credits sks monster rock drmr a la Bonham, Bruford, White w/midi kit for album & tour Philp, 818-776-9279
- Progrv rock band w/sngs to make it sks drmr to get us there on time Ronnie, 310-320-7014
- Rock solid heartbeal nnd: Escaping LA for SF home Mucho recrdng gr, contacts, tunes, exp. Hvy tolk rock & soul Got the freedom Jones? 415-257-4007
- Rolling Stones tribute nds drmr for touring band. Must have Charlie down pat David, 213-664-4671
- Shamanic folk rocker in nnd of E-Street band/attractions bckup Awareness of spirit & patience a must 310-306-1612
- Slammin' LA HR org band, new Crue, Temple, AC/DC, Page, sound sitchng for killer drmr for next headliner band Johnny, 310-470-3869
- Sleazy, straight forward drmr wtd S' Garden vs Sabbath Lng black hr a must, pros only pls Rich, 818-831-1825
- STORM FRONT still waiting Where have all the good drms gone? Pros only, no flakes. Must have it together, no time to waste Paul Chase, 818-881-5961
- Tastefl drmr a la Keith Moon, Manukatke, wtd to round out act that gigs regularly at clubs on the westside All org music David, 818-985-3965
- Tasty drmr sought by awesome singr/sngwr/guit to create fresh org sound - retro-60's acous rock updated Gt sngrs & vocs, infl Beatles, REM, Homsby 818-340-1249
- Top flight drmr nnd for all studio trks on full CD & some live shows. Must read & ply altered times Ben, 310-398-2129
- Twice signed singr Miles Trumpet sks Coplin drms for sessions & rehrsls Hit sngrs, Sting mts George Michael. Maj contacts, pros only Alan, 818-765-1487
- Versil drmr lkg for a percussnt plyr, creatv pro, team plyr, likes to perform Style Sade, Basia, Brazilian, jazz, R&B, no cntry Srs only Diana, 818-705-2107
- Versil drmr wtd Newly formed orig band, soull style a la U2, Crowes, REM Pro att & equip a must, rehrs in the So. Bay Teri, 310-375-5730
- ZZZ... Wake up! Lng hrd, skinny, sick dog of a drmr nnd for a killer R&B band Infl GNR, Love Hate, Skid 213-731-7519

14. HORNS AVAILABLE

- Sax avail, plys alto, tenor & soprano saxes Can ply all styles of music, R&B, funk, blues, T40, jazz, xlnl improv, xlnl sight reader, pro att Barry, 818-247-4944
- Sax plyr avail, R&B, strong bckgrnd Mucho exp & avail for wrking &/or demo snts Andy, 310-693-4390
- Zax plyr, zoolu pop zound, pro only King Curtis, Junior Walker, Tom Scott, Clarence Clemons, plus vocs, recrdng, TV, live credits Steve, 818-781-8170

14. HORNS WANTED

- Sax & trumpet or 2 saxes wtd for oldies/classic rock band plying 2-3 times a month Must be reliable Jeff, 818-348-6671

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- Concert harpist, voc, pro recrdng credits, keltic folk, rock & new age avail for sessions, parties, weddings, etc Patti Hood, 310-657-3224
- Elec 6-string flying V viola w/digital processing & pro gr avail for srs pros Shreddng gut type solos to beautiful melc finesse 310-822-7550
- Fem HR band, grt plyrs w/mage, sold over 3 million in Japan, in LA now lkg for US deal 818-996-8811
- Fem singr, dancer sks prodr w/studio access Janet Jackson style, maj recrd labels intrst 310-281-7174
- Guit tech avail for pro touring band Pro credits, manysrs of exp Robert, 818-907-19
- Guit tech avail for rock band Have pro equip & pro att, hrd wrking & willing to learn Harvey, 818-766-6089
- Incredible sounding duo w/CD out lkg for pro mgmt, publishing, label or distribution. Featuring The Walrus, tribute to John Lennon, 909-396-9908
- Internationally known artist skg strong mgr w/bckgrnd in entertainment industry, strong connex Wrking in studio w/known prodr w/new product. Pls call 310-289-4734
- Ndd: Fiddle plyr for atmospheric, roots, altmrv band for upcoming shows's, coffee house gigs Some bluegrass flms chldc Infl Waterboys, Pearl Jam, X, Morrissey 310-850-5143
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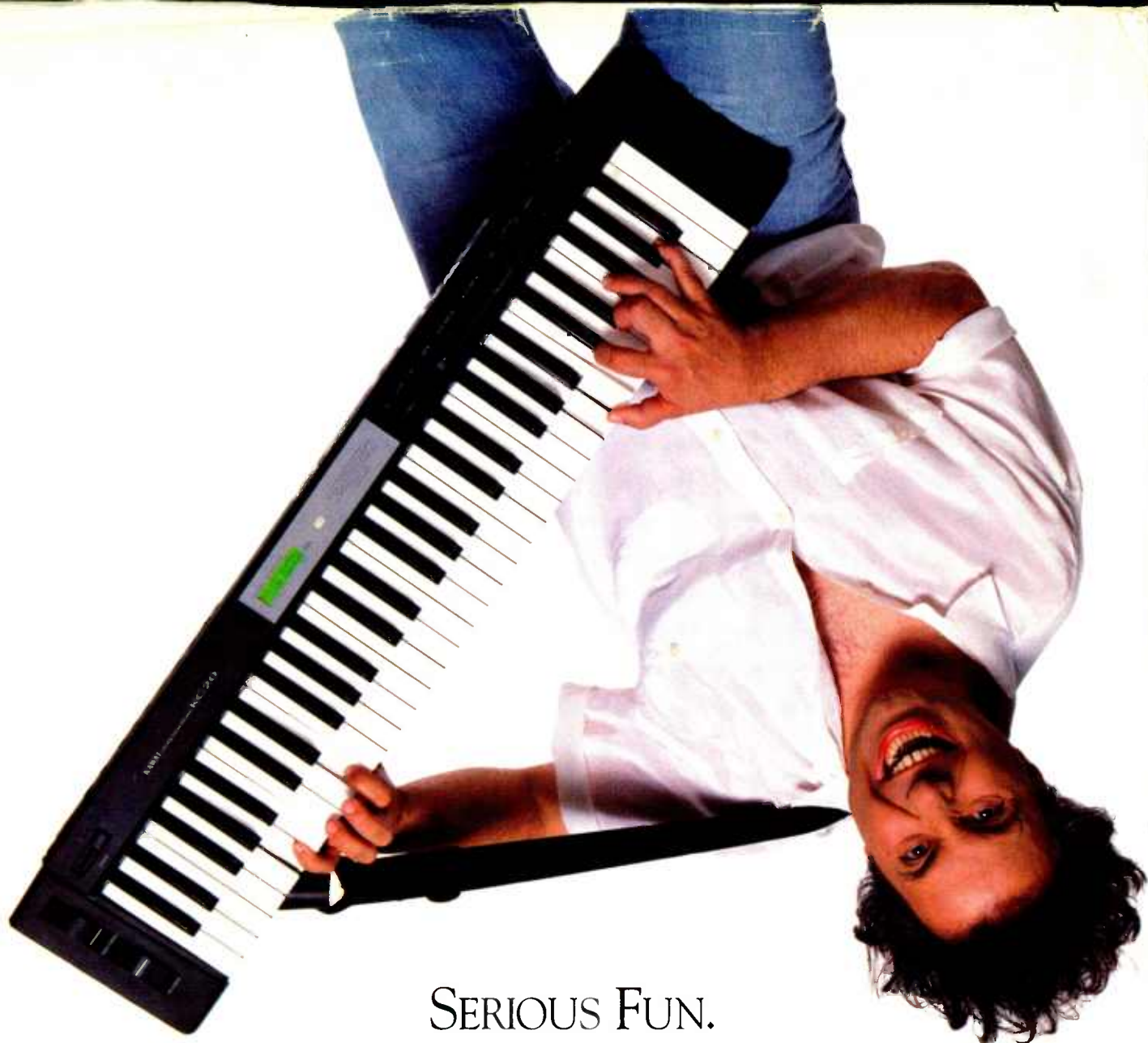
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