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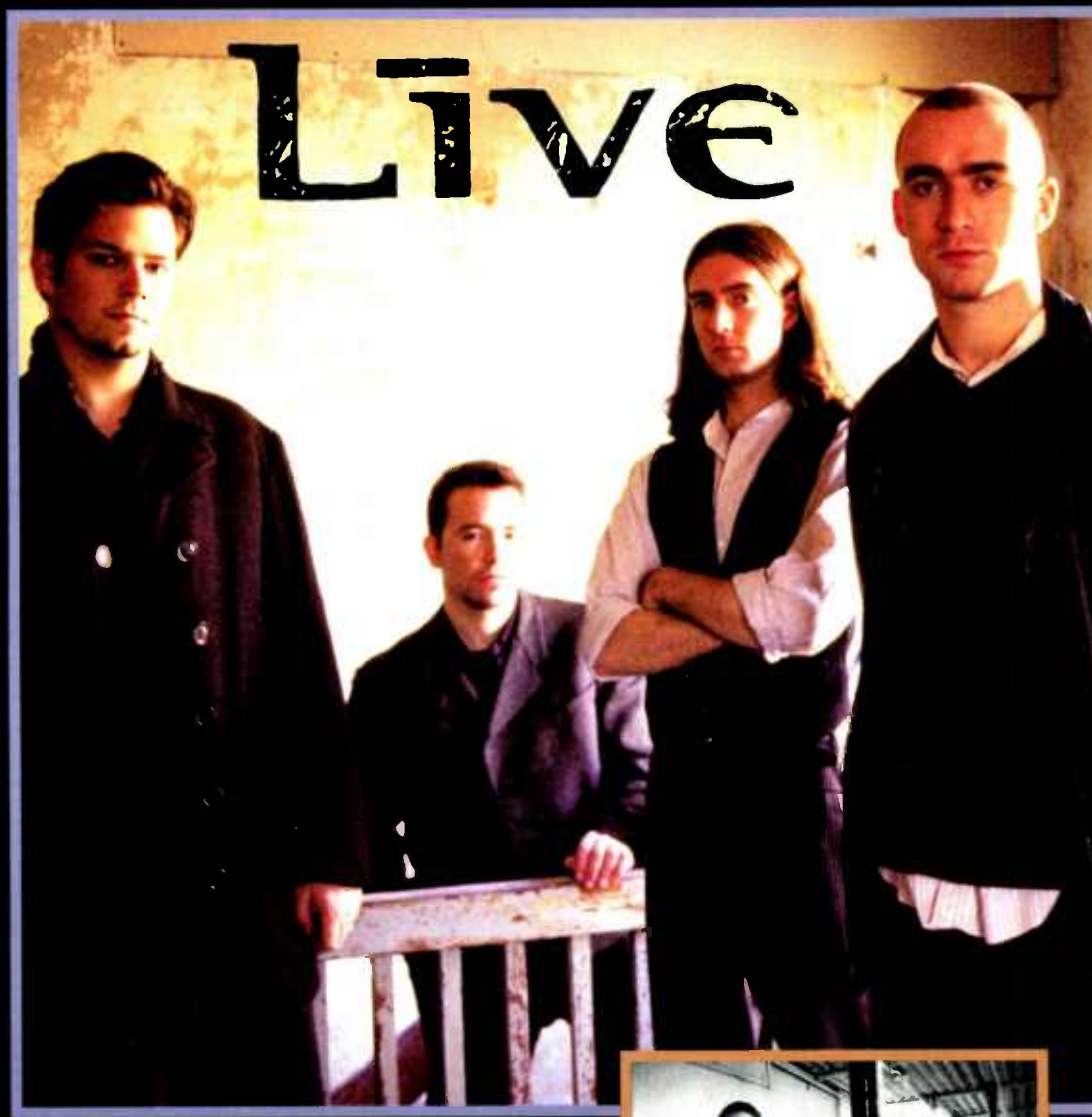
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(See answer below)

Guess which college radio stars chose BMI to collect their performing rights royalties?

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FEATURES



22 LIVE

These four guys from York have become the new darlings of the alternative scene—and they've accomplished this with an album that has spent nearly a year on the charts and is still selling. *MC* speaks with guitarist Chad Taylor about the band's origins, music and newfound fame.

By Ned Costello



26 CHOOSING SINGLES

A single can make or break an artist, yet there is no set way labels choose the songs that will entice a consumer to buy an album. *MC* spoke with industry pundits from A&M, Geffen and RCA about this all-important process—which more often than not, relies on someone's hunch.

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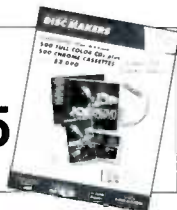


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FEEDBACK

No Universal Racism

Rob Alden
Hollywood, CA

"I'm calling in response to the letter you published from John Andrade of Sherman Oaks (Issue #6), who claims that his civil rights have been violated by Universal CityWalk officials because he was not hired as a street performer. While I sympathize with his statement that "almost four weeks have passed and I have received no reply by telephone or mail," I find it hard to understand how this constitutes racism or violation of his civil rights. As a "musician of 24 years experience," Mr. Andrade seems to have, until this time, not experienced what almost every other performer, even the very talented and deserving, has: rejection. Perhaps it was his obvious bravado. "I am very well known in the San Fernando Valley, the L.A. area, etc." that caused the lack of response from CityWalk officials. More likely, however, his potential employers may have been reluctant to contact anyone who started ranting about civil rights after failing an audition. Hey, John, perhaps you should put down your Mexican flag and work on your act."

Rejection Blues

Sheila Mielecek
Hollywood, CA

"Hey, Mr. John Andrade, why don't you just climb off your pity pot and come down here with the rest of us real people? How presumptuous of you to think that just because you didn't pass an audition, it automatically had to be racism? I read your letter very carefully, and nowhere could I see that you had been discriminated against or had your civil rights violated. Try this shot of honesty—maybe they just didn't like you, period. Race, creed, gender aside, maybe they just didn't like you or your music. Hey, pal, it happens. It happens to every aspiring musician, singer, songwriter, actor, dancer out here in Los Angeles. What do you think would happen if

everyone that got turned down for a gig screamed about discrimination and civil rights violations? This industry would grind to a halt and would dispense with auditions altogether. It would be the only way they could avoid the scare tactics and hassles of lawsuits, or even just the potential threat of a lawsuit. People would only get jobs through personal referrals and connections and a lot of very talented performers would be shut out of the process. So grow up, Mr. Andrade. I'm sorry you didn't get the gig you auditioned for, but then I'm sorry I didn't get the last gig I auditioned for. I'm sorry my boyfriend, a bass player, didn't get the last gig he auditioned for. But you know what? The world still turns, life goes on and there will be other auditions."

Rock Racism

Michelene
Van Nuys, CA

"My name is Michelene, and I am a singer. I have used *Music Connection* magazine on many occasions to find musicians in order to put a band together. I have worked very hard at my craft, and I practice every day. My drive, ambition and dedication are not in question. It appears to me, though, that once I show up at an audition, the whole vibe changes because I'm black. We are five years from the 21st century, and people are still beating that dead horse. The style of music that I want to sing is rock & roll, which is black music, anyway. So, I am baffled at the lack of musical history that people have. To all of those so-called musicians out there who can't see beyond the tips of their noses, you have missed out on incredible talent because of your narrow-minded views. It's enough to really get discouraged, but I don't because it just makes me a lot stronger. I hope this goes out to all the black rockers out there. We should be given the same kind of exposure and media attention that our white rock music playing counterparts get."

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CALENDAR

By Trish Connery

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

Current

Correction: UCLA's "Skills For Teaching Singing: A Seminar With Seth Riggs," originally stated as starting April 3, actually begins on Saturday, April 22, 10:00 a.m.-3:00 p.m., at UCLA, 39 Haines Hall. This one-day workshop, taught by noted vocal instructor Seth Riggs, is geared for those aspiring to become voice teachers, as well as those already teaching who wish to expand their teaching goals. The fee is \$95. Contact UCLA Extension for additional information at 310-825-9064.

In addition to the regular classes and workshops for vocalists, the Lis Lewis Workshop also offers a newsletter, *Angel City Voice*. It features articles relating to every aspect of the life of the professional singer, and there is no charge. Contact Lis Lewis at 213-460-2486 to get on the mailing list.

Grammy nominated producer Kashif's "Making Millions, Making Music With Kashif" workshop will take place Saturday and Sunday, April 29-30, at the Marriott Hotel, 3480 Maxella Ave., in Marina Del Rey. Kashif, who has worked with such stars as Whitney Houston, Kenny G, George Benson and Dionne Warwick, will cover a variety of topics, including getting started, making the deal happen, getting paid, being in control, heading the team and winning. Guest speakers at the seminar include musicians, songwriters, producers, attorneys and publicists. Advance registration for both days is \$295. For more information, call 800-974-7447.

The Songwriters Guild Foundation is continuing its "Ask-A-Pro" series, which focuses on the singer-songwriter. Dawn Phillips, owner of the Coconut Teaszer and the Crooked Bar, will be the industry guest on Wednesday, April 12, 1995, 7:00 p.m. Space is limited, so reservations are required. Please call the Guild at 213-462-1108 for reservations or additional information.

Earth Day 1995 is coming up, and to celebrate it, Alliance For Survival is hosting a special evening on Sunday, April 23, 7:00 p.m., at LunaPark, 655 N. Robertson Ave. in West Hollywood. The evening, "No Nukes/No Newts Earth Day 25th Anniversary Party," which benefits Alliance For Survival, will feature 'world beatniks,' the Bonedaddys, folk music and political satire group the Foremen, stand-up political comedy with Rick Overton and Argus Hamilton and the Harmonica Fats And Bernie Pearl Blues Duo. A large "Earth Day Every Day" anniversary cake, provided by LunaPark, will be lit by

actress and Mamas and Papas founding member Michelle Phillips, and will be hosted by Alliance For Survival's Jerry and Marissa Rubin. Tickets are \$10 in advance, \$15 at the door. For more information, call 310-652-0611.

Still to come from UCLA Extension is "The Rap And Street Music Phenomenon: Artist Management, A&R, Marketing And Promotion." This six-session course, which meets Mondays, April 3-May 8, 7:00-10:00 p.m., UCLA, 121 Dodd Hall, is geared for anyone interested in breaking into the music business either on the creative or business level. The course is taught by Evan "E-Man" Forster, president of Tuff Break Records, whose roster includes Tragedy, Dred Scott, Str8-G, Fourtie and Tasc 4orce. Forster, along with guest speakers, plans to discuss such topics as what it takes to be an artist, what it takes to make it in this highly competitive business, the record company—who's who in the corporate world of music, street marketing and nightclubs, and more. The fee is \$295, and there are a limited number of scholarships available for deserving individuals. Contact UCLA Extension at 310-825-9064 to obtain more information.

Veteran songwriter and teacher, K.A. Parker, has four classes coming up over the next couple of months. These classes include: "Foundation: The Basic Course," "Copyright Law & The Music Business," "Writing The Love Song" and "Advanced Workshop." The classes vary in length from on-going to four-to-eight weeks, and the fees range from \$50 to \$250. Call 818-377-9730 for detailed class descriptions.

April is International Guitar Month, and to celebrate it, Big Valley Music, located at 8541 Reseda Blvd. in Northridge, is hosting four free guitar seminars. "Rock & Solo Guitar" takes place on Friday, April 7, 7:00-9:30 p.m., with teacher/player Jonathan Wilson, and Peter Criss guitarist Mike McLaughlin, who will discuss theory, chord shapes, how to build technique and more. "Classical Guitar With Frederic Noad," which will also feature the CSUN Classical Guitar Quartet, takes place on Saturday, April 8, 2:00-5:00 p.m. "Bass Guitar With Carol Kaye" is scheduled for Saturday, April 22, 2:00-4:00 p.m., and Carol will demonstrate left hand pivot techniques, fingering for all sizes of hands and more. Finally, "Blues Guitar With Wayne Riker" takes place on Saturday, April 29, 2:00-4:00 p.m. Riker, author of *Mastering The Blues*, will discuss and illustrate the blues scale, picking technique, improvisation concepts and more. Call Big Valley Music for more information at 818-772-1668.

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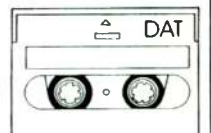
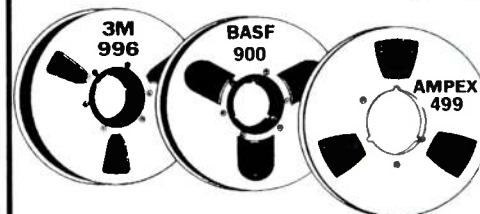
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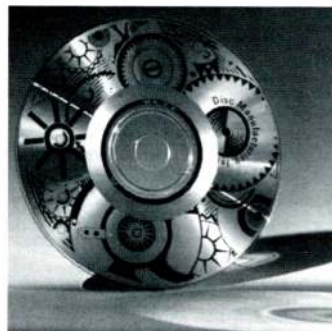


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CLOSE-UP



DISC MANUFACTURING, INC.

By Karen Orsi

Disc Manufacturing, Inc. is the largest independent manufacturer of compact discs in the United States. With over \$80 million in annual sales, DMI masters and manufactures all manner of CD and CD-ROM formats and turns out over 100 million discs annually from its plants in Huntsville, Alabama and Anaheim, California. An expansion of the Anaheim facility will be completed later this summer, raising the disc company's capacity to well beyond the 200 million disc mark.

Currently, audio sales exceed ROM sales by a 60-to-40 ratio. "A lot of the growth and expansion has been on the ROM side," says Sales Vice President Tony Montgomery. "But audio is still growing, and I'm projecting a twenty percent increase in audio for fiscal '96. There are more and more retail stores opening up, and quite a few retail chains will be expanding in '95 and '96. Those are indications that my business will continue to grow. The Blockbusters and the Towers and the Targets and the Sam Goody's are all planning and experiencing growth for '95 and '96."

"We have over 100 labels that we sell to," says Montgomery. "One of our biggest is BMG. We handle all their labels for them, including Arista, RCA and Jive."

The client supplies the materials and the music, and DMI sends back the finished CDs—boxed, shrink-wrapped and ready to go to the stores. Some companies, such as TimeLife, do their own packaging and the compact discs are sent to the companies on a big spindle.

"For some clients, we also send the promotional mailings out to the radio stations," Montgomery says.



Tony Montgomery

"We do this for PolyGram and mail out all their DJ copies for them. We manufacture, warehouse, package and ship to the radio stations." The packaging, warehousing and distributing is all done out of the Huntsville, Alabama plant.

No stranger to the record business, Montgomery spent 24 years with RCA Records before coming on board with DMI. "It's a whole different and unique experience for me, and it's great," he says. "I'm starting a new career here, and it's just as exciting. There are all these new technologies, and it's ever-changing. And once the creative artist gets involved in CD-ROM, they will take it to a whole new plateau."

"Right now, most of the CD-ROM market is on the educational side," he adds, "but once more and more artists get really creative with this and see what they really can do with the product, it will be taken to a whole other level."


DMI manufactured the first compact disc in the United States in 1983. In 1991, they purchased Phillips' and DuPont's CD-ROM business and has been the leader in the industry since that time. DMI currently supplies BMG, RCA, Kodak, Apple, Sega, 3DO and Broderbund with discs.

In February of this year, DMI introduced ImageDisc, a holographic image process that imprints an image on both sides of the compact disc, both on the label side and the read side. Not only will this technological breakthrough be nearly impossible for others to copy, but it provides another opportunity for unique graphics.

The ImageDisc process prints available (non-data) areas of the disc with digitally mastered artwork such as a logo or a label. To create this image, DMI digitizes the artwork and prints an imbedded image on the glass master disc. This process can be even more effective and interesting when silk-screened images are then printed on the finished compact disc.

"The artwork is etched right into the compact disc," says Montgomery. "We have the patent on this process, so no one else can do it at this time."

DMI hopes to license the process to other disc manufacturing companies.

For more information call 800-433-DISC. 

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Fate of Obscenity Bill Hangs in the Balance

By Steven P. Wheeler

Bill's author gives ultimatum to RIAA and NARM, as both organizations attempt to avoid government intervention on this hot issue

Harrisburg, PA—This past February, the Pennsylvania Judiciary Committee passed a bill (H.B. 377) that would criminalize the sales of Parental Advisory-stickered recordings to minors who are not accompanied by an adult.

Pennsylvania State Representative Terence J. Rooney first made waves last June when he introduced a similar bill (H.B. 2982) that was passed through the Judiciary Committee, only to die in the Appropriations Committee as the sessions ended last November.

In January, Rooney introduced H.B. 377, which, like its predecessor, would impose fines on record retailers for selling CDs, cassettes and albums containing Parental Advisory stickers to minors. In addition, minors caught buying these recordings could be sentenced to 25 hours of community service.

After the bill passed the Judiciary Committee on February 28, the Recording Industry Association of America (RIAA) and the National Association of Recording Merchandisers (NARM) met with the Democratic state representative

in an attempt to reach a non-legislative solution.

The controversial bill is currently pending in the Appropriations Committee, according to Paul Russinoff, Director of State Relations for the RIAA, who sat down with the politician twice last month.

"We've had two productive meetings with Rooney," Russinoff recently told *MC*, "and we've found some common ground. I think we will be able to report a favorable result that we are comfortable with and that he is comfortable with."

However, Rooney is not as confident at the present time. "After the bill was passed to the Appropriations Committee," he told *MC*, "I agreed to meet with the RIAA and NARM, and at that point I offered an alternative solution, which was to have NARM post signs in their member's stores saying: 'We won't sell labeled recordings to persons under the age of sixteen, unless accompanied by an adult.'"

"NARM has informed me that their retailers already have some form of restrictive sales policies in place," explained Rooney. "So I

presented this alternative, and they came back to me and said, 'Listen, we want to do something. We understand that anything we do in Pennsylvania will have national and, in some cases, international implications, but we're asking you to hold the bill, and we will form a task force to look at the issue.'

"In trying to achieve a non-governmental resolution," continued Rooney, "as well as having the opportunity to impact policy in not only Pennsylvania but throughout the country, I agreed to do that."

The RIAA's Russinoff said that the series of meetings with Rooney occurred after the recent NARM Convention. "While we were at NARM, we learned that 100 percent of the NARM members in Pennsylvania had 'restricted sales' policies on Parental Advisory material."

Since the landmark Congressional Hearings in 1985—when the RIAA first agreed to police itself in regard to labeling controversial recordings with a Parental Advisory sticker—the RIAA has gradually softened its stance.

Russinoff said, "The RIAA no longer opposes individual record retailers responding to a particular community's attitude toward 'labeled' products."

It was this knowledge that bolstered their contention that there is no further need for state-imposed legislation. "We wanted to get a dialog underway with Representative Rooney to point these facts out," stated Russinoff, "and to find other ways to enhance the voluntary and independent decisions of retailers, and that's what we're looking at."

Yet Rooney said that he now has serious reservations about the commitment of the music industry factions. "I have met with them, and Paul [Russinoff] is a very honorable gentleman, and my intention all along has been to have a non-governmental resolution to this issue."

"I was prepared to make an announcement to that effect, but I still don't have a commitment from NARM that they will do that. They tell me that they have 100 percent compliance in terms of their Pennsylvania retailers, but I'm looking for a formalized resolution. I want a public policy like the motion picture industry association has voluntarily put forward. But at this point, they are unwilling to make that commitment."

Rooney seemed less willing to delay, feeling that the industry seems

to be hoping that stalling will ultimately kill the bill. "I've got the votes in the House and the Senate to pass this bill. What I'm asking them to do is to live up to everything they have told me up to this point. If they do that, we have something to talk about. If they don't, we're going to run the bill."

In a show of good faith, Rooney asked the majority leader to hold off action on H.B. 377, hoping things will be worked out without legislative interference.

Yet the clock is ticking and Rooney is now prepared to play hardball, setting a strict deadline. "I want them to say, 'We're going to form a task force, you're going to participate in that task force and we're going to work toward a resolution that doesn't involve government.' That's what I want them to say, and that's what they've told me they're willing to do. But they're not willing to do it publicly or say it publicly."

"I believe them to be honorable and decent people," continued the outspoken politician, "and I suspect they'll live up to their word. If not, we'll move this bill in the next couple of weeks. I'm not going to keep extending this thing. I've extended deadlines and bent over backwards to try and accommodate their interests and concerns for so long that I look like Gumby. I'm just not going to do it anymore."

With the legislature out of session until April 18, the earliest that a vote on H.B. 377 could take place is April 24th. However, Rooney isn't about to extend his deadline any longer.

"All I've heard from NARM is that they've got a board and they have policies on how these things are handled. All I know is that when this bill came out, there was an unequivocal statement from NARM saying, 'We think the bill stinks,' so I don't understand why they aren't taking this opportunity to work it out to our mutual satisfaction."

"They can get on the phone and have a conference call or get their board members together or do whatever the hell their bi-laws say they have to do to give the people of Pennsylvania a commitment that they're going to address this issue and not just blow smoke up my ass. God made the world in seven days, they can certainly pick up the phone and get their people to commit to something that they say they already do and what they say they want to do. There's going to be a resolution soon, one way or another."



HOOKER INDUCTED



Blues legend John Lee Hooker, whose immortal songs helped lay the foundation for rock & roll, was recently inducted into Hollywood's Rock Walk. The 77-year-old bluesman was joined at the ceremony by such disciples as (L-R) George Thorogood, John Hammond, Jr., Bonnie Raitt and Jeff "Skunk" Baxter. Hooker's latest album, *Chill Out*, was recently released on Pointblank/Virgin Records and features guest spots from Carlos Santana and Van Morrison.

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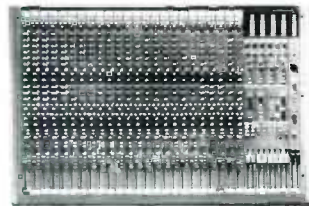


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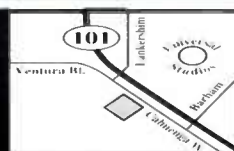
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World Radio History



By Steven P. Wheeler



Craig Kallman

Craig Kallman has been named President of **TAG Recordings**, a New York-based label that has been established by the Atlantic Group. Kallman will continue to serve as President of the Atlantic-distributed Big Beat label, which he founded in 1987. Kallman, who has been a Vice President of Atlantic Records since joining the company in 1991, when Big Beat was acquired by Atlantic, has also been upped to Senior Vice President of Atlantic Records.

In addition, **Russ Singh** has been promoted to Director of Systems Technology for Atlantic Records and will be based at the company's New York headquarters. Singh was previously Network Manager for the label. Both Kallman and Singh can be reached at 212-275-2300.

EMI Records Group North America has appointed **Charles Mierswa** to the post of Senior Director, Finance Projects. Mierswa is based in New York (212-492-1923) and will be responsible for leading key finance projects with the record labels within EMI Records Group North America and CEMA Distribution.



Bob Pfeifer

Bob Pfeifer has been named President of **Hollywood Records**. Pfeifer had been the Executive Vice President and head of the label since February of 1994.

In addition, **Richard Leher** was named Executive Vice President of the label. He joined the company as Senior Vice President last June. Both Pfeifer and Leher are based at the label's Burbank offices (818-560-6197).

MCA Records has announced a slew of appointments in their promotion department: **Bruce Ekstein** has been named Director of Promotion Research and Analysis (he will be responsible for collecting, processing and analyzing airplay, sales and marketing data); **Chris Carey** has been named National College Promotion Manager (he will be responsible for the promotion of all MCA prod-

uct released at the college radio level); and **Brian Samson** has been named to the post of National Director of Promotion and Marketing, Rap Music, Black Music Division (he will be responsible for the promotion and marketing of rap and R&B acts with an emphasis on expanding MCA's presence in the rap marketplace). All three men can be reached at 818-777-4000.



Joyce Castagnola

Joyce Castagnola has been promoted to Senior Vice President, Sales, **Virgin Records America**. Previously the label's Vice President of Sales, Castagnola will continue to be based at the company's Beverly Hills offices (310-288-2420), where she will be responsible for developing marketing strategies and supervising Virgin's nationwide sales staff.

RCA Records has announced three recent promotions: **Catherine Loiacono** has been promoted to the post of Manager, Packaging, Advertising and Merchandising Materials (she will be responsible for graphic separations, logistics, packaging and point-of-purchase materials such as posters, flats and displays); **Jimmy Waters** was named Production Associate (he will deal with merchandising materials, stationary, business cards, certification plaques and inventory management); and **David Price** has also been named Production Associate (he will be responsible for stocking and updating library inventory, updating servicing lists and dubbing promotional videos in all formats). All three are based at RCA Records' New York offices (212-930-4340).



Money Moses

Money Moses has been named National Rap Promotion Chief, **American Recordings**. He will oversee multi-format radio promotion of the label's rap artists and will also serve as a liaison between the American's rap marketing efforts and the Warner Brothers/WEA Distribution staff. He will work out of American's Burbank offices (818-953-7910).



New Radio Show Hits Airwaves

By Paul Stevens

'Frontline With Brandon Evans' is a weekly program spotlighting alternative music

Los Angeles—Despite the growth of corporate America, there are still entrepreneurs going for the big score, and last month one such underdog blared across the airwaves in Houston, Texas and Greenville, North Carolina.

The brainchild of radio veteran Brandon Evans, who worked most recently with corporate powerhouse ABC, *Frontline With Brandon Evans* is a four-hour nationally syndicated radio show that airs weekly, focusing on modern rock.

Evans says that his past employment with major broadcast companies led him to team up with his partner, Ken Paulin, who handles the program's numerous promotional events and contests (Westwood One veteran Karen Shearer has joined the team as the program's writer).

"I've worked with big networks like ABC and major international corporations—programs with big budgets behind them—and one of the big problems I've always had with those companies is that whenever you're trying to do something cool, too many people get their hands in the mix, and the next thing you know, it's all gone to hell."

The on-air personality admits that he did try to push his program idea through the ABC hierarchy. "I tried to talk the people at ABC into

doing an alternative-based show," says the former New Yorker. "In fact, I begged for the last two years, but they wouldn't do it. So I figured that I'd just do it myself."

Evans wants *Frontline* to be known as the "garage band of syndicated radio shows." In fact, the high-quality program is made in the host's garage studio.

"The fact of the matter is, I own the studio. I don't pay rent on it. I could do this for nothing all day long, so I'll just keep doing it until they take it."

As for the content of the program, Evans and company mix artist interviews and on-line updates with music news and other interesting concepts.

"'Album Spotlight' is another feature I like," explains Evans, "in which I'll take a group like Bush, and I'll take clips of five or six of their songs and weave them together to let people know that these guys are not just a one-song band."

Evans is enthusiastic about the future. "There are some international things that are going to be in place over the next six or seven months, and we have a new company (TMR Radio Network) that will be selling the show nationally as well."

For more information, contact TMR at 818-837-1370. **MC**

MR. HENLEY GOES TO WASHINGTON



Singer-songwriter and once again Eagle Don Henley recently testified at a Senate Judiciary hearing on Capitol Hill in support of the "Digital Performance Right in Sound Recordings Act Of 1995 (S-227)," which would empower copyright owners of sound recordings with the right to authorize the digital transmission of their works. The bill has become a hot issue because of the potential unauthorized use of copyrighted material on the information superhighway. Pictured with Henley is Hilary Rosen, President of the Recording Industry Association of America (RIAA).



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ICE T	PRIORITY
E-40	SIK WID IT
ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
SIR MIX-A-LOT	AMERICAN
MR. X	BOSSMAN
TUPAC	INTERSCOPE
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69 BOYZ	RIP IT
BORN 2WICE	BIGGA

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FIRST TIME CHARTERS**

ARTIST	LABEL
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SONIC YOUTH	DGC
OFFSPRING	EPITAPH
URGE OVERKILL	GEFFEN
LENNY KRAVITZ	VIRGIN
BRAND NEW HEAVIES	DELICIOUS VINYL
DOMINO	OUTBURST
TUPAC	INTERSCOPE
ICE CUBE	PRIORITY
DR DRE	DEATH ROW
JUVENILE STYLE	PUMP
E-40	SICK WID IT
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BRUCE M. HIGHTONE

Bruce Bromberg

Title: Co-Founder
Duties: Talent Acquisition
Years With Company: 12
Company: HighTone Records
Address: 220 Fourth St., Suite 101
 Oakland, CA 94607
Phone: 510-763-8500
FAX: 510-763-8558

Dialogue

Background: Bruce Bromberg spent most of his adult life in the record industry, working at Tomato Records and as a producer for such artists as Robert Cray, Lightnin' Hopkins and Ted Hawkins.

In 1983, Bromberg, along with Larry Sloven and Dennis Walker, started HighTone Records. Ironically, Bromberg works out of Los Angeles, while the label remains in the Bay Area.

HighTone Birth: "Larry Sloven and I are partners, and Larry is the managing partner. Years ago, we bought out our other partner [Dennis Walker]. We were both country music fans and Merle Haggard fans, but in those days, I was involved with a lot of blues. One day, Larry was down here in L.A., and he said, 'Let's start this label,' and I said, 'Oh man, you're crazy,' because I had a little label before, and I had seen 'em come and go over the years. I saw the abuses these little labels engaged in, which was spending money like it was going out of style when you didn't have records that were selling. So that's what we've tried to avoid."

Staff: "We have a very small staff. Besides Larry and myself, there are four people in the office. Originally, when we had the Robert Cray stuff going, we didn't make enough records, but now we've found that we have to have a release or two every month, and that's really hard."

"We have a guy in the office who handles radio promotion, and we hire independent promotion people when we have to. We have an independent publicist, who basically works for us, and it just depends on what it takes. We have had hits, so

HIGHTONE RECORDS

we know how to do it when we smell blood. But let's face it, it's very difficult for small labels to get the kind of radio airplay you really need for a big hit.

"That's why I really admire Epitaph—although that's a musical field where the kids are all anti-corporate, which is a feeling that I share, by the way. And I think it's great that they can sell all those records, but there's really not that many outlets on the radio for what we do. Triple A played Dave Alvin, and we saw how that helped his album, but basically we make records that we really like."

Early Successes: "Our first record was from Robert Cray, and that record did a little bit, and we did some other blues albums that didn't do much. But the second Robert Cray record was a fairly big hit in England, and at that point, some of the major labels started sniffing around, so we made a deal with PolyGram.

"The first two Cray albums for PolyGram were HighTone Productions [co-produced by Bromberg and Walker], and those were the big hits—*Strong Persuader*, which went platinum, and the next one, *Don't Be Afraid Of The Dark*, which went gold. And then we sold his contract to PolyGram, and he went his way, and we went ours.

"Usually, when you have a small label and you have an act that gets big like that, you're gonna lose them. We were compensated for Robert Cray, although there were some things that pissed me off at the time, but it's part of the business. And that kept us going for a long time because of the money we made off that deal. My ex-partner Dennis Walker and I wrote a lot of those songs, so between the publishing and the money from PolyGram, we were able to continue."

Musical Focus: "We're a small label, and while I hate the term, I guess you can say that we're a 'roots music' label. We've dabbled in other arenas, as well. We've got a dancehall line going now, so we have something more contemporary. Recently, we bought the Testament label, which was a Sixties' blues label. It includes a lot of great blues guys who were recorded at their peak, and that's been a really good thing."

"A couple of years ago we got Dick Dale, who has made some very successful records for us. Gary Stewart has also been very successful. We recently had the *Tulare Dust* album, which is a tribute to Merle Haggard's songs, and that's done very well."

"We've also got Dave Alvin, Big Sandy, a recent record with Phil Alvin, as well as Jimmie Gilmore. We have an album with Otis Rush, and a Bay Area group called the Loved Ones, which is doing a little bit. We also have Rosie Flores."

A&R Process: "Sometimes we go for it right away, and sometimes we just chew it over and over and think aloud. It's just Larry and me, and we both pretty much have to agree on it, although there are things that he feels stronger about, and vice versa. Basically, Larry and I just mull things over. Like with Dick Dale, I was in Memphis, and Larry sent me Dick's demo, and I said, 'Let's do it'—and that's been very good for us."

"The one thing that I'm really proud of at HighTone is that we've had some really great songwriters on our label. What I look for are great songwriters, and I try to look for great singers, or at least a great vocal stylist. Writing's probably most important to me. Larry doesn't go in the studio, but he's got a great ear, and to be honest, I don't know why it works for us, but it does. I mean, we're still here."

Country Music: "Both Larry and I are country fans, so we dabble in that. We have no illusions about cracking Nashville; that's a closed shop. But if we can make records that we like, and they sell enough to justify it, that's great. I don't want to make John Michael Montgomery records; I'd rather be flung in a briar patch. Our country records are actually country."

Talent Search: "People do send me tapes, and sooner or later I'll listen to 'em, but believe me, I'm not inviting thousands of people to send me unsolicited tapes because you get a lot of them that are inappropriate. Very seldom will you get something in the mail that's very good."

"Now that our profile is pretty good, people seek us out. For example, Chris Smither came to us. It's like, you'll get friends of artists that you have, and sometimes I'm out there looking. I haven't done blues for a while, but I'm kind of looking to get

back into it a little bit, even though there's probably too much of it being made right now."

Signings Per Year: "If something comes along that we both like, and it makes sense, then we do it. Our artists kind of come and go—although a majority of our artists have recorded more than just one album with us. We have some older acts, but I personally prefer to work with the younger acts because there's no baggage. Give 'em a van, give 'em some beer, give 'em some girls and just let 'em go [laughs]."

"We don't have any rules. We don't have to have X-amount of acts. We figure that we have to have X-amount of records, but it's not restricted to new artists. What we try to do is get artists who we like and try to develop them. I would say that Cray was a success, as was Jimmie, and we moved Joe Louis Walker up a notch. Not that our goal is to put our artists on major labels, but it's always gratifying to see people who started out with you get somewhere."

Summary: "We just kind of follow our instincts and what we think is good. I like rap music, but I'm not going to do any rap records because it's a different world. It would be like starting out in gospel. We haven't done a lot with these young thrashing rock & roll bands, either. It's not that I don't like it, it's just not what we do."

"Once in a while we'll go a little afar, but we still try to keep it within our scope. But we're not just a blues label, and we're not just a country label. We couldn't survive as a country label. We try to make things sound good and be professional about it and not just throw anything out there. There are some labels that sign whoever they can, for as little money as possible, and they go for it. It's a tough business."

DYSFUNCTIONAL SESSION



Columbia A&R czar John Kalodner (left, standing) is pictured with Don Dokken, Jeff Pilson and George Lynch during sessions for Dokken's new release, *Dysfunctional*, due in May. The band is Kalodner's first signing for the label, following his departure from Geffen.



Atlantic artists Hootie & the Blowfish were recently presented with platinum plaques for their debut release, *Cracked Rear View*. Pictured during the presentation, held at Atlantic's New York headquarters, are attorney Richard Gusler, band members Dean Felber and Darius Rucker, manager Rusty Harmon, A&R rep Tim Sommer, band members Mark Bryan and Soni and Atlantic head man Val Azzoli.

News

During a recent press conference in New York, it was revealed that the remaining Beatles have recorded several songs for use in connection with the upcoming official documentary *The Beatles Anthology*.

In February of last year, Paul McCartney, George Harrison and Ringo Starr got together to complete "Free As A Bird," an unfinished demo of John Lennon's given to McCartney by Yoko Ono. It was thought to be a one-off experience (there was also reported jamming of rock classics).

But, during a press conference heralding the drive to find new young talent for McCartney's soon-to-be-open "Fame School"—The Liverpool Institute For Performing Arts (LIPA), McCartney, who was not in attendance at the conference, made an announcement via a message (read by LIPA Chief Executive Mark Featherstone-Witty) that the Beatles have been secretly recording songs in a London studio.

"I'm sorry I can't be there with you," said McCartney, "but I've got the best possible excuse—I'm working in the studio on a couple of tracks from a Sixties beat group you may have heard of, called the Beatles. These tracks will be released at the end of the year as a couple of cherries on the cake of *The Beatles Anthology*."

As for McCartney's "Fame School," he stated: "This school will be housed in the building of the old Liverpool Institute, where George Harrison and I went to school and got an early opportunity. Rather than seeing the building crumble, we've now got these great new premises for this exciting new school."

Paul, who is the lead patron of LIPA, added, "I'm totally committed to making this school one of the best of its kind in the world, and at the same time, I'm trying to give a little something back to my old hometown, Liverpool."

"Anyway, the message is—we're serious. LIPA's looking for students, and it could be you."

For more information on LIPA, write to: Dera & Associates, 584 Broadway, Suite 1201, New York, NY 10012.

Speaking of opportunities for fledgling artists, the Third Annual Ticketmaster Music Showcase, a nationwide showcase for unsigned bands, has been announced. To enter, pick up an entry form at Ticketmaster Ticket Centers and submit a cassette of two original songs to: Ticketmaster Music Showcase, 3701 Wilshire Blvd., 7th Floor, Los Angeles, CA 90010 (entries must be received by May 31).

Submissions will be screened by a panel of industry pundits, who will whittle the entries down to 180 worthy bands. These bands will perform live at local showcases throughout the country, with each group judged on musicianship, performance, songwriting, originality and potential. The five bands who make the final cut will perform at the National Ticketmaster Music Showcase in New York City. Each band will receive a minimum of \$2,500, with the winning group receiving a week-long recording session at famed Seattle studio Bad Animals.

For more info, call the Showcase Hot Line: 800-800-3232.

Street Level Records is also conducting a nationwide search for unsigned artists and bands. Mail your demos to: Street Level Records, 8200 Wilshire Blvd., 3rd Floor, Beverly Hills, CA 90211.

RCA Records has announced that *The Long Black Veil*, the latest album by famed Celtic folk music act the Chieftains, has been certified gold—the first in the ensemble's 31-year career to go gold in the U.S. and the highest charting album in the U.S. during their illustrious history.

In addition, the Irish band and their label have launched their own web site on the Internet (<http://www.irish.com>). The site contains album artwork, bio information, a discography, video excerpts and tour information. The Chieftains are the first RCA artists with their own web site.

Priority Records has announced that Terry E. Gray, professionally known as T-Bone, a member of the rap group Da Lench Mob, has been cleared of murder charges stemming from the fatal shooting of a man at a Los Angeles bowling alley last year. A spokesperson for Priority said: "We posted his \$1.5 million bail immediately, and beyond that, we stood behind Terry and believed he was innocent."

Atlantic act Skid Row recently wrapped up a unique series of live listening parties at mid-size clubs across the country. An interesting way to introduce the band's fans to their upcoming fourth album, *Subhuman Race*, the events featured the playing of the new album, followed by a live performance by the group. Contest giveaways were held in each city on the mini-tour by various local radio stations, with 100-150 lucky fans receiving free tickets (additional tickets were sold through normal channels). New York and Toronto were among the cities Skid Row visited. A full-fledged tour will begin in early May.

Speaking of Atlantic, the label has established their own permanent World Wide Web domain on the Internet: <http://www.atlantic-records.com/home/>. Fledgling and veteran Atlantic artists can create their own customized areas directly accessible via a personal address. Currently, the site includes "Spewy Goes To Austin" (<http://www.atlantic-records.com/SXS/WELCOME.HTML>), a travelogue featuring cyber mascot Spewy, who navigates his way through this year's South By Southwest convention. Also included is the official web site of the current Jimmy Page/Robert Plant tour (<http://www.atlantic-records.com/zoso/>).

Deals

Recent Rock & Roll Hall Of Fame inductee Neil Young has renewed his ties to Reprise Records, signing a lucrative five-album deal with the label. Young has called Reprise his

home throughout most of his career—except for an ill-fated stint on Geffen Records—and the new contract is seen as a necessary signing for new Warner Bros. Chairman/CEO Danny Goldberg.

Grapevine

Word on the street is that Club Lingerie, one of the City of Angels' best and most comfortable rock venues, will be closing its doors on May 1st. The new owners apparently will not reopen it as a performing venue (there is talk that it may become a restaurant). With Le Cafe and Club Lingerie both closing down shop, the Southland's already-in-trouble club scene has been dealt another severe blow. Both will be missed.

On The Road

Guns N' Roses guitar slinger Slash has embarked on a U.S. tour, dubbed Slash's Snakepit. The tour, which reaches the Southland on May 13 for a show at the Troubadour, features GNR drummer Matt Sorum, Alice In Chains bassist Mike Inez, former GNR guitarist Gilby Clarke and vocalist Eric Dover. Slash's recent solo outing, *It's Five O'Clock Somewhere*, has not exactly set the charts on fire, something which the GNR fretman and his label, Geffen, hope to change with the tour.

Two other famous fretmen, Carlos Santana and Jeff Beck, have announced a three-month co-headlining tour, which will begin on July 31 in Vienna, Virginia. The tour reaches L.A. on September 19, 20 and 22 for a three-night stint at the Greek Theatre.

Correction

In last issue's club section, the wrong contact name and record company were listed for Monster Voodoo Machine. The correct contact name and number is Kathy Acquaviva, RCA Records: 213-468-4049. Our apologies. **MC**

GOOD VIBES



Jazz/funk vibraphonist Roy Ayers recently signed a recording contract with RCA. His upcoming release will be issued through the new Groovetown imprint. Pictured (L-R): RCA Director Of National Jazz Promotion Paul Ramey, Ayers, RCA Director of Jazz A&R Brian Bacchus and RCA Senior Vice President of Black Music Jip Miller.



NAS ROUNDS UP SONGWRITERS



COURTESY, INTERSOND

The National Academy of Songwriters concluded another "Songwriters In The Round" performance, part of their ongoing monthly series at the Troubadour. Pictured at the keyboard is former Journey and ex-Babys member Jonathan Cain, who co-wrote thirteen of Journey's Top 40 hits and has just released his debut album, Back To The Innocence, on Intersound. Patiently waiting his turn at the mic is legendary songwriter and new NAS President Jeff Barry.

Legislation Update

ASCAP has announced a concerted effort by its members to counter controversial legislation backed by the National Restaurant Association which would permit restaurants, bars and other commercial establishments to use copyrighted music without compensating the creators of the music.

The "Fairness In Music Licensing Act of 1995" (H.R. 789) and similar bills introduced in thirteen state legislatures would hit songwriters and performing rights organizations ASCAP, BMI and SESAC hard.

ASCAP Chairman Marilyn Bergman estimates that the passing of these bills could result in at least a 20 percent loss in income for its more than 65,000 members, as

well as every songwriter, composer and music publisher in America, and that figure could escalate as high as 50 percent in lost income.

In response to the National Restaurant Association president's characterization of ASCAP and BMI being "Goliath organizations," Bergman says, "ASCAP is actually an organization of over 65,000 small business people. The overwhelming majority of whom struggle for many years before seeing any income or recognition for their musical creativity. The percentage of our members who earn a comfortable living from creating music is only ten percent. The royalties songwriters receive from performances are our bread and butter.

"It seems to me that the National Restaurant Association's logic that says background music is incidental and, therefore, should be free is fa-

WARNER/CHAPPELL RE-SIGNS VAN HALEN



Warner/Chappell Music Publishing has renewed its long-standing relationship with superstar rockers and recent MC cover boys Van Halen. Warner/Chappell Chairman/CEO Les Bider says, "We are proud to continue our very productive association with America's premier rock band." Van Halen recently launched a world tour in support of their Number One album, Balance. Pictured (L-R): Alex Van Halen, drums; Michael Anthony, bass; Rick Shoemaker, Executive VP, Warner/Chappell; Sammy Hagar, vocals; Les Bider; and guitarist Eddie Van Halen.

tally flawed."

In a letter to Billboard, J. Kevin Lamb, VP of Peermusic/Nashville, wrote, "Songwriter Mac McAnally pointed out, 'If a bird flies into your restaurant and sings, that is incidental music.' Restaurant owners do have an option. If they object to paying, then they can simply not play music in their establishments. If, however, expensive and extensive sound systems are installed for the express purpose of providing customers with the pleasure of hearing songs they enjoy, then the songwriter must be fairly compensated."

While the financial loss to the performing rights organizations, writers, composers and publishers would

be devastating, Bergman says, "The average cost to bars, taverns and restaurants for ASCAP music is only \$1.58 per day, and 50 percent of them pay less than \$1.18 per day, but this exemption being sought by the NRA will cost songwriters, composers and music publishers tens of millions of dollars in lost income annually."

Speaking on behalf of ASCAP, Bergman is asking ASCAP members and other citizens concerned about the future of music and copyright law in this country to band together to defeat H.R. 789 and similar bills in state legislatures. For further information, please contact ASCAP Manager of Public Affairs, Bill Thomas at 212-621-6317.

MORE OF 'THE KING'



COURTESY, WALT DISNEY RECORDS

Following hot on the heels of their Grammy win for The Lion King soundtrack, composer Hans Zimmer and recording artist Lebo M are now duplicating that success with their latest release from Walt Disney Records, Rhythm Of The Pride Lands, which contains new versions of Lion King material. Pictured after their Grammy victory are (L-R) Hans Zimmer; Carolyn Mayer Beug, Senior VP, Walt Disney Records; Lebo M; Barry Hafft, Director of Sales, Walt Disney Records; and Mike Bessolo, Director of Marketing, Walt Disney Records.

NO BONEHEADS ALLOWED



ARNOLD TURNER

Warner/Chappell Music Publishing's Bonepony, a Nashville-based trio, recently gathered together with Capitol and W/C executives to discuss plans for their Capitol debut (due out in June). Stomp Revival contains some excellent songs, great vocals, catchy melodies and foot-stomping acoustic-based rock & roll. Pictured (L-R): Stephen Smith, Bonepony's manager; Bryan Ward, Bonepony's guitarist; Scott Johnson, Bonepony's lead vocalist; Kenny Mims, Bonepony's versatile six-string man (mandolin, mandola, dobro) and album producer; Gary Gersh, President/CEO, Capitol Records; Kim Buie, VP, A&R, Capitol Records; Johnny Wright, Senior Director, Creative Activities, Warner/Chappell Publishing.



Reunion Publishing in Nashville has signed writer/producer Dennis Matkosky to an exclusive songwriting agreement. Pictured during the signing ceremony are Terry Hemmings, President/CEO, Reunion Music; Dennis Matkosky (sitting); Linda Bourne, Reunion Publishing.

Good Vibrations

The rumors have been confirmed. The Beach Boys' **Brian Wilson** and **Mike Love** have officially reunited their songwriting partnership, which could lead to the first Beach Boys album featuring Brian Wilson's creative participation in nearly fifteen years.

For the time being, the two have reportedly written two songs—one of which is being submitted as the closing credits theme of a new *Baywatch*-related series, and the other for a new feature film entitled *Grace Of My Heart*. During a recent appearance on *Entertainment Tonight*, both Love and Wilson seemed to have put their bad blood behind them and are looking forward to jump-starting their former writing partnership.

Songwriter Event

The **Songwriters Guild Foundation** will present an eight-week country songwriting seminar conducted by **Phil Swann**, a staff songwriter and VP of West Coast operations for **Southern Cow/Cattle Jam Music**.

One of the fastest growing independent publishers in the business, Southern Cow/Cattle Jam has signed six staff writers, opened offices in both Nashville and Los Angeles and in the past four months has secured six major label recording artist cuts, including Faith Hill and Ronna Reeves.

Swann brings a unique perspective to his classes, sharing his experience as both a songwriter and a publisher, and topics that will be discussed in detail include: the aesthetics of songwriting, what a pub-

lisher or A&R person might be looking for, collaborations, networking, the differences between dealing with Nashville and L.A., how some songs get on the charts and why bad songs get cut. A panel night will feature hit songwriters discussing their personal stories and fielding questions.

The classes will be held at the Songwriters Guild of America office in Hollywood on Monday nights (7-10 p.m.) beginning May 1, 1995.

The price for the eight-week seminar is \$160, but enrollment is on a first-come, first-serve basis.

Space is strictly limited, and reservations are not confirmed until checks are received, so call 213-462-1108 right away. **MC**

BMI APPOINTMENT



BMI has named Marc Kleiner as the performing rights organization's Associate Director, Writer/Publisher Relations.



DANNY TATE

This veteran songwriting troubadour rebounds with his Virgin debut, 'Nobody's Perfect'

With the release of his second album, *Nobody's Perfect*, Danny Tate may finally reach that elusive pot of gold after a decade of hard work. He rolled into Nashville ten years ago and had trouble getting respect for his rock-edge, although that's the wave that has swept the country over the past five years. Then, after releasing his self-titled debut on Charisma Records in 1992, the label folded.

Fortunately, Tate has had quite a bit of success as a songwriter over the years, having songs covered by Jeff Healey, Lynyrd Skynyrd, Patti LaBelle and Rick Springfield, and has now aligned himself with Virgin Records.

"I think the big difference between this record and the first one was having Pete Anderson [Dwight Yoakam, Michelle Shocked] produce it," explains Tate. "The most important role he played on this record was the fact that he helped bring a real focus to the direction of the material. I had kind of written all over the place, and Pete helped me see the forest through the trees."

Taylor-made for Triple A formats, *Nobody's Perfect* includes several possible hits, including the current single "Dreamin'" and the simmering rock of "Muddy Up The Water" (featuring Dwight Yoakam on background vocals).

There aren't many singer-songwriters who have traveled the same bizarre path to discovery than Danny Tate. After all, we're talking about the son of a southern Baptist minister, who was a teenage preacher himself before trading in the collar for a guitar.

"I had my own church when I was eighteen-years-old in Arkansas, but I think somewhere along the way you get a little exposure to the world or you read a little Plato, which is what happened to me."

Not long afterwards, Tate left the state that gave us our current President, and found himself living in Hampton Beach, New Hampshire, where a surprise victory in a local talent contest changed the course of his life.

Needless to say, the former preacher's new career path had been chosen for him. For the roving musical gypsy, Music Row was the next stop, and the budding artist rolled into town carrying songs in one hand, his guitar in the other and the dreams of every musician in his head.

"I figured that the way to get in the door in Nashville was through my songs," says Tate. "So I went around hitting up publishers, and they'd say, 'Well, I really like your material, but I don't know what we can do with it in Nashville.' That was the song-and-dance I heard for a long time."

In actual fact, Tate's first big break came about in a stranger than fiction manner. "The way I got my first song recorded was that I was living in Nashville, and a friend of mine in L.A. followed Rick Springfield into the bathroom at the Palace in Hollywood with a tape of one of my songs. True story. He literally knocked on the stall door and handed him the cassette."

"He told me the story afterwards," Tate adds, "and we laughed about it. But a month later, I got a call from Rick Springfield's manager and Springfield had rewritten some of the song, recorded it and it became a Top Five hit ["Affair Of The Heart"]. As a result of that, the publishing company that handled him had a Nashville office, and they offered me a publishing deal."

After finally giving up on the Nashville scene, Tate arrived in Tinseltown back in 1987 and quickly formed a band with members of the Cruzados. While there was much record label interest, no one would take the plunge, so Tate signed another publishing deal, this time with Island.

After Nashville and Los Angeles, the only industry town left for Tate was the Big Apple. "I went to New York with just my guitar, and I did two nights at the Bitter End down in the Village. By this time I had some songs recorded by other people, so record company people were familiar with me as a songwriter, and that's where I got 'discovered.'"

Tate's songwriting speciality is his ability to pack heartfelt emotions into three-minute rock tunes. "I think it's just my style to write songs in that concise of a fashion. There's no seven-minute 'Light My Fires' in me. I think that has to do with being raised on Baptist hymns, which are really structured in that they have verse and chorus, verse and chorus, like 'Amazing Grace,' and I think the other thing is that my only early influences were from the radio, which were three-minute songs."

Regarding his songwriting process, Tate would only say, "During the two previous years, I had written and recorded upwards of a hundred songs. I was a 'write-a-holic.' But I think I have to replenish the well now and try to build up the life experiences so that I'll have something to draw from when the writing time comes again."

Contact Virgin Records at 310-278-1181.

MC



HISTORY OF ROCK 'N' ROLL: Late last month, Warner Home Video released a ten-volume video series entitled *The History Of Rock 'N' Roll*, and for those of you who missed the broadcast on UPN in March, here's your chance to see the most comprehensive and entertaining look at all facets of the rock world (with additional material in the video collector's series that was not included in the television airing).

More than three years in the making, this sterling documentary was created by Emmy Award-winning filmmaker Andrew Solt and Quincy Jones, among others, and what we get is the birth of rock, the changing face of a society that was profoundly affected by rock music in the Sixties, the influence of corporate America (which took over the creative industry in the late Seventies) and the rise of punk rock and rap.

The stories are told in an informative and often spell-binding fashion. Through revealing first-hand accounts and often humorous anecdotes from the biggest stars, the deceased legends, powerful executives and ignored yet influential artists—rock fans can finally trace the

entire history of rock music through the words and music of the pioneering trendsetters who changed music and society forever.

Suffice it to say, there is no further need for any other documentary to attempt to tell the complex, twisted and often dirty story of rock & roll. This is truly the *Civil War* of rock history, and filmmaker Ken Burns couldn't have possibly done it any better than this.

You'll see, for the first time anywhere, Dylan's infamous appearance at the 1965 Newport Folk Festival when the folk star went electric and changed the face of rock & roll. We are also taken into Abbey Road Studios in 1972 to watch Pink Floyd work on their masterpiece, *Dark Side Of The Moon*, and we see the birth of punk rock as it has never been seen before.

This documentary video collection is now available with a suggested retail price of \$159.

TRACK RECORD: The North Hollywood studio played host to Victory recording artists face to face, who finished up their *Big Choice* album. The album was produced by Thom Wilson, the man behind Offspring's

recent success.

RECORD PLANT: In the studio's Neve 2 tracking room were the talented Grammy winning duo David Foster (producer) and Dave Reitzas (engineer), as well as engineer Mick Guzuaski, who have been working on various projects including Rod Stewart, All-4-One and Robin Thicke; the sessions were assisted by Brian Pollack...The artist formerly known as Prince retreated to the SSL 1 to work on mixes with engineer Ray Hahnfeldt, assisted by Kyle Bess...Veteran rock band Chicago was in working on their Big Band album with producer Bruce Fairbairn and engineer Erwin Musper; assisted by Robbes Steigiltz....Luis Miguel joined Vanessa Williams at the exclusive Neve 1 facility to work with legendary producer Quincy Jones and Kiko Cibrian; Paul McKenna engineered the sessions, with Craig Brock assisting.

BERNIE GRÜNDMAN MASTERING: This legendary Hollywood facility has expanded their operation with the purchase of an additional three Studer Editech Dyaxis II systems, one of the leading digital multitrack systems available. **MC**

DANCIN' WITH HAYES



Sony Music and country music's newest star, Wade Hayes, is pictured talking with James Carlson, Sony Music's Director of Video Production, during the shooting of his latest video, "I'm Still Dancing With You." Filmed in Austin, Texas by director Stephen Goldman, the tender love song is the second single from Hayes' blockbuster debut album, *Old Enough To Know Better*.

BRANFORD BURGER



Fatburger, "California's Last Great Hamburger Stand," in West Hollywood was the scene of Columbia artist Branford Marsalis' video for the song "No Pain No Gain." A diverse cast gathered around the burger joint to capture the song's enticing mix of classic jazz with a fat street style. Pictured during the video shoot are Bentley C. Hetrick, Senior VP, Fatburger, and Marsalis.

RINGS OF SATURN



Local band Rings Of Saturn was in Clear Lake Audio with producer Brian Levi putting the final touches on their upcoming CD, scheduled for a spring release. Pictured above are (L-R) producer Brian Levi and Rings Of Saturn vocalist-songwriter Billy Coane.

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 1994 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.



GREG PENNY

k.d. lang's producer works his sonic magic on Elton John's new album, 'Made In England'

By Jonathan Widran

Imagine the time-travel fantasy of hanging around a recording studio, watching your rock idol record one of his classics, and then, two decades later, sitting behind the boards, co-producing his latest project.

Of course, years of solid work in the industry and a little serendipity go a long way toward bringing that fantasy to life. Just ask Greg Penny, who spent a few months of his vagabond teen years in France watching Elton John make *Goodbye Yellow Brick Road*, only to have Captain Fantastic ask him 22 years later to help him with the just-released *Made In England*.

Even if he was just an admiring kid during those days at the Honky Chateau, Penny's innate knowledge of the studio production process impressed Elton, and the two became about as chummy as a gawking teenager and a pop superstar could be. Penny's pedigree helped. His father, Hank Penny, was a country performer who founded the Palomino Club, and his mother, Sue Thompson, was a hit artist in the early Sixties.

"So I knew the life from hanging around the Nashville studio cats," Penny recalls, "and Elton liked the fact that I hung around him, hoping to learn. We kept in touch for a while, but then lost contact as I faced reality moving to Los Angeles at eighteen, and he lived the super busy rock star life."

Following a stint as a production assistant on Dinah Shore's TV show, Penny's first venture into the music business was as a well-respected song-plugger for Warner Music publishing. After working in London for the British-based wing of the company, Penny returned to California hoping to use his connections to develop a songwriting/producing career. He started producing local bands and scored several dance hits with the group Sparks in, of all places, France. He further established his reputation in the studio when Warner assigned him the production reins on Martini Ranch.

However, it was Penny's relationship with budding star k.d. lang which led him on the long road back to Elton John. "When Warners signed k.d. around 1985, they had me talk to her. We became friends, and I produced her 1988 album, *Absolute Torch And Twang*. There was something special about her, because her music transcended so many boundaries."

That platinum success led Penny to work on several Rickie Lee Jones projects before the lang breakthrough *Ingenue* and its hit "Constant Craving" established Penny as a superstar producer in his own right. Elton sought out lang for a number on his 1993 *Duets* collection and spoke to Penny about producing the old soul classic "Teardrops."

"It was a nice reunion, and Elton was impressed that my career had taken off like it had," Penny recalls. "We immediately felt comfortable working together. While we were recording that song, he took me out in the hall at Ocean Way and told me he was looking for a new direction, would I be interested in working on his next solo project? Based on my Philly soul rendition of 'Teardrops,' he felt I could bring his music a fresh authenticity."

Because of the astounding *Lion King* success, Penny felt a little pressure going into the project. He and Elton cast a critical eye toward which ten of the 21 songs brought into the sessions were expendable. As it turns out, with the exception of the title cut, all the chosen tunes feature one word titles, reflecting perhaps a more straightforward phase in the songwriting approach of Elton and lyricist Bernie Taupin.

"We were basically going after something we could all be happy with," Penny explains. "[Longtime EJ producers] Gus Dudgeon and Chris Thomas came around and offered advice from time to time, and [original EJ arranger] Paul Buckmaster contributed string arrangements. One of our original ideas was to make a contemporary Plastic Ono Band record. Bernie's lyrics are very direct, and there's more rawness than Elton usually has. Essentially, it's all the members of his live band playing the tracks live in studio."

Yet he does acknowledge the limitations an outside producer faces when working with established superstars. "You're limited to helping them achieve their best at a specific time period of their lives. It's a thin slice of time, and you better hope they're in a creative mode with minimal outside stress."

"My job is to respond to their mood, then set up a scenario which liberates them artistically so they can fully express themselves," he concludes. "It's a cyclical process. The most important aspect is being patient with their artistic process. Elton writes on the spot with ten people in the room, whereas k.d. likes to work in solitary confinement, and her writing is often protracted. I feed off that, adapting to their specific needs as they look for a consistent pattern in my work."

Penny can be reached by calling 818-560-1122.



Impression Upright Bass from Linc Luthier

With a very modern almost futuristic look, the Impression Upright Bass emulates the tone, feel and vibration characteristics of the traditional contrabass. The Impression measures 52-inches long, 13-inches wide and 3 1/8-inches thick and has a scale length of 42-inches. Since the body is made from Padouk hardwood, there is no need for internal bracing on the zebra wood top and back. This lack of bracing allows the smaller body to resonate more like a full-sized acoustic bass. The "F-Hole" runs the

whole length of the body and parallel to the neck. Other features include a telescoping end pin that has both a crutch tip and steel spike; four piezo-electric pickups mounted on the bridge; optional preamp/direct box with filter and ground lift; and Schaller tuners with Thomastik Spirocore Weich strings.

The Impression Upright Bass retails for \$6,995 and includes a plush-lined case with wheels. The optional preamp costs \$375. Linc Luthier's phone is 909-931-0642.

PC MIDI KIT

COMPLETE MIDI HARDWARE AND SOFTWARE SOLUTIONS



MIDIMAN's New MIDI Software/Hardware Bundles

MIDIMAN's newest bundle, called PC MIDI Kit/1X1, is composed of Big Noise's SeqMax Lite sequencer program and MIDIMAN's WINMAN 1X1 PC MIDI Kit. SeqMax Lite features MIDI sequencing, mixing, scoring, individual staff printing and is General MIDI compatible. The WINMAN is a simple, one in and one out MIDI interface for PC/IBM compatible computers operating under Windows. This bundle costs \$99.95 retail and represents a way for beginners to get started with MIDI sequencing.

Some other MIDIMAN bundles: the

PC MIDI Kit/SCMC combines SeqMax Lite and MIDIMAN's Sound MIDI Card cable for Sound Blaster compatible sound cards and sells for \$69.95, and there's the PC MIDI Kit/MM-401 featuring SeqMax Lite with the famed MM-401 MIDI interface and selling for \$129.95.

For more details about SeqMax Lite, contact MIDIMAN at 236 W. Mountain St., Suite 108, Pasadena, CA 91103. Call them at 818-449-8838 or FAX 818-449-9480. BBS: 818-449-2019, CompuServe: MIDIVEN Forum (Section 2)-ID# 75300,3434 for E-Mail.



Drawmer DS404 Quad Gate

The DS404 has four channels of frequency selective gating. The unit features variable low-pass and high-pass filters for more exacting gate operation. By filtering or tailoring the audio "key" signal to the gate, you can prevent "falsing" (i.e., unintended gate openings). There is switchable hard or soft gating for fast or medium attack times and a release time control that varies release time (the time it takes the gate to close down) from 10ms to five seconds. The

attenuation or range of the gate is selectable between -20db (an expansion range) and -90db (hard gating range).

You can also "key listen" for precise setup of the filters as well as use an external trigger source for keying the gate (this is the way to make your own gated reverb effect).

For more info, contact QMI who distributes Drawmer in the U.S. at 25 South St., Hopkinton, MA 01748. Call 508-435-3666 or FAX 508-435-4243.



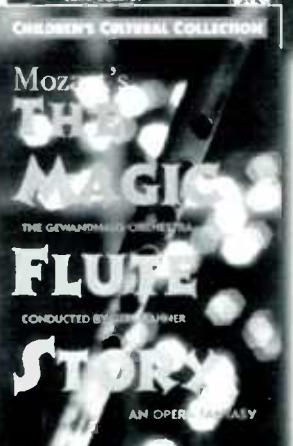


Kids and culture go together, but it's sometimes hard for busy parents to find time for the opera or ballet. Now **V.I.E.W. Video** is making it possible to bring culture home with three new titles in their award-winning **Children's Culture Collection**. Production values are best in **Hansel & Gretel: An Opera Fantasy**, a classic film enactment of famed German composer **Engelbert Humperdinck's** 1893 opera using hand-sculpted dolls and dramatic sets. You will also want **Mozart's The Magic Flute Story: An Opera Fantasy**, an abridged production of the classic opera performed in the original German (English narration is provided) by Germany's **Gewandhaus Opera & Orchestra**. **Daisy And Her Garden** is a new fairy tale told in dance and mime from Czeck Television. All these titles are available wherever you buy videos, or call 800-843-9843.

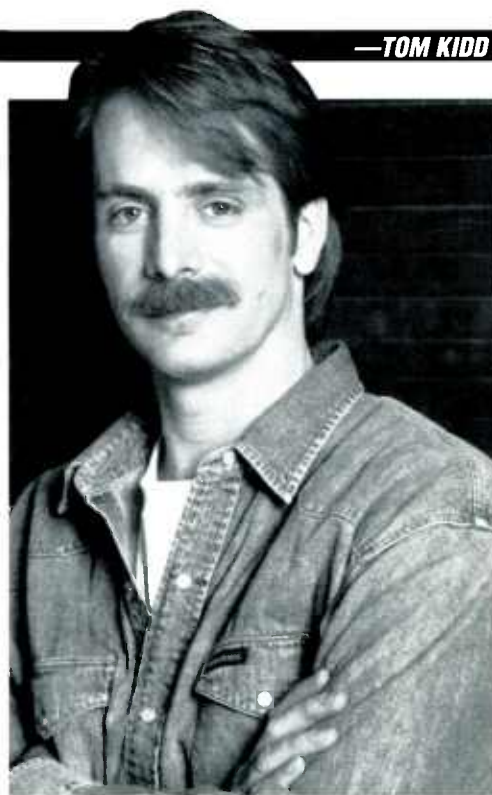
Michael Jackson, moved by the death of San Pedro toddler **Craig Alan Fleming**, attended the boy's funeral service and donated money to a trust fund for his surviving brother. The 22-month-old boy was thrown into the Los Angeles River February 21 by his mother, who is being held on murder and attempted murder charges. Jackson reportedly requested that his visit be kept secret, and he maintained a low profile during the service at **Green Hills Memorial Park** in Rancho Palos Verdes, standing at the edge of the crowd.

Speaking of Jackson, his long-time fear of flying has ended, and the cure came from a most unlikely source. **Michael P. Schulhof**, chairman of **Sony Corp. of America** and a licensed commercial pilot, had heard about Jackson's trepidation several years ago and began inviting him onto company jets, where he demonstrated safety features and showed the singer how they operate. His methodology, according to Jackson's agent, was instrumental in Jackson overcoming his fear.

Bruce Springsteen has agreed to write and perform songs, including the theme, for director **Sean Penn's** **The Crossing Guard**. The movie, due in October, stars **Jack Nicholson**, **Anjelica Huston** and **Robin Wright**. Springsteen won an Oscar and recently a Grammy for "Streets Of Philadelphia" from *Philadelphia*.



Jeff Foxworthy is quickly becoming one of the hottest comedians around. His debut comedy CD on **Warner Bros.**, **You Might Be A Redneck If...**, is the first comedy record in over a decade to be certified platinum. The first single is "Redneck Stomp," and there is an accompanying book, **Games Rednecks Play**. So how do you know if you're a redneck? You wear a dress that's strapless with a bra that isn't. Look for Foxworthy to star in his own sitcom, **Bringing Up Jack**, coming soon to ABC as a mid-season replacement.



Jeff Foxworthy

The first Western rock group in a decade to play **Beijing, China** has bowed to government censorship. **Roxette** were required to change the lyrics "making love to you" to "making up to you"—though their set was otherwise basically unchanged. The Swedish group drew a sellout crowd of 10,000.

Fans are eating up **Alabama's Country Hits**. That's the line of low-fat premium foods resulting from a chance meeting between lead singer **Randy Owen** and **Bryan Foods' George Bryan** at a cattle auction in West Point. The food line debuts with six recipes featuring regional



Alabama

Threadwaxing Space on New York's lower Broadway was popular—but it closed. Gone but not to be forgotten, **Zero Hour** has captured the best of the bands, artists and assorted poets who made the club and art space so memorable. You'll find the best of the best on **Threadwaxing Space Live: The Presidential Compilation '93-94**. The sonic quality is low, but the energy level is high. Great performances come from a host of alternative acts, though especially notable are **Giant Sand**, **Pony** and **Dr. Timothy Leary**. Currently in stores, or call the label at 212-957-1277.





Michael Feinstein

Pick up a copy of *Such Sweet Sorrow*, Grammy-nominated crooner Michael Feinstein's Atlantic debut. This romantic collection consists of classic covers, such as Cole Porter's "Easy To Love" and original compositions from Jimmy Webb. Also featured is the wistful "For Love Alone," the theme from the CBS-TV Movie Of The Week of the same name. Feinstein also has a cameo in the film, which is based on a novel by Ivana Trump. Also included is the rarely recorded theme from *The Bad And The Beautiful*, Vincente Minnelli's 1953 motion picture about Holly-

specialties—Red Beans & Smoked Sausage, Ham & Chicken Jambalaya, Chicken & Dumplings, Vegetable Beef Soup, Chili with Beans, and Beef Stew. Available in twenty states so far, Alabama Country Hits should soon be appearing on your grocers' shelves.

wood. Wherever compact discs are sold.

For the second consecutive year, the *MTV Video Music Awards* will make its home in New York. The twelfth annual telecast will be broadcast live from **Radio City Music Hall** on Thursday, September 7th.



The Ringling Sisters

AMERICAN MOVIE CLASSICS



Randy Newman



Easy Rider



Breakfast At Tiffany's



Laura



Schindler's List

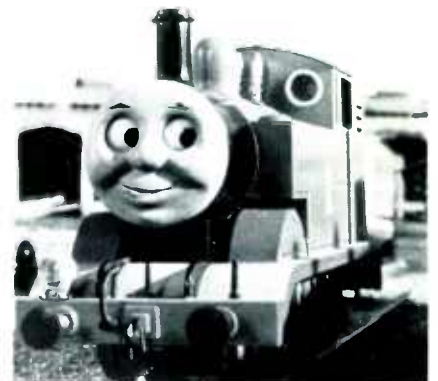
nightclub scene, and their song, "56 Reasons To Go Downtown" is slated to appear on the soundtrack to the movie *Georgia* starring Jennifer Jason Leigh. Their new EP, *After The Circus*, has just been released by **Tres Hombres Musica**. A portion of the proceeds benefit **Hollygrove Orphanage** and **Rock For Choice**. Contact the band through the label (818-991-9559).

This June, pop hitmaker and soundtrack composer **Randy Newman** will host *The Hollywood Soundtrack Story*, a one-hour original special on the **American Movie Classics** cable TV network. Featured are interviews with over fourteen composers and film clips from the silent era to today's world of big-selling soundtrack compilations. Included among an exhaustive list of interview subjects are **Danny Elfman**, **Bones Howe** and **Michael Feinstein**. Watch and learn how **Audrey Hepburn's** limited vocal range gave birth to *Breakfast At Tiffany's* "Moon River," and how *Easy Rider* gave birth to the megabuck compilation trend of today. Check your guide for show times. Don't miss this one!

Harry Belafonte is the latest artist to lend his voice to the fight for continued federal arts funding. "Subsidizing the arts is one of the most important subsidies this country undertakes," he said at a lecture sponsored by West Virginia's first lady, **Rachael Worby**. Belafonte maintains that federal funding has helped countless artists and writers find their artistic voices.

Thomas The Tank Engine has his second music video. **Mike O'Donnell** and **Junior Campbell** are creators of "Gone Fishing," the insidious Beatle-flavored tune that Thomas rolls along to at the end of *Rusty To The Rescue & Other Thomas Stories*, the latest in the popular **Shining Time Station** series. The video also marks the debut of new characters including **Rusty** and the first-ever promotional campaign in conjunction with the series. With each purchase of the *Rusty* video, consumers will receive a free not-in-stores Thomas T-shirt by returning an enclosed card. There is also a sweepstakes featuring three grand prizes, including a family vacation for four to England and exclusive die-cast engines of **Rusty** which are not available in stores. **MC**

The **Ringling Sisters** wrote and performed eleven songs for the movie *Bar Girls*, which will be released this April in 40 U.S. cities by **Orion Classics**. The lesbian romantic comedy was written by local poet **Lauran Hoffman** and won raves at the **Toronto Film Festival**. The Ringling Sisters collaborated on two tracks (the title track and "Scorpio Rising") with hip-hop producer **Afrika Islam**, known for his work on the soundtrack of *Colors* and for producing *Ice T* and *Body Count*. The group also has a track in the upcoming indie feature *Night Canvas*, in which they also appear in a





TECH HEADS: Noted tech head Thomas Dolby's Headspace, House Of Blues New Media and Apple Computer, Inc. recently presented an "Artists' Roundtable." The event, which attracted such luminaries as Walter Becker of Steely Dan, John Mayall and Ray Manzarek, focused on an artist's ability to bypass conventional forms of record selling—namely, record companies and their distributors—by promoting their music on-line directly to their audience via the Internet. This is definitely something which will become more commonplace in the future, as cult artists such as Dolby and Todd Rundgren find it easier—and more profitable—to reach their core audience themselves. Shown (L-R): Dolby, Satjiv Chahil (VP, New Media Division, Apple Computer, Inc.), Walter Becker and Marc Schiller (VP, House Of Blues New Media).



BIRTHDAY BRUNCH BUNCH: Grammy First Lady Bonnie Raitt, Pop and Mavis Staples, Isaac Hayes and Tommy Peters (President of BB King's Blues Club, Inc.) are pictured during recent Gospel Brunch festivities, held at BB King's Blues Club Hollywood, located on the Universal CityWalk in Universal City. A special performance by the Staple Singers & Friends helped celebrate Pop Staples' 80th birthday.



ANDERSON SHOW: Celebrated performing artist Laurie Anderson recently brought her Nerve Bible Tour, a multi-media event which featured elaborate stage presentations of spoken word material from her new Warner Bros. album, *The Ugly One With The Jewels* (which features solo reading/performances of excerpts from her book, *Stories From The Nerve Bible*), to Los Angeles for a performance at the Wilshire Theatre. Anderson also performed selections from her previous Brian Eno-produced opus, *Bright Red*.



RED HOT GROUP: An imposing assemblage of artists, including Me'Shell Ndegeocello, the Pharcyde and the Watts Prophets, and staff members of the Red Hot Organization and GRP Records pose for the camera during a recent party celebrating the success of *Stolen Moments: Red Hot & Cool*, held at Martini. Checks, culled from the sale of the organization's *No Alternative* and *Stolen Moments* albums, were presented to local community based AIDS organizations Clean Needles Now, Reach L.A. and Minority AIDS Action.



DYNAMIC ODU: Jack Blades and Tommy Shaw, former members of Night Ranger and Styx, respectively, and most recently a part of Ted Nugent's latest outfit, *Damn Yankees* (currently on hiatus), recently dropped by Warner Bros.'s Burbank headquarters to celebrate the release of their debut album, *Hallucination*, which includes the single "My Hallucination," featured on the soundtrack to the film *Tommy Boy*. Pictured (L-R): Warner Bros. National Album Promotion Director Dave Danheisser, Shaw, Blades, Warner Bros. Artist Relations Manager Tucker Williamson and Warner Bros. Vice President of Promotion Kenny Puvogel.

NICK AT NITE: Nick "The Basher" Lowe recently performed a great set for a packed crowd of enthusiastic fans at the Troubadour in West Hollywood. Looking like he just fell out of bed, Lowe and his four-piece backing outfit sounded great as they performed the favorites the crowd wanted to hear, as well as treating the audience to the best tracks from his excellent new album, *The Impossible Bird*. If you haven't heard this album yet, you're in for a definite treat. (Photo: Beverly Sue Jaspán)



MR. WONDERFUL: In-store events are becoming quite the rage in the City of Angels. In addition to recent crowd-heavy events heralding new Annie Lennox and Elton John releases, veteran rocker Adam Ant performed an acoustic set of songs culled from his new Capitol album, *Wonderful*, at the Virgin Megastore on Sunset Blvd. The chance to see Ant perform brought out a huge crowd, which eventually led the L.A. Fire Department to close down the festivities and cancel the scheduled after-show autograph signing session.



SIMPLE SHOW: Charlie Burchill and Jim Kerr of veteran modern rock act Simple Minds are pictured flanking Nancy Berry, Executive Vice President, Virgin Music Group Worldwide. Kerr and company are on the promotion trail for their current Virgin offering, *Good News From The Next World*.



COME AND GET IT: On April 4, Capitol Records will release a single-CD best-of collection profiling Apple band Badfinger. Containing the hits "Come And Get It" (penned and produced by Paul McCartney), "Day After Day" (produced by George Harrison), "Baby Blue" (produced by Todd Rundgren) and "No Matter What," *Come And Get It—The Best Of Badfinger* also includes great album cuts, such as "Midnight Caller," from *No Dice*. The most commercially successful of the acts signed to the Beatles label, this set is long-overdue and a must-have.



LET YOUR FINGERS DO THE ROCKING: The new *Yellow Pages Of Rock* is available, and once again, it's a valuable source of information for anyone working in the music business. Key label personnel, press and managers and their acts, as well as everything from retail stores to CD manufacturers are listed. In addition, the *Yellow Pages Of Rock*, published by the Album Network, retails for around \$120.00 (the price also includes the two "sister" books, *Junior!* and *Spot!*), but if you mention *Music Connection* when you call 800-222-4382, you can purchase the set for \$90.00.

BEATLES FOR SALE: On April 4, Capitol/Apple will finally release "Baby It's You" as the first single from the multi-platinum *Live At The BBC* album. Long-delayed (it was supposedly held up by who else? Apple!), the single was originally set to be released near Valentine's Day, but was stalled due to the slow-as-molasses decision-making process involved with anything connected to the Fab Four. In addition to "Baby It's You," the limited edition EP, which will be available on CD, cassette and vinyl, will include three BBC tracks not included on the album—"I'll Follow The Sun," "Devil In Her Heart" (an interesting choice) and "Boys."



HOT-BLOODED SHOW: Foreigner principals, guitarist Mick Jones and vocalist Lou Gramm, recently rocked the House Of Blues. The band's new album, *Mr. Moonlight*, features the single "Until The End Of Time," which is currently moving up the single charts.

MUSIC CONNECTION Tidbits from our tattered past

1983—MOONLIGHTING: David Bowie's 1983 jaunt is being called "The Serious Moonlight Tour" and will feature a ten-piece band with horns. At a recent London press conference, Bowie called the show "elaborately simple and tasteful, yet trashy." His soon-to-be-released LP is entitled *Let's Dance*.

1986—DANCING TO THE MUSIC: Night Ranger, having just concluded its American tour in Tyler, Texas, has been officially banned from ever again performing in that city. It seems that an over-zealous female made her way onto the stage, disrobed and started dancing. They are now back in the friendly confines of California, where lotsa skin is a common sight.



Ed Kowalczyk

Patrick Dahlheimer

Chad Gracey

By Ned Costello

Legendary Fifties icon James Dean was a rebel without a cause, and look where it got him: cult hero status.

The members of Live—that meteoric rock quartet from York, a sooty little hole in South Central Pennsylvania—are rebels *with* a cause, and where it's gotten them is a Top Ten album and Numero Uno status on their record label's priority list.

Not that lead guitarist Chad Taylor gives a hoot about politics or pecking orders. At the moment, Taylor and his cohorts are slacked up in a cute "inn kind of place" in Potsdam, New York. They're in the midst of conducting interviews and catching their breath before rocking the socks off the Potsdam State College student body.

Due to the success of their alternative hits "Selling The Drama," "I Alone" and "Light-

ning Crashes," from Live's latest platinum release, *Throwing Copper*, an album that is firmly ensconced in the Top Ten after nearly a year on the charts—Taylor and vocalist/guitarist Ed Kowalczyk, bassist Patrick Dahlheimer and drummer Chad Gracey are playing bigger venues this time around. And that's okay with Taylor, because he steadfastly maintains that they've done things their own way to get to this exalted plateau.

"Nothing in the world could make us do anything in a contrived way," says the well-heeled rebel after flipping the sound down on the motel room tube. "When we signed on with Radioactive Records in 1989, we made it very clear that the only pressure that could have any effect on this band was pressure from within. We try and keep as much distance as possible between the group and any possible manipulators."

Taylor rooms with his wife on the road, and

while that may be an unconventional practice, this is a very unconventional band. In most cases, a group's management team guides the members in aesthetic directions, but the four guys in Live—whose team of managers consists of David Sestak and Peter Freedman, stage manager Matt Gracey, tour manager Peter Banta and production manager Joel Reiff—scoff at such standard arrangements.

"The way it works is that the creative and aesthetic values are completely left up to us," says Taylor, the ultra iconoclastic guitarist. "We pretty much turn in a finished product to our managers, and we will listen to their input. But generally speaking, we think that if we are going to be true to the music we create and the people that we are, we have to have control. If we create a product that's a video or a song or album artwork or any of that nonsense, we have to be at the helm. Basi-



Chad Taylor

These four rebels from York, who have an album that's still selling after nearly a year on the charts, are the new darlings of the modern rock/alternative scene

did that for six weeks. It was great to get home and relax."

It's easy to empathize with Taylor. After all, who would want to be chauffeured around Brussels and Paris in limos to choruses of cooing European coeds, when the glamour of the graveyard gig at the Burrito Palace in downtown York beckons?

These kind of pangs dig at the young guitarist's soul constantly. The taste of champagne isn't always sublime, but then again, the price of fame can be vexing for such unwavering rebels. "I just don't want to be contrived in any manner," he confirms. "I just want to write my songs and play my music, and who accepts me and who doesn't accept me is up to the general public. I can't help it that two million people have bought our album."

Taylor says the quartet's inherent humbleness comes from his plebeian background. "We didn't grow up in L.A. or in New York or anything cool like that," he underscores. "It reflects on us as people, and I think it reflects in our music."

"We've been through some great trials. With the success we had with *Mental Jewelry* [the band's first Radioactive/MCA release], we really found out who we were. It was success that wasn't really expected, but which raised everyone's expectations. Somehow we learned how to channel that pressure into positive energy and instill it into our songs."

And we all know that good songs are the backbone of any artist's success. The ticket to their triumphs thus far has been a non-structured writing environment. While the Yorkers have plenty of rules about maintaining control, they do not, according to Taylor, have any rules about songwriting. "Ed [Kowalczyk] may come to practice with a completed idea about a song, or I might go to Ed with just a chord progression I've put together. Generally, the only rule we have is that it's not a Live song until it's gone through the Live 'processing machine.' That means, we all give our input; we all interpret the basic concept of the song our own way."

Taylor says they usually wait to have an opinion about a song until it's completed. How do they know when that golden moment is at hand? "It's just a maturity thing more than anything," believes the cherubic string-strummer. "Having been in a relationship

this long has helped; we've really learned how to communicate with each other."

In truth, the group has been buddies for a long time. Taylor says he and Kowalczyk first broke graham crackers together in kindergarten, and they have known the other two members since the sixth grade. In this regard, Live really is a family.

"When you're dealing with people day in and day out," he asserts, "you have that foundation of friendship, which holds true whether you're riding on a tour bus or writing really intimate songs with each other. We were friends years before we ever had managers or signed to a record label. When you're under the gun, that's important. The more heat we feel, the closer we pull together."

The band has been compared to a diverse roster of existing pop icons—everyone from R.E.M. to Pearl Jam. At first, a lot of radio station pundits thought the band sounded too derivative, but they slowly began warming up to the nuances that Live offered. The fact that MTV has embraced the group hasn't hurt, either.

But neither radio nor MTV's acceptance has been the catalyst to this foursome's ascending star. What serves as the glue that bonds this enduring union is anonymity for the majority of their existence. "Growing up in York had a lot of advantages," Taylor asserts. "We didn't have a music scene to grow up in or peers or contemporaries to follow. We were really too young to even go to bars and check out what was happening there. In the very early days of Live, it was an evolution that happened free of outside source's bias. I still always say that my greatest outside influences are the guys in the band."

Radioactive was, according to Taylor, "The only label that showed even mild interest in us, even though we mailed out our stuff to any

label we could find, regardless of size. They thought we had something, even though no one else seemed to."

As long as Live keeps strumming and selling, Radioactive/MCA will keep on smiling—albeit from a seat far away from the action. Like it or not, Live enjoys the atmosphere in their little self-created isolation tank. That's just the way it has to be for the rebels from York. They either want it their own way, or no way at all.

"We were friends years before we ever had managers or signed to a record label. When you're under the gun, that's important. The more heat we feel, the closer we pull together."

—Chad Taylor



**ICHIBAN
RECORDS**

Nina K. Easton, President

By Jonathan Widran

You'd have to go back over three decades, into the garage of Herb Alpert and Jerry Moss, to find any sort of music business success story which parallels the mindboggling growth of decade-old, Atlanta-based Ichiban Records.

Founded modestly in 1985 in the home of husband and wife industry veterans John Abbey and Nina K. Easton, the company has grown from a tiny outlet for the music of Curtis Mayfield, Clarence Carter and William Bell into an indie label which some reverentially refer to as a "mini-major."

Aside from a growing roster of over 40 artists, covering alternative rock and every sub-genre of R&B (including blues, jazz, rap), the Ichiban Music Family is also a multi-faceted corporation which owns its own recording studio, a worldwide distribution company, 25 independent distributed labels, a new international label and a subdivision (run by Abbey) specializing in overseas tours of soul superstars. What started out as a two-person operation now has close to 50 employees, including a full promotion/market staff, an art department and warehouse.

"Except for the idea of starting a company which would be focused on R&B, we really never set any goals at the beginning," recalls Easton, whose duties as label president include overseeing marketing, distribution and promotional activities. "In fact, our intention was to keep it simple and small, but when our third release spawned a gold single [Clarence Carter's "Strokin'"], we realized we were on to something with big possibilities. We held onto the cramped garage for five years, then finally gave in to the 100 percent growth we were experiencing every year and moved to



a large facility."

Although the leaps and bounds that Ichiban (which means "number one" in Japanese) has made over the years has been somewhat of a surprise, Easton feels that the complementary individual corporate and creative backgrounds of her and Abbey have formed the basis of their success.

Born in London, Abbey established his career with the founding in 1966 of *Blues & Soul* magazine, which remains the best-selling black music magazine in the world. While publishing the magazine, he ran and/or owned Specialty, Mojo and Contempo Records, attaining international hits with Kool & the Gang, James Brown, Millie Jackson and Joe Simon. He also coordinated the European soul A&R and promotion for Atlantic and Stax

Records, then founded his touring company, coordinating tours over the years for the Staple Singers, James Brown, Roy Ayers and Ichiban's first artists, Mayfield and Carter.

Easton's resume before going into her own business was equally impressive. A native of Finland, she worked as a club DJ and formed a service that provided jockeys for 20 clubs all over Scandinavia. Her first job out of college was PR and Promotions Director for CBS Records, Scandinavia. When she moved to the U.S., she was the Stateside correspondent for various European publications, including Scandinavia's largest music publication, *Suosikki*.

"Most people who start their own companies have—like us—a true passion for the music," Easton says, "but the key is that John and I both ran successful businesses before. We had accounting and marketing skills which allowed us to do our own books for all of Ichiban's formative years. We knew about money, so we never spent any that we didn't have in cash. We've always stuck to our old-fashioned principles. Yet we knew what it would take to keep growing once the label started taking off. In the last few years, for instance, hiring experts in middle management has made a great deal of difference."

Easton is extremely proud of the evolution which has turned Ichiban from an outlet for veteran soul legends into a viable launching pad for up-and-coming talent in rap (MC Breed, 95 South), jazz (Kevin Toney, Bob Thompson) and most recently, alternative rock (Deadeye Dick).

Making this expansion possible has been the label's reputation for offering small advances, but paying every royalty an artist earns. As Abbey says in the Ichiban Music Family press kit, "We always wanted our motto to be, Ichiban is the record company that gives a shit."

His wife and partner puts their philosophy even more eloquently. "The artists receive checks that we ourselves sign, directly from us," Easton declares, conveying how Ichiban retains a familial atmosphere. "They can call us anytime, and we have a friendship with all of them."

"A lot of majors act excited," she adds, "then drop the ball, when it comes to marketing and promotion. But we stay committed. The dollars others spend on advances, we put into selling records."

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“A lot of majors act excited, then drop the ball, when it comes to marketing and promotion. But we stay committed. The dollars others spend on advances, we put into selling records.”

—Nina Easton

“Our reputation for this has made it possible to release projects that may not be hugely successful. And lately, bands who have received interest from major labels are coming to us because we’ll treat them right. Deadeye Dick, which has done very well for us in the rock market, chose us out of all the people interested because they wanted to be signed somewhere that would make them a priority. And they are.”

Like any indie label, however, Ichiban faces a tremendous challenge when it comes to competing for radio, retail and chart space against bigger name releases from major labels. According to Easton, the relative open arms with which Deadeye Dick was received by the alternative market enhances her belief

that the struggle is not inherent in every genre, just urban, and particularly, urban radio—which makes for some tricky maneuvering from a label whose focus is on those sounds.

“Even with our recent relationship with CEMA [the label recently launched a new label imprint, Ichiban International, to be distributed by CEMA], we just can’t attain the level that the majors do when it comes to the black music market,” says Easton. “Alternative rock was born from indies, so that makes them more open-minded. Urban programmers tend to be ultra-conservative and take far fewer chances. They seem to limit themselves to the superstars, and not much else. Thus, it’s our job, our goal, to break down this obstacle.”

Considering the staggering growth the label has shown, as well as the power and respect it has earned (Ichiban was nominated for Label of the Year by NARM the last two years), it’s probably a good bet that Ichiban will one day break down this small-minded outlook.

Easton herself is optimistic, but cautious. “The retail industry has shrunk in the last few years, and it’s been hard getting all of our product in the stores. Changes in that business dictate changes by us.

“Still, I’d love to someday get to the level of influence of a Stax or Motown. It’s a different time now, but anything is possible as long as we stay excited and don’t take our success for granted.”

Ichiban Records can be reached at 404-419-1414.

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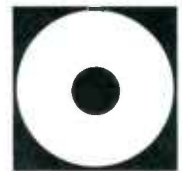
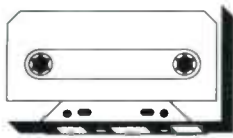
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Choosing Singles

By Jeremy M. Helfgot

Choosing a single is like choosing a mate: There's no set way to go about it, it's never the same twice and when it works, you just know it.

The process of choosing singles is different from label to label and can involve a myriad of industry personnel, including A&R representatives, artist management, marketing and promotion executives, the president of the label or even an intern in the advertising department. It is a procedure that can break a fledgling artist or—if mishandled—destroy the career of a well-established act.

Surprisingly, there really is no set formula. Despite the impact that singles can have on an artist's career and the sales of an album, the method is far from scientific and often rests more on a hunch or a gamble. What you hear on the radio is the product of mixing gut instinct with marketing strategy, careful promotion and, of course, a little bit of luck.

"Generally, everybody and their brother gets involved in the conversation," says RCA's Senior Vice President of A&R Ron Fair, a fifteen-year label veteran and master of soundtrack compilations (*Pretty Woman*, *Reality Bites*).

And Fair is right—at least in the case of Sheryl Crow's Grammy winning single "All I Wanna Do." Crow's A&M Product Manager, Kelly Mills, explains, "She never felt that it was going to be that big of a song, but her little brother always told her that it would be a big hit, so she wanted it out there."

"I think that if I've learned anything over the years," says Fair with a bit of a chuckle, "it's that you have to take input from all of the various factions out there—friends you have in retail, friends of your mother, your kids!"

Geffen Records/DGC General Manager Bill Bennett shares a similar view, pointing out that at Geffen/DGC literally anyone can have a say, regardless of their position or amount of experience. In addition to the promotion directors and marketing staff, Geffen/DGC will often turn to people who have no direct involvement with the project.

Other times, someone very close to the project will guide it in such a way that the decisions are made long before they ever reach the "critical" stage. "Take, for example, John Kalodner," Bennett points out. "It was interesting, because he was the A&R guy who made the last big Aerosmith record. He and I sat down way before the record was finished and literally, he could write down the tracks in order of their release to radio! I think we ultimately released nine of them; the only difference was, I think, the fourth or fifth track was different. But it was one, two, three, four, boom—John and I had it written down on a piece of paper. But

he had a very clear vision of how he saw that record unfolding, and he was pretty much on the money. He went into the studio specifically to make a great album that contained hits—and he was right and pulled it off."

Sometimes the choice of a single results from necessity, as was the case with Ron Fair's *Reality Bites* soundtrack. "Your initial impulse on a soundtrack is to get name value from big artists," explains Fair. "We went out and we got U2, we

It can make or break an album, and everybody, including the artist's relatives, has an opinion

got Lenny Kravitz, we got Crowded House—we had enough name value. But the problem was, I couldn't work the U2 track because we didn't have the single rights. I couldn't work the Lenny Kravitz track because Lenny Kravitz was working another song on another label. The only songs that we had free and clear—that we were allowed by contract to really promote and release as singles—were some of the songs by the unknowns, such as Big Mountain and Lisa Loeb. We did end up working the Juliana Hatfield track, but it didn't work. We worked the Posies and got some success, and there were a couple of others. But we had the rights to release singles from Big Mountain and Lisa Loeb, and that's why it was important that we made sure those songs were hits."

Fair's recent success is the soundtrack to Jim Carrey's latest box office smash, *Dumb And Dumber*, featuring the single "The Ballad of Peter Pumpkinhead" by the Crash Test Dummies, and the Dave Matthews project, about which Fair is particularly excited. "Look at what's happening with Dave Matthews right now. The record's exploding, the group is breaking and we're only on our first song. It's been six months, but we're on our first song, and it's gonna go Top 40. Frankly, the big radio smash has yet to unfold, and yet it's doing great."

"Sheryl Crow never felt that 'All I Wanna Do' was going to be that big of a song, but her little brother always told her that it would be a big hit, so she wanted it out there."

—Kelly Mills, A&M Product Manager



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Highwire Daze Magazine

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Fair goes on to point out just how important the order in which singles are released can be when you're trying to establish an unknown artist, noting that a conscious decision is made to go with a song that "introduces the vibe" of the band and that is "indicative of the group and reminiscent of the live show." The plan is to let the first single develop and then put out the track that has the greatest hit potential later, according to Fair.

In fact, scheduling the order in which singles are to be released can often be so vital to the launching of a new artist's career that this is one area where fledgling artists tend to be the most vocal. Label executives and artists alike are wary of creating a "one-hit wonder" album that will never be able to get a second radio track off the ground.

In other cases, many a talented artist has fallen victim to what RCA's Fair calls "the wrong hit," a song which freezes a performer in one light and never allows material of greater quality to shine through. One example of this all-too-often-seen effect is I.R.S. threesome dada, who broke onto alternative radio with their 1992 novelty cut "Dizz Knee Land," but then disappeared from the airwaves before any of their high-quality "serious" material ever made it to a broad audience.

"We've learned from our mistakes in the past on this," says I.R.S. Promotions VP Karen Lee. "For instance, with Concrete Blonde's *Bloodletting* album, we put out 'Joey' because it was the most palatable and most commercial sounding song on the album, and it was very successful. But it's also what killed the band, because they couldn't follow it up—it wasn't representative of what the band sounds like."

In hopes of putting dada back on track, I.R.S. is currently promoting yet another novelty piece from the trio, this time a song titled "I'm Feeling Nothing," straight from the opening credits of *The Brady Bunch Movie*. Lee and I.R.S. are confident that the "blistering guitar sound" of the piece will put the group back in the public eye and ear, without the need for references to a theme park.

Another of the acts that suffered from the

"sophomore single slump" was Giant Records pop-reggae act, Big Mountain. Their cover of Peter Frampton's "Baby, I Love Your Way," from the *Reality Bites* soundtrack, was a big hit—as was Lisa Loeb's "Stay (I Missed You),"—but subsequent releases by Big Mountain failed to connect with the public. "That was a very big record," states Fair, regarding "Baby, I Love Your Way." "It was Number One in twelve countries, and it sold ten million singles, and now they're going to have to follow it up. Now it's like, if they don't have another international Number One record, they're going to be looked on as a failure."

In some cases, the artists themselves will take control of the singles selection process. Such was the case with Counting Crows singer Adam Duritz. "Adam was very vocal about it—he didn't want to have hit singles, and we did the best we could for him," explains Geffen GM Bennett. "Once that album created its own momentum, we didn't put any more real singles out. Radio stations were gonna play what they wanted to play."

"What happened was, we put the album out first, because Adam didn't want a single, and he had a really good point. He came in to see us and said, 'You know, one of my favorite bands has always been Crowded House. But if you ask the normal record-buying person about Crowded House, they always say, 'Oh yeah, that's that band with that one hit.' I don't ever wanna have that said about me.'"

"So we put the whole album out to Adult Alternative—the Triple A format—in September, 1993, and they started playing literally five to seven tracks," Bennett continues. "In Seattle, one guy might be playing 'Round Here,' while 'Mr. Jones' was being played in Albany or Boston and in Omaha, they were playing 'Omaha.'"

The result, he elaborates, was different factions within the company lobbying for different single candidates. "Mr. Jones" surfaced on KROQ in late December, the video for that song hit MTV over

the holidays and when the band played it on *Saturday Night Live* in early January of 1994, it became clear that the track had virtually chosen itself as the debut single from the album. It was the first and only single released in the U.S. from *August And Everything After*, and Adam's fears were allayed as new tracks from the album continued to be played on radio a full year and a half after the album's release—and with virtually no active support from DGC's promotions department.

The "no-singles" gamble paid off, and Bennett points out that for some artists, apathy is the best policy. "Kurt Cobain could have cared less whether or not he had hit singles!" the GM recalls fondly. "Adam Duritz went into the studio with songs written that were great songs with no regard to anything radio—just great songs that people responded to live."

Another album still pumping tunes to radio almost two years after its retail debut is Sheryl Crow's *Tuesday Night Music Club*, which continues to pull heavy attention, riding on Crow's recent Grammy victories, including Record of the Year for "All I Wanna Do." Crow has been involved in the single selection process from the outset, says A&M's Mills, who is quick to point out that all of the label's artists have complete input in the singles selection process, along with the A&M "community."

"If you're talking about a record that's coming out from a brand new act, by the time their album's recorded, a lot of people at the company have already seen the band live; they already know the band. So even before they've heard the completed record, they already have an opinion as to what the first single should be. People are very expressive here about what they want, so, again, there's not really one preferred way of picking a single."

In the case of Sheryl Crow, the label felt that it was important to start promoting the album to one radio format and then branch off from there. The decision was made to target the music to the Triple A format, and the first single, "Run, Baby, Run," did just that, leading the way for the album's second single, "Leaving Las Vegas."

"It was actually Triple A's
37 ▶



Ron Fair
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GOO-GOO-DOLLS

This Buffalo-bred band tries to maintain career momentum, despite their drummer's recent departure



Mike Malinin

Robby Takac

Johnny Rzeznik

By Pat Lewis

With a band moniker like the Goo Goo Dolls, you've got to figure that the members probably don't take themselves too seriously. And while it may be true that guitarist/vocalist Johnny Rzeznik and bassist/vocalist Robby Takac do try to fill their personal lives with as many laughs as possible, they are, nevertheless, very serious about their back-to-the-basics rock music.

"I look at our career as having three stages—drunk, hungover and sober," jests Rzeznik, who, along with Takac and original drummer George Tutuska, formed the Goo Goo Dolls in 1986. "I wouldn't exactly say we're in our

sober phase now, but we are dead serious about making the best music we can."

The Goo Goo Dolls' latest album, *A Boy Named Goo*—which contains the great opening track and strong single candidate "Long Way Down," in addition to other gems, including "Naked" and "Ain't That Unusual"—is their fifth overall, and with the release of each album, there has been a higher level of expectation from both fans and critics alike. And considering that the band's last effort, *Superstar Car Wash*, contained the KROQ hit "We Are The Normal," co-penned with Replacement Paul Westerberg (one of the Goo

Goo Dolls' obvious musical influences), there's even more riding on their new release.

"Everybody is kind of gunning for us," claims Rzeznik, who resides in Buffalo, New York. "They're saying, 'You ain't this and you ain't that' and 'you changed into this or that.' The more albums you put out and the longer you stick around, the more people are out to get you and the more critics you get. But you also get a hundred times as many people who like you, which is a good thing."

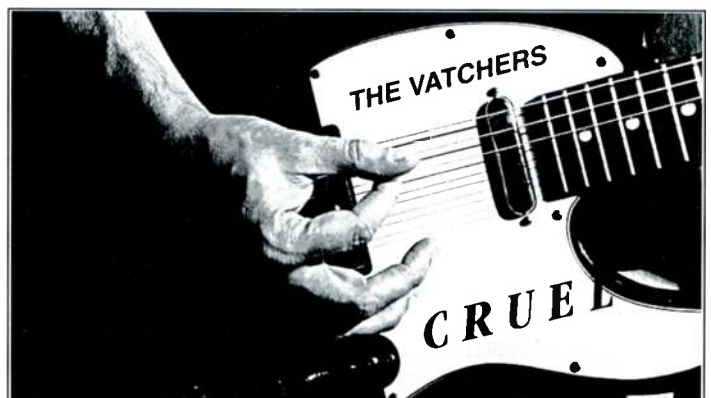
Not only does the band have to contend with growing expectations from their fans and their record company, with the release of *A Boy Named Goo*, they were also forced to deal with the departure of drummer George Tutuska—on the eve of the album's release. Tutuska had been an integral part of the Goo Goo Dolls since its inception, and his exit has hit Rzeznik and Takac hard.

It also caused a slight delay in the album's release. Tutuska recorded the entire album with Rzeznik and Takac before leaving the band. He also contributed the artwork and a song ("Stand Alone"), which he asked to have removed just as the album approached final approval stages. Understandably, he was obliged.

Just the mention of Tutuska's name changes Rzeznik's jovial demeanor to a more somber one. "We just had differences and a difficult time getting along anymore," explains Rzeznik. "You see, sometimes in a relationship, the best thing to do for all parties concerned is to just stop it. It's not a big hate thing. I have a lot of respect for the guy. But I'm sure everybody has had a relationship that lasted a long time, and finally, one day, you look at each other and somebody has to make the move and say, 'Look, this isn't going to work anymore.' It sucks, and it's the toughest deci-



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sion to make. But I think for everyone concerned, it's the right thing."

On the other hand, when one member exits and is replaced, the change can bring a sense of renewal to a group. "There's definitely a new energy in the band and new drive," explains Rzezniak. For their upcoming tour, they have enlisted drummer Mike Malinin (formally with L.A.-based Careless). But whether he will permanently fill Tutuska's shoes still remains to be seen. "We're going to see if he doesn't turn into a psycho ax murderer," suggests Rzezniak.

In addition to personnel problems, and despite the fact that they are no strangers to the studio, when it came to recording *A Boy Named Goo*, what the band had hoped to accomplish and what they actually did accomplish weren't exactly the same.

"Everything is a compromise," admits Rzezniak. "There are certain limitations like, how good a player I am or how good I can sing. So, you do the best that you can. The whole recording process is overwhelming. I don't think anybody goes into the studio with a clear-cut vision of what they want and comes out with exactly that."

But that's not to say that Rzezniak isn't happy with the results. "On this record, I wasn't trying to write a hit," he confesses. "I dug around inside of myself and found out what was really going on and stuck around there and didn't worry about whether anybody else was going to like it. And I may not sell a million records because of it, but I don't care, because I like it. There are a couple of spots on the record where I think, wow, that's

better than anything I've ever done before, and then there are a couple of spots where I think, oops, maybe I shouldn't have done that."

Of course, Johnny Rzezniak is his own worst critic. And as a result, he found himself with a severe case of writer's block when preparing material for the band's latest effort. "I was being so hard on myself that I didn't write at all," he admits. "Nothing I wrote was good

"I look at our career as having three stages—drunk, hungover and sober. I wouldn't exactly say we're in our sober phase now, but we are dead serious about making the best music we can."

—Johnny Rzezniak

enough. I had these really bad anxiety attacks. I actually thought I had forgotten how to write. But then I just sat down and played out of love for the instrument, and it all started to come together.

"You know, you're always flying by the seat of your pants," continues Rzezniak. "You got nothing but your own head to rely on. That's what's so spooky about the whole writing process."

While on the subject of writing, Rzezniak explains how he collaborated with Paul Westerberg on the song "We Are The Normal." "We wrote it over the phone and through the mail," says Rzezniak. "I sent him a four-track tape with the music on it, and he put words to it. Then I got the tape back in the mail, and I remember, we were sitting in my living room, and we were just going, 'Man, this guy rocks.' It was really cool." Yet, even though Rzezniak sang lyrics written by someone else, he had no trouble relating to the words. "Everybody says that we sound just like the Replacements, anyhow," laughs Rzezniak.

Considering that the Goo Goo Dolls have recorded five albums (the second one for Metal Blade and the last three for Warner Bros./Metal Blade), they should have a pretty good idea of how the business works. But just how have their views of attaining a record deal changed since those early days when they were still just a bar band playing Buffalo dives?

"I don't know," answers Rzezniak. "Ain't got no money in the bank. Don't own a house or car or anything. I mean, we're still struggling to make ends meet. But it's cool, though, because it's not about making the big dough. It's good just to get by doing something that you really like doing, as opposed to doing something that you really hate and making a lot of money.

"Although, money is the lubricant—the machine of life, you know? Money would be nice," concludes Rzezniak. "We certainly wouldn't turn it down." MC



TONY ISABEL

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Tony was born in a town known for great musicians: Memphis. He went through a rock phase, then in high school discovered jazz and fusion, what he calls "cerebral stuff." "When I started making a living as a musician, I had to broaden my horizons. It's hard to make a living playing jazz if you're not in a major music center."

Tony played the Montreux Jazz Festival, then a move to Nashville again broadened his musical horizons. "I put singing on my resume and got back into that. I learned how to sing my own thing, not to sound just like the records. Nashville taught me the philosophy, 'Don't be a pop, country or jazz musician; learn to play all the styles.'"

Tony's move to Los Angeles resulted in an unlikely new venture—cruise ships. Being isolated at sea allowed Tony to concentrate on writing his own music, recording demos as waves crashed against the portholes.

Today, Tony's music is the sum total of his musical and life's experiences. It's accessible music, fresh and melodic, with a level of musicality and sophistication apparent in both performance and execution. Travel in Europe, (Barcelona and Venice) has inspired global point of view and honed

his writer's eye. He's had material for other artists to record, and he's also writing and producing music for upcoming film and television projects, but it's his own artistic vision that he's now most intent on pursuing. "I've got the equipment and the production chops to cut my own CD. The artist thing can open up the doors to all of the other things that I want to do. I've been working behind the scenes for awhile, but I believe it's time now to get out front and go for it."

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Hoi Polloi	Grace Berukoff	714 675-8014	807 West Bay Ave.	Newport Beach	CA	92661														Reggae, Island Grooves
Phil Holden	Phil Holden	310 798-5461	1997-1/2 Artesia Blvd.	Redondo Beach	CA	90278														
Pieter Holland Band	RYK Schoonheim	818 771-9585																		
Horsepainter	Jealousy Records	213 960-5261	P.O. Box 3591	Hollywood	CA	90078														Folk
The Horse Soldiers	Eagle-Woite Ents	310 281-7131	P.O. Box 46093	Los Angeles	CA	90046														
Hot Rod Lincoln	Joel B. Kellum, Manager	310 546-7222	125 18th Place	Manhattan Beach	CA	90266														Rockabilly
House of the Purple Sun	Johnny B. James	818 348-37																		

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ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP	HEAVY METAL	ALTERNATIVE	DANCE ROCK	BLUES	POP	R&B	FUNK	RAV	COUNTRY	JAZZ	NEW AGE	WORLD BEAT	MUSIC CONNECTION	OTHER
<input type="checkbox"/> Trinity	Barbara Lewis	310 472-4735	2405 Roscomare Road	Bel Air	CA	90077														
<input type="checkbox"/> Tumbleweed	Bruce Monical	818 994-4849	13624 Sherman Way, Suite 221	Van Nuys	CA	91405														Southern Rock
<input type="checkbox"/> Tunnelmental	Michael Petrie	310 285-0983	200 N. Robertson Blvd., Suite 313	Beverly Hills	CA	90211														Industrial
<input type="checkbox"/> Turning Keys	Gonzo! Records	909 598-9031	P.O. Box 3688	San Dimas	CA	91773														Synth Pop
<input type="checkbox"/> 12 Angry Men	Terri McCoy	818 988-1774	P.O. Box 56441	Sherman Oaks	CA	91413														
<input type="checkbox"/> Tyro Styles & Resin Nation	Donald Morgan	619 450-9622	P.O. Box 22073	San Diego	CA	92192														Reggae
<input type="checkbox"/> The Ultra Mechanics	Mark the Butcher	310 450-6443	1372 Palms Blvd.	Venice	CA	90291														Stadium Rock
<input type="checkbox"/> The Undertow	B3 Mgmt	818 380-7185	1326 N. Flores, #27	West Hollywood	CA	90069														
<input type="checkbox"/> Unstoppable	Patrick Butler, c/o Black Rock Coalition	213 876-1904	6201 Sunset Blvd., #329	Hollywood	CA	90028														
<input type="checkbox"/> Up	G. Whitman	818 759-7729	P.O. Box 452	Sun Valley	CA	91352														
<input type="checkbox"/> Urban Family Dog	Scott Porter	310 772-0808	2360 S. Beverly Glen Blvd., #7	Los Angeles	CA	90064														
<input type="checkbox"/> Us	Mark Rumbaugh	714 459-7450	15865B Gale Ave., Ste. 328	Hacienda Heights	CA	91745														
<input type="checkbox"/> Variance	Mike Patrick	310 945-8801																		
<input type="checkbox"/> The Vatchers	Beaternity Records	415 737-0728	723 Camino Plaza, #301	San Bruno	CA	94066														
<input type="checkbox"/> Velvet	Marty Blasick, Motion City Interactive	310 264-4870	1847 Centinella	Santa Monica	CA	90404														
<input type="checkbox"/> Venus & Mars	Judith Randall	213 466-8288	2170 Hollyridge Dr.	Hollywood	CA	90068														
<input type="checkbox"/> Vertigo	Angelo Guglielmo	213 654-4688	1305 N. Laurel Ave., Apt 209	West Hollywood	CA	90046														
<input type="checkbox"/> Dave Victorino Group	Jeff Fish	310 633-6805	2739 Eckleson St.	Lakewood	CA	90712														Salsa
<input type="checkbox"/> Vicious Fishes	Steve	818 752-8163	11459 Collins, #116	N. Hollywood	CA	91601														Top 40
<input type="checkbox"/> Vicious Fishes	Paul E. Dog	213 876-2838	1617 N. Poinsettia Pl., #108	Hollywood	CA	90046														
<input type="checkbox"/> James Vincent & the Big Picture	James Vincent	213 469-3459																		
<input type="checkbox"/> Visonz	Joe Dean	818 787-3834	5833 Willis Ave.	Van Nuys	CA	91411														Rock N' Soul
<input type="checkbox"/> Vocal Nation	Vocal Nation Music	310 392-4432	1223 Wilshire Blvd., #841	Santa Monica	CA	90403														Acappella
<input type="checkbox"/> Voice Of Reason	Mark Andrew	310 397-9547	3905 Inglewood Blvd, Suite #204	Los Angeles	CA	90066														
<input type="checkbox"/> La Vonia & the TS Blues Band	Rag Entertainment	310 328-0800	421 Amapola Ave.	Torrance	CA	90501														
<input type="checkbox"/> Voxen	John Parker	818 380-0240	13406 Moorpark St., #103	Sherman Oaks	CA	91423														Hard Driving Rock
<input type="checkbox"/> Wacah Chan	The MERE Project	213 668-2353	P.O. Box 29312	Los Angeles	CA	90029														Alternative Dance
<input type="checkbox"/> Dan Warren	Michelle Black & Assoc.	818 841-4515	11684 Ventura Blvd., #298	Studio City	CA	91604														Modern Rock
<input type="checkbox"/> War Crime	Steven	714 840-8730	4352 Pickwick, Ste. 310	Huntington Beach	CA	92649														
<input type="checkbox"/> Todd Washington Ensemble	Todd Washington, c/o Black Rock Coalition	310 288-6334	6201 Sunset Blvd., #329	Hollywood	CA	90028														Folk
<input type="checkbox"/> Welm	Casey Lynch	805 222-9113	24518 W. Nicklaus Dr., #05	Valencia	CA	91355														Quasi-Punk
<input type="checkbox"/> West Coast Harem	R. Scott	310 439-7975	3707 E. 4th St.	Long Beach	CA	90814														
<input type="checkbox"/> White Trash Debutantes	Ginger Coyote	415 695-9447	633 Post St., Suite 127	San Francisco	CA	94109														
<input type="checkbox"/> The Wild Blue Yonder	Johan Humphrey	213 662-3510	2816 Waverly Dr.	Los Angeles	CA	90039														
<input type="checkbox"/> The Wild Ones	Blue Tuesday Entertainment	310 519-3079	1914 Clark Lane, Suite #B	Redondo Beach	CA	90278														Rockabilly
<input type="checkbox"/> Wildwood Country Band	Phil Moon	714 572-6088	3940 Prospect Ave., Ste. F	Yorba Linda	CA	92686														
<input type="checkbox"/> Wind of Change	Norm Rodriguez	818 897-5811	13179 Bryson St	Arieta	CA	91331														
<input type="checkbox"/> Wish	John	818 752-9642	2825 Hermosa Ave.	La Crescenta	CA	91214														
<input type="checkbox"/> Aaron Wolfson	Sound Investment	213 650-0175	8899 Laurel Canyon Blvd.	N. Hollywood	CA	91352														
<input type="checkbox"/> Wormwood	Marcel Blanco	310 475-6018	2162 Patricia Ave.	West Los Angeles	CA	90025														Psychedelic
<input type="checkbox"/> Gregg Wright & the Black Cat Bone	John Fuentes	213 255-5890	6728 N. Figueroa	Los Angeles	CA	90042														50's Blues
<input type="checkbox"/> Wysiywg	Renee Hale	818 764-2977																		
<input type="checkbox"/> The X-OT-X	Waterbury Productions	818 909-9092	6833 Murieta Ave.	Van Nuys	CA	91405														
<input type="checkbox"/> The Xmas Haters	Burn! Down Cabin Prods	818 843-3161	4234 W. National Ave.	Toluca Lake	CA	91505														
<input type="checkbox"/> Yeah Right	John Strednansky	818 508-4424	13351-D Riverside Dr., #283	Sherman Oaks	CA	91423														
<input type="checkbox"/> Yum Yum!!	Tony Howard	818 785-8708	P.O. Box 18395	Encino	CA	91446														
<input type="checkbox"/> Yusef "The Bluesman"	Yusef Olanian, c/o Black Rock Coalition	818 791-3666	6201 Sunset Blvd., #329	Hollywood	CA	90028														
<input type="checkbox"/> Zero Point Gun	Adam Shaw	818 346-6751	5425 Lockhurst Dr.	Woodland Hills	CA	91367														Punk
<input type="checkbox"/> Zig-Zag Tree	Cris Tortolano, Crisco's Kids Mgmt	818 769-9855	10545 Moorpark St	Toluca Lake	CA	91602														Psychedelic Soul
<input type="checkbox"/> Zookeepers	Patrick Vernon	213 465-9445	4470 Sunset Blvd., #429	Hollywood	CA	90027														

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<input type="checkbox"/> Black	Dianne Caron, Seventh Heaven Records	360 398-2846	P.O. Box 28190	Belin jham	WA	98228														
<input type="checkbox"/> Russ Bonagura	Snappin Productions	201 667-8152	115 Union Ave., Suite #B	Nutley	NJ	07110														
<input type="checkbox"/> Chastity	Pete Yezbak	412 439-6450	P.O. Box 290	Hopwood	PA	15445														
<input type="checkbox"/> Fred Costello & Co.	Terry Costello	716 381-2144	117 Forest Hills Rd	Rochester	NY	14625														
<input type="checkbox"/> Doomsday	Mike Filippin	602 314-0472	P.O. Box 14191	Scottsdale	AZ	85260														Destructive Metal
<input type="checkbox"/> James Elmore Band	James Elmore	716 695-3042	1200 Doebler Dr.	N. Tonawanda	NY	14120														Original
<input type="checkbox"/> False Oath	Aggressive Records	512 645-8760	P.O. Box 6163	Minneapolis	MN	55406														Hard Music
<input type="checkbox"/> Fortress	Michelle	908 232-5357	P.O. Box 494	Westfield	NJ	07091														
<input type="checkbox"/> Frostbite	Jack Frost	908 583-1130	7 Highland Ave.	Matawan	NJ	07747														
<input type="checkbox"/> Gypsy Wind	Kirsten Plambeck	602 832-4959	P.O. Box 20563	Mesa	AZ	85277														
<input type="checkbox"/> Intense	Greg Jacyszyn	303 671-6351			CO															
<input type="checkbox"/> Jarra	Jarradactal Music	609 783-8275	P.O. Box 73	Magnolia	NJ	08049														
<input type="checkbox"/> David La Duke	Simbad Prods.	502 447-2231	P.O. Box 58368	Louisville	KY	40268														
<input type="checkbox"/> Little Green Men	Labate Management	908 561-3677	926 Belvidere Ave.	Plainfield	NJ	07060														
<input type="checkbox"/> Kenny Love & the Rocker-Iellas	Kenny Love	602 969-4269	1121 N. Winthrop Circle	Mesa	AZ	85213														Rockabilly
<input type="checkbox"/> Don Mackie & the Slick Watts Band	Roy Plush	815 765-2386	P.O. Box 58	Capron	IL	61012														
<input type="checkbox"/> Malfactor	Labate Management	908 561-3677	926 Belvidere Avenue	Plainfield	NJ	07060														Experimental
<input type="checkbox"/> Masque	Mitch Levin	401 739-2584	115 Peabody Dr.	Warwick	RI	02889														
<input type="checkbox"/> Myron Mills Project	Flo Mills	312 374-8842	9114 S. Saginaw	Chicago	IL	60617														
<input type="checkbox"/> Native Rain	Joe Saunders	203 233-9331	13 Sandish Rd., #1	Stamford	CT	06902														
<input type="checkbox"/> Joey Ortega	Joey Ortega	517 792-1643	1842 Coolidge	Saginaw	MI	48603														
<input type="checkbox"/> Peace Love Violence	Patii Swartz, Yard Sale Management	602 252-2313	1525 E. Granada	Phoenix	AZ	85006														
<input type="checkbox"/> Pendulum Swing	Bob Heina	407 677-8897	1715 Gatlin Ave.	Oriando	FL	32806														Alternative Groove
<input type="checkbox"/> Psycho Jimmy	Geoff Beran	309 827-2740	804 N. Evans St.	Bloomington	IL	61701														
<input type="checkbox"/> Randy Renolds	Randy Renolds	912 586-6706																		

◀ 27 Choosing Singles

airplay of other tracks on the album that led us to 'Leaving Las Vegas,'" relates Mills, "because it became a very reactive track at that format. At that point, we decided that we wanted to work Sheryl at the alternative format also—which is what we did—and then crossed the song over to Top 40."

When it came time to pluck another song for radio, at least two tracks were up for consideration, and both had strong support from within the company. In the end, Sheryl's little brother's hunch won out, and the rest is RIAA history.

"'Can't Cry Anymore' was probably the next track that was up for consideration and will actually be our next single after 'Strong Enough,'" hints Mills. "It wasn't really that anybody felt that 'Can't Cry Anymore' was a *bad* choice, it was just that some of us felt that 'All I Wanna Do' was *the* choice."

"'All I Wanna Do' became a complete phenomenon," Mills adds. "We had to let that song work its way through the life cycle of a radio station, where it had to peak and then it had to come down. We had originally talked about releasing the next single in November, and we didn't end up releasing it until January. Because it was so big, we wanted to give 'All I Wanna Do' time to live out its chart and radio life before we released

the next track."

As for timing the release of the next single, Mills relates, "With our success at the Grammys, 'Strong Enough' will probably continue to do well for many more weeks. As of right now, we're not looking at having another single until May."


The final factor when it comes to choosing singles is the importance of a music video to the promotion of a song. Everyone seems to place a different value on the impact of video, but there is no doubt that videoplay on channels like MTV and VH1 can have a considerable effect on spreading the appeal of an artist and a single.

"I've seen it go down where maybe there are two songs that are single candidates, and one of them happens to be a band member's favorite," says Fair. "And that band member had a dream, and he thought of this unbelievable story line for a video. So, that one song comes with a pre-conceived video concept, and the other song doesn't. And that video concept is so strong that you lean toward that song as the single. Even though it may not be the musically stronger of the two songs, video is crucial, and releasing songs that can find their way onto MTV is crucial."



"And then there's stuff like Big Mountain, and this is a classic one," he continues with an air of excited satisfaction. "Everyone at [RCA] kept saying 'They're never going to get on MTV. They're not hip enough, forget it.' On four separate occasions I put my balls on the line, and finally they said, 'Okay, we'll make the video,' still with everybody saying, 'They're never going to play it.' We made the video, we delivered it to MTV, it had film footage from *Reality Bites* in it—the only video from the whole project that had footage from the film—and guess what happened? The phones lit up, and it became the most requested video among teens. It ended up being an MTV smash, and then VH1 picked up on it."

On the other end of the spectrum, Geffen's Bennett states very bluntly that, for him, video never comes first. "I think you always judge your singles and choose your radio tracks without regard to video. I would think that it would run the risk of the tail wagging the dog once you start picking tracks that are cinematically correct. We don't do it that way here."

In the end, it's instincts that ultimately guide the decision. As Ron Fair relates, "There just don't seem to be any rules. Years of experience can teach you how to fly by the seat of your pants. Once you get a basic vocabulary of what can happen out there and you learn those, then you can make pretty good judgment calls. And basically, you guess." 



Bill Bennett
General Manager
Geffen/DGC

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The Graceful Punks

Contact: Tony Mark
310-457-6275
Seeking: Label Deal
Type of music: Alt. Rock

- Production 5
Songwriting 4
Vocals 4
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: A somewhat pleasing, albeit derivative sound that recalls early R.E.M. This demo suffers from the limited vocal style and the below-average songs...



Alza

Contact: Lisa Altizio
408-241-6837
Seeking: Label Deal
Type of music: Modern Rock

- Production 5
Songwriting 5
Vocals 4
Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: The biggest problem here is that this composer/artist/producer sounds too much like U2—with Edge-like guitars and Bono's breathy vocals...



James Vincent and the Big Picture

Contact: Artist Hotline
213-469-3459
Seeking: Management
Type of music: Rock

- Production 5
Songwriting 4
Vocals 3
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: While at times Vincent demonstrates some Lennon-esque observational attitude, he does not possess the same grace, and his limited style grows tired after a few cuts...



John Revitte

Contact: Artist Hotline
310-822-4075
Seeking: Label Deal
Type of music: Folk Rock

- Production 4
Songwriting 3
Vocals 3
Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: While Revitte has a way with basic compositions in the folk arena, you better have something to say, but these lyrics just don't have much to them...



Tortured Poets

Contact: Band Hotline
818-754-4417
Seeking: Label Deal
Type of music: Folk Rock

- Production 7
Songwriting 6
Vocals 7
Musicianship 7

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This band has its own unique bent, and the talent to back it up. While some folk-based artists can get redundant, these low-key, yet heartfelt vocals bring an ethereal quality...



Innuendo

Contact: Brett Richey
602-834-0737
Seeking: Management/Label Deal
Type of music: Rock

- Production 6
Songwriting 6
Vocals 5
Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Starting off with the most professional press kit we've seen in some time, this finely produced album mixes acoustic and electric rock with some interesting changes...



Peter Waldman

Contact: Selma Naman (Leo Prod.)
310-659-0788
Seeking: Label Deal
Type of music: Pop/Rock

- Production 5
Songwriting 5
Vocals 5
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This actor/composer/artist possesses the looks that could translate to being a new Richard Marx or Rick Springfield, but the musical portion of the equation is a little too average at this point...

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.

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Greatest Hits
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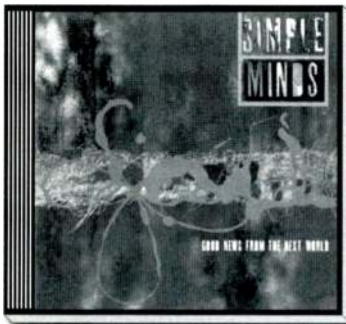
Producer: Bruce Springsteen and various others
Top Cuts: "Born To Run," "Badlands," "Murder Incorporated."
Summary: Short of a full-blown box set, this eighteen-track collection is the best way to experience the studio highlights from every stage of the Boss' fascinating career. The fact that even the fluffiest of Springsteen hits have some redeeming emotional resonance makes you realize the depth of his artistry. Complementing the classics are four solid bonus cuts, three new gems and a chilling outtake from his *Nebraska* days which rings even truer at this juncture. Hot off his Grammy triumph, this disc is the ultimate rock stocking stuffer. —Jonathan Widran



Annie Lennox
Medusa
Arista

1 2 3 4 5 6 7 8 9 10

Producer: Stephen Lipson
Top Cuts: "Train In Vain," "Waiting In Vain," "Take Me To The River."
Summary: Cover albums and tributes are generally getting tiresome, but by not sticking to any one theme, one of pop's most distinctive voices transcends the usual baggage that goes along with remakes. She and Lipson are so inventive on the arrangements, you might forget the originals. Like Joe Cocker, Lennox gets inside the emotions and makes the potpourri of influences—drawn from the Clash, Bob Marley, Temptations, et al—all her own. While she also gains points by choosing a few obscure hits, it's her powerful performance which makes this a potential classic. —Jonathan Widran



Simple Minds
Good News From The Next World
Virgin

1 2 3 4 5 6 7 8 9 10

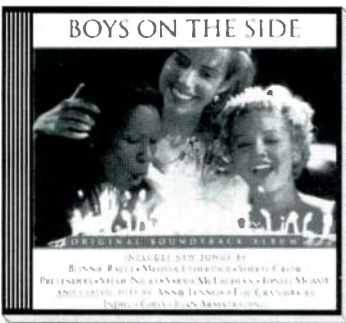
Producer: Keith Forsey and Simple Minds
Top Cuts: "She's A River," "Night Music," "And The Band Played On."
Summary: Most mid-Eighties British techno groups have failed to update their sound so as to compete in this alternative-happy decade, but this duo has made a solid transition. Jim Kerr's vocals are pretty much the same shade of emotional monotone, but Charlie Burchill's guitars blister into a pseudo-grunge arena which gives them just enough Seattle-tinges to compete. Like their former rivals Tears For Fears, they'll pick up a few new fans, but this will mostly appeal to the old enthusiasts who wonder what the minds have been up to. —Wanda Edenetti



Various Artists
New Music From Woodstock, New York
Continuum Records

1 2 3 4 5 6 7 8 9 10

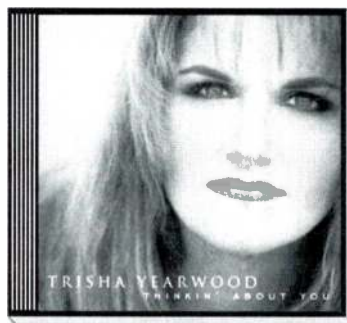
Producer: Stella Miller
Top Cuts: "The Tool," "Lonely Hotel," "Lean Skinned Mammal."
Summary: Just when you thought it was gone for good, Woodstock is back with a compilation of works from six of upstate New York's up-and-coming artists. Covering a range of styles from folk-rooted sounds to reggae-inspired ska tunes to a fusion of mellow pop and rap/hip-hop, *New Music From Woodstock* offers a glimpse of the innovative music being developed outside the industry capitals. A good listen for a mellow evening, and probably better after a shot of Jack Daniels, *New Music From Woodstock* is worth exploring even if you're tired of hearing the name. —Jeremy M. Helfgot



Various Artists
Boys On The Side
Arista

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "You Got It," "I Take You With Me," "Keep On Growing."
Summary: It's rare to find a soundtrack so on-target in keeping with the theme of its movie. The movie's theme of feminist independence is enhanced by gems courtesy of some of the greatest voices of modern rock—Bonnie Raitt, Melissa Etheridge, Sheryl Crow, Stevie Nicks, Chrissie Hynde and Sarah McLachlan. The Cranberries are also in tow, as is an Annie Lennox cover. Only goes to prove that while the industry seems male-dominated, some of the brightest talent is from the women in their midst. Bravo to this collection for celebrating this ideal. —Nicole DeYoung



Trisha Yearwood
Thinkin' About You
MCA

1 2 3 4 5 6 7 8 9 10

Producer: Garth Fundis
Top Cuts: "Thinkin' About You," "XXX's And OOO's," "On A Bus To St. Cloud."
Summary: As great a voice as Yearwood has, her most impressive talent over the course of her platinum-coated career has been her uncanny ability to choose the perfect material. She infuses pop-oriented ballads (like a killer by Melissa Etheridge) with a deep emotional clarity, yet knows how to get down and funky on occasion when she decides to kick up her Nashville heels. Yearwood has a confidence and poise all her own, but always makes sure to respect the integrity of the great songwriters she covers. A stellar album. —Jonathan Widran



Brownstone
From The Bottom Up
MJJ Music/Epic

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "I Can't Tell You Why," "Grapevyne," "Half Of You."
Summary: The success of En Vogue has prompted a comeback of girl harmony groups. The latest entry into the fray is also one of the most soulful and proves that label head Michael Jackson has a good ear in that glove. Maxee, Mimi and Nicci join forces with a number of fine producers, shaping a vision which may sound familiar but features enough unique touches for it to withstand the competition. While the Eagles tune is given jazzy treatment, it's the originals (some of which the girls co-wrote) you'll be humming over the long haul. —Jonathan Widran



Danny Wright
Applause
Moulin D'Or Recordings

1 2 3 4 5 6 7 8 9 10

Producer: Dori Nichols & Julie Tew
Top Cuts: "Can You Feel The Love Tonight," "Tribute to Henry Mancini."
Summary: The campy graphics and photo on this otherwise decent collection of movie and theater themes is likely to turn off anyone not familiar with the artist or the music. Wright appears to be another in a long line of Liberace-influenced ivory-ticklers that moonlight on the Steinway at Nordstrom's. However, this straightforward and pleasant collection of songs is decent background music. If you had gotten a hold of Liberace at an early age and told him to cut the fluff and just play some nice music for the folks at home, you have an idea what this album sounds like. —Karen Orsi

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ROCK



Toni Halliday

El Vez is currently on tour with the Zeros (not the purple-haired ones, mind you) as their guitar player. The Zeros recently regrouped from their old L.A. punk halcyon days and released *Knockin' You Dead* for the Gasatanka label and have spent much of March in Spain and Sweden supporting releases in those countries. Meanwhile, EL Vez will have just enough time to catch his breath when the Zeros return to L.A. in early April and he departs with his band for a month-long European tour.

Duchess De Sade is looking for a programmer (with equipment) for her band. Interested parties should call the Duchess at 213-851-8141. The password is "industrial."

If you've been waiting for Curve's next CD and L.A. appearance as much as I have, I've got bad news: They're history. The band is pursuing side projects, and lead singer Toni Halliday is returning to her role as a backup vocalist.

The Coconut Teaszer is looking for someone to man (or woman) their box office. Computer/clerical skills and a kindly disposition are a plus. Call the Teaszer at 213-654-4887 between 2-6 p.m. for more information.

San Diego's Psychotic Waltz has released *Mosquito* on their own indie label, Pendance. The material is in the vein of early Queensryche/Iron Maiden and is better than the overwhelming majority of signed metal

material sent my way. You can reach Psychotic Waltz through their mailing address at P.O. Box 710332, Santee, CA 92072.

And the winner of the coolest new album title by a clamorous unpleasant band? *Infrared Ridinghood*, by Seattle grunge act Tad, available soon on the EastWest label.

All-girl surf band the Neptunas have been keeping busy. The group will be featured on an upcoming Dick Dale and his Del-Tones tribute album, doing their version of "Taco Wagon." Also, they've finished recording "Stephanie Miller Has Sand Crabs," their follow-up single to "Sulfatorium" for Sympathy For The Record Industry. In April, the band will take a hiatus from the local gigging scene to record a full-length CD for the Sympathy label.

Steve Vai has released *Alien Love Secrets*, a seven-song CD on the Relativity label. The CD contains the guitar howl that Vai is known for, as well as an appearance by his former Zappa crony, Tommy Mars, on keyboards. Check out the memorable interplay between Vai and his son, Julian, on "Ya-Yo Gakk."

L.A.-by-way-of Buffalo band Child just finished recording five songs with Porno For Pyros producer Matt Hyde at the helm. Catch 'em for free at the Whisky A G-Go's popular Bianca's Hole on Monday nights on April 10 and May 1st.

Star Trek music composer Jay Chattaway, who composed music for *Star Trek: The Next Generation* and the new *Star Trek: Voyager* series, posed for our camera during a stopover at a recent Star Trek convention in Pasadena.

Chattaway is pictured below at far left with (left to right), publicist Ray Costa, actress Kate Mulgrew (who plays the role of Captain Kathryn Janeway of the Starship Voyager), Mark Banning (art director for the *Voyager* CD) and Neil Norman, executive album producer and Vice President of GNP/Crescendo Records, the company that has released virtually every Star Trek film and television soundtrack.

And last but not least, my E-Mail address was erroneously listed last issue. The correct address: TOMFRL @AOL.COM. —Tom Farrell



Jay Chattaway, Ray Costa, Kate Mulgrew, Mark Banning, Neil Norman

COUNTRY



Ruth Gunderson and Kevin Banford of the Plowboys

Legendary steel and dobro player Leo LeBlanc made a special appearance at Linda's Doll Hut during a March 5th benefit (to replace the venue's sound system, which was stolen during a recent early morning break-in). LeBlanc, who has suffered some health problems, was in top form. Playing with Reed Williams and Rock 'N Arrow, he brought the house down. Known from L.A. to Memphis for his string prowess, LeBlanc has played with the best, including John Prine, and is one of our community's most important resources. Look for him on April 4 at the Palomino, playing with Rock 'N Arrow.

Kevin Kent Gray, lead man for Loose Boot, is writing with Jan Buckingham and Muffin. Both couplings have resulted in some fine traditional music, including a powerful gospel tune penned by Jan and Kevin that will be making the rounds in Music City.

Local Tex-Mex band Rio Grande has caught the attention of local DJ Bo Reynolds with their original tune, "Swamp Stomp Boogie." Reportedly, Reynolds feels this song will be a hit. Rio Grande successfully opened for the Tractors at the House Of Blues recently and will be doing the same for the Texas Tornados in the near future.

Another band making waves is

the Plowboys. Recently, the group reunited after a lengthy sabbatical, but the time off has not dulled their edge. Kevin Banford's voice is still golden, and Ruth Gunderson is still one heck of a bass player. This hot band, which also includes Jim Novak, Kenny Griffin and Tracy Huffman, continues to prove that traditional country & western music swings.

There are some new faces out there making the rounds and releasing new product. Darrin Stout, a roots rocker whose influences include the late Rick Nelson, is very promising. Darrin and his band, the Kingsize Rockers, straddle the country-rockabilly fence with panache. Ben McDaniel, son of the late songwriter Luke McDaniel, has relocated from Nashville to L.A. He possesses another very good traditional voice and is following in his father's footsteps (the elder McDaniel wrote for George Jones and Del Reeves). Erin McCaffrey's voice has a powerful country blues quality. Erin was in Nashville recently talking to producers. Also, look for the debut release from newcomer John Bunzow (produced by Pete Anderson). And Stacy Dean Campbell, whose voice took the country world by storm in 1992, will be releasing his second album any minute and is showcasing his new tunes during a few special live performances.

Blues fans should tune in to KLON-88.1, Saturdays and Sundays, from 2:00-6:00 p.m., for a very hip treat. *Nothin' But the Blues* is produced by Gary Chiachi, and Gary Wagner is the DJ.

Jackson Browne was recently spotted at the Alligator Lounge in support of his friend, John Trudell, who was doing a set. Look for more country, roots and alternative music from Deb and Robbie Randall now that they are running things at the Alligator.

The Paladins, Tito & Tarantulas and Exene are other Alligator favorites to catch at this Santa Monica hot spot. —Jana Pendragon



Leo LeBlanc at Linda's Doll Hut

JAZZ



Ernie Watts

It is easy to take **Ernie Watts** for granted. The inventive tenor-saxophonist is consistently fiery and, even in the past, when he was placed in very commercial surroundings, his musical personality uplifted the music. Watts, whose new CD, *Unity*, will be released soon by JVC, and his quartet—pianist **David Witham**, bassist **Larry Steen** and drummer **Bob Leatherbarrow**—were in top form recently at the *Baked Potato*, an underrated Pasadena club well-worth checking out.

The repertoire featured music from the recent CD, including "In Your Own Sweet Way," "Soul Eyes," "Tricotism" and some newer originals. A tremendous technician who has mastered the vocabulary of John Coltrane but possesses a sound and soul of his own.

Also at the top of his field is trombonist **Bill Watrous**, whose orchestra performed as part of the *Moonlight Tango Cafe's* regular Tuesday night big band series. Watrous'

band swung nicely, and he had many impressive solos. He also appeared quite happy to welcome the remarkable **Sue Raney** to the stage. Raney's impressive range (which allowed her to nail high notes and interact with the trumpeters) was matched by her sense of drama and swing.

When one thinks of Latin jazz, the violin is not the first instrument that comes to mind. However, as **Susie Hansen** points out, the violin was a major ingredient in traditional Latin music. In any case, one cannot dispute that she sounds quite comfortable playing with her Latin band. The talented violinist mostly stuck to salsa during her performance at *La Bamba* in Pasadena (she got the audience inspired to dance by doing some steps of her own with her vocalist), but I look forward to seeing her in a more jazz-oriented setting in the future. Hansen's CD *Solo Flight* (Jazz Caliente, P.O. Box 42216, L.A., CA 90042) is a strong example of her diverse musical talents.

Bad news for jazz fans. *Le Cafe*, after sixteen years of presenting local and national bands in their Room Upstairs, has been sold, and the new owners will convert it to a new concept in April. It may have been L.A.'s smallest club, but the Sherman Oaks venue was responsible for many memorable moments. It will be missed.

UPCOMING: *Catalina's* (213-466-2210) features **Gonzalo Rubalcaba** (April 4-9), **Pharoah Sanders** (April 11-16) and **Arturo Sandoval** (April 18-23); the *Jazz Bakery* (310-271-9039) has the legendary tenor **Johnny Griffin** between April 19-23; and the *Gerald Wilson Orchestra* is at the *Moonlight Tango Cafe* (818-788-2000) on April 4th. —**Scott Yanow**



Susie Hansen

URBAN



Snoop Doggy Dogg

The hip-hop community was dealt a major blow with the recent AIDS-related death of rapper **Eazy-E**. As co-founder of Compton's *N.W.A.*, Eazy-E was one of the pioneers of gangsta rap, which helped revolutionize music by bringing the harsh realities of the streets to mainstream attention.

The 31-year-old rapper (born **Eric Wright**) was hospitalized last month at Cedars-Sinai Medical Center for respiratory problems and was soon diagnosed with full-blown AIDS. Although Eazy-E openly led the lifestyle he described in his music (he reportedly had seven children by six different women), the news that he had AIDS came as a shock to many.

Prior to his death, Eazy-E issued a statement to the public saying that he wanted his illness to serve as a warning to people that AIDS does not discriminate and that no one is immune—not even celebrities.

N.W.A. (Niggaz With Attitude), the group that brought Eazy-E fame and fortune, was more than just another million-selling rap group. It was the first West Coast rap "supergroup" that helped make the Los Angeles area a major force in hip-hop. *N.W.A.* may have inspired many and offended others, but the group always

provoked much thought and discussion. After *N.W.A.* split up, Eazy-E founded **Ruthless Records** and went on to a successful solo career. Even though he has had well-known feuds with ex-*N.W.A.* members **Dr. Dre** and **Ice Cube**, Eazy-E still had the respect and admiration of many in the community.

Snoop Doggy Dogg will be coming out with his own record label sometime in the near future. He says he hasn't decided on the name yet, but will call it either Doggy Style Music or Beat City Music. Snoop says that his forthcoming label won't just have rap artists, but will also include old school bootlegs and new R&B talent. Snoop will also be starring in his first full-length feature film, *Modern Day Gangster*, which is bound to create as much excitement as did his debut in the short-length movie *Murder Was The Case*.

The Ninth Annual **Soul Train Music Awards** came and went, and to no one's surprise, multiple nominees **Boyz II Men** ended up the big winners, taking home all the awards in the R&B/Soul Group categories, including Best Group, Best Single and Best Album.

Other winners in the R&B/Soul categories included **Barry White** (Song of the Year, Best Album/Male), **Anita Baker** (Best Single/Female, Best Album/Female), **R. Kelly** (Best Single/Male) and **Brandy** (Best New Artist). Also honored were **Aaron Hall** (Best R&B Music Video), **Snoop Doggy Dogg** (Best Rap Album), **Norman Brown** (Best Jazz Album) and **Sounds Of Blackness** (Best Gospel Album). **Queen Latifah** was given the Sammy Davis Jr. Award for Entertainer of the Year, and **Diana Ross** received the Heritage Award for lifetime achievement.

Yo Yo is working with producer **Dallas Austin** on her new album, which will be released sometime this summer.

Straight from Aaron Hall's mouth: Expect a **Guy** reunion sometime in the near future. —**Carla Inay**



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CLUB REVIEWS

Sluts For Hire

The Whisky

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Band hot line: 213-663-7041

The Players: Miss Koko Puff, guitars, vocals; Awful Knawful, guitar, backing vocals; Bitzy Bop, bass; Ringo Moon, drums, vocals.

Material: Sluts For Hire hammer their way through fun upbeat pop punk in the vein of the Ramones. The songs are anthemic without falling into the trap of sounding like soccer chant punk. A typical ditty is "Naked," which features the lyrics "I don't wanna wear my clothes/Just wanna break your nose." Not exactly Bronte, but then again, the group's cartoon-like numbers aren't exactly geared toward the rocket scientist crowd.

Musicianship: Sluts For Hire play well enough to get their songs across, and a little more. Bop and Moon form a more than competent rhythm section that weebles and wobbles but doesn't fall down. Puff and Moon trade off the lead vocal chores—both have affable voices suited to their genre.

Performance: The lovely and charming Miss Koko Puff and the equally eye-catching Bitzy Bop look like a Cyndi Lauper experiment that actually works. Playing amidst a field of soap bubbles, the two girls look like a couple of good looking gals in sexy, glam thrift store attire with terminal static cling. Irresistibly cute—cuter than a pink poodle. Knawful was decked out in dark sunglasses, an ersatz rockabilly hairdo and a glittery T. Rex type shirt that you could probably read in the dark by. The bands overall stage appeal is raucous, upbeat fun. While Bitzy Bop teeters on her high-heels and punches through her bass lines, Miss Koko Puff comes off with loads of sincere charm and little sister appeal. Knawful has that kind of Vegas game show thing going and lends his vibe to the group's overall live



Sluts For Hire: Upbeat punk pop.

appeal.

Summary: Sluts For Hire aren't exactly the type of band you can put under a microscope—you just go there and have fun. You wouldn't do a step-by-step breakdown of Mr. Toad's Ride, would you? Of course not. With their fun, catchy tunes, quirky look and upbeat stage feel, Sluts For Hire are a welcome relief to a scene laden with bands that beg to

be taken seriously for no worthwhile reason other than ego. Put your mind in neutral, start to feel those tight muscles at the back of your neck unclench and forget about the charts and bean counters. Sluts For Hire are an E Ticket ride that's more than worth your time. —Tom Farrell



Dionne Farris: An arresting blend of jazz and soul.

Dionne Farris

Roxy

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Columbia Media Dept.: 310-449-2500

The Players: Dionne Farris, vocals; David Ryan Harris, guitar, vocals; Leesa Richards, backup vocals; Melvin James Baldwin, Jr., drums; Sean Michael Ray, bass; Van Hunt, keyboards, guitar and vocals.

Material: Formally a member of Arrested Development, Dionne Farris strikes out on her own with her debut album, *Wild Seed - Wild Flower*. Her solo material is an eclectic blend of jazz, soul, funk, rock and blues. Most of the lyrics were written by Farris, who often describes human flaws that can lead to dangerous consequences. She also sings about redemption, love, temptation, forgiveness and more. Standout songs in-



Urban Family Dog: An urban musical mix.

clude a haunting tune about a physically abusive relationship called "Don't Ever Touch Me (Again)" and "I Know," which is a funky/hip-hop-infused, coming-of-age song.

Musicianship: Most of the musicians on this tour were not involved in recording Farris' album. Nevertheless, this is a well-seasoned, funky-till-the-cows-come-home troupe! During an extended version of "Water," the members were given ample opportunity to show off their chops. Particularly impressive were the slap/pop bass work of Sean Michael Ray and the articulate, devilishly groove-oriented drumming of Melvin James Baldwin, Jr. David Ryan Harris' guitar picking/slide work was put to the test during a cover of the Beatles' "Blackbird." Farris possesses a soulful, full-bodied voice that sends chills up and down your spin. She sings effortlessly, with a wholesome smile and gentle, probing eyes. Often, she closed her eyes while she sang, which brought even more urgency to her material.

Performance: Farris may be a petite-sized gal, but her powerhouse of a voice made her appear larger than life. Wearing pants that were about ten sizes too large, Farris captivated and uplifted her audience. During a cappella moments, the Roxy was so quiet, you could hear a pin drop. And when she sang uptempo tunes like "I Know," the audience danced and sang-along. Her hour-long show seemed to just fly by, leaving the packed-house clamoring for more.

Summary: Farris performs what is currently labeled urban alternative music—which simply means, it has the potential to appeal to a wide cross-section of the population,

knocking down age, cultural and/or ethnic barriers along the way. Dionne Farris is a serious contender for musical spokesperson of her generation—a generation that has plenty of work still ahead of it, but lots to look forward to! —Pat Lewis

Urban Family Dog

Club Lingerie

Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Scott Porter: 310-772-0808

The Players: Keri Johnson, lead vocals; Josh Geller, guitar; Charles Chastain, bass; Tom Watters, drums; Ron Blake, trumpet; Kincaid Smith, trumpet; Sheila Gonzales, sax; Jackie Klimek, sax; (Guest musicians: Tiffany Reinboldt, trumpet; Celesta Deeter, sax).

Material: Urban Family Dog plays a mix of urban sounds with pop and rock rhythms, adding an extensive horn section for a bit of character and a slightly ska feel. The songs range in tempo from mid-speed tunes to heavy-beat dance pieces, but their song-structure needs some fine tuning. Lyrically, the focus is on city life (as their name implies) with songs like "Metropolitan Lullaby" and "Free Rent." Clearly the strongest songs that the group has to offer are those that are rooted in southern gospel and roots rhythm and blues. These pieces are the most musically viable; they get the energy pumping, and they have the strongest effect on motivating the crowd.

Musicianship: This is UFD's pitfall, and they have some climbing to do to get out of the hole. The individual

musicians have a base of talent, but they do not play cohesively and the sound is scattered as though a separate guitarist, a separate rhythm section, a separate horn section and a separate vocalist were all performing in competition with each other. Chastain's bass is pounding and helps to boost the band's energy, but it needs to be steadier and in better coordination with Geller's guitar. Johnson's a solid vocalist, but his voice is often lost in the musical confusion, and the horns add a touch of style, but without the basics in tact, they just serve as a further distraction. Bottom line, a more unified body needs to be built before the optional extras are added on.

Performance: There's potential here, with Johnson a very mobile and crowd-oriented frontman. Geller is wild to watch and brings some energy and fun to the act, as he and Chastain jump around the stage, but they need to play as well together as they dance around each other. Johnson's crowd contact is a plus, particularly the time he spent on the dance floor among the fans at the end of the set. His song transitions are smooth, and he got the crowd going, building them up throughout the performance.

Summary: Though they may not be ready for primetime yet, Urban Family Dog possesses the energy that is needed to get a live band noticed. With a continued focus on R&B/gospel based musical inspirations and a lot of emphasis on playing cohesively, this group will have the elements of a solid performing act. But, for the moment, Urban Family Dog's bark remains more ferocious than its bite. —Jeremy M. Helfgot

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CLUB REVIEWS

Peace Corp.

Out Of Bounds
Huntington Beach

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Peace Corp. hot line: 714-642-4444

The Players: George Fryer, vocals, guitar; Dominic, drums; Hanson Meyer, bass.

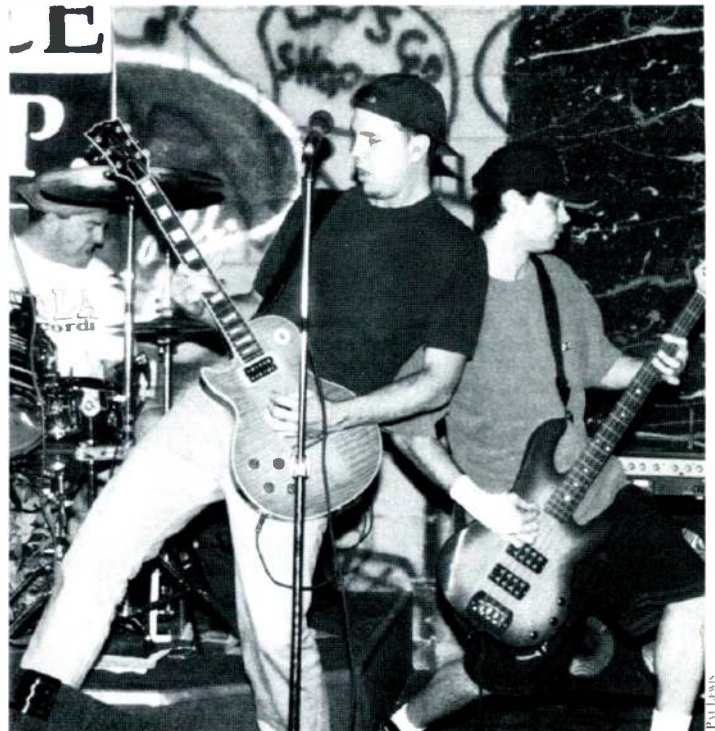
Material: Peace Corp. follows in the tradition of its Orange County punk forefathers. Yet, it incorporates a playfulness and poppiness in its material that wasn't so commonplace in Huntington Beach during punk's early Eighties heyday. Occasionally, the tunes have a heavier, more hardcore edge, giving them a Nineties flair—which is especially noticeable in their strongest tune, "God's Dead (I'm Taking Over)." And it is songs like this that clearly demonstrate this band's flexibility and developing songwriting talents.

Musicianship: While punksters of yesteryear didn't necessarily need chops to play their material, that is certainly not the case amongst most of the OC punk musicians today. Granted, the members of Peace Corp. aren't virtuosos, however, they each handle their instruments adequately, and they've got plenty of passion and angst to make up for any shortcomings.

Performance: Here's where this band shines. From the moment they took the stage, vocalist George Fryer was a lightning ball, a wise-cracker, a prankster and a pogo-stick. You just couldn't take your eyes off him! One moment, he was laying on the floor and throwing his guitar in the air, the next moment he was halfway out the back door. He hardly took a moment to catch his breath—although, at one point, drummer Dominic gave him a respite on vocal duties and performed a chuckle-inducing version of Tom Jones' "It's Not Unusual."



The London Suede: English Bowie-esque popsters.



Peace Corp.: Orange County punk popsters.

Summary: Considering punk rock's recent mainstream acceptance and in particular, the tremendous success of Orange County's Offspring, Peace Corp. is performing the right style of music at the right time and they're from the right town. And you can bet, it'll probably only be a matter of time before the industry sniffs them out. Currently, the band is recording an album for indie label Subsonic. But around the bend, there are probably much bigger and better things in store for this punk/pop trio.
—Pat Lewis

The London Suede

American Legion Hall
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Sony/Columbia: 310-449-2500

The Players: Brett Anderson, vocals; Richard Oakes, guitars, organ; Mat Osman, bass; Simon Gilbert, drums.

Material: The London Suede's sound is firmly entrenched in the early English glam rock feel of David Bowie and Queen. Mind you, not the operatic rock vein, but the breathy, shimmery feel of songs like "The Night Comes Down." Now, take that feel and wrap it around solid songs, songs that have more hooks than an all-day fishing trip, and lyrical content rooted in a sort of Velvet Underground drug vibe. Tunes such as "So Young" contain the chorus "Let's chase the dragon home," an allusion to smoking heroin, while the song "Heroin" pretty much tables the matter. It's chorus pleads, "I'm aching, to see my heroine/I'm eighteen, and I need my heroine." The London

Suede is as unabashed toward its sexuality as it is toward its drug stance, with songs like the incredibly intoxicating tune "Animal Nitrate" oozing lines such as "now he turns you on, now your animal's gone." Do that in your best early Freddie Mercury meets Greta Garbo voice, and you'll begin to get the picture. And songs such as the rare B-Side "Killing Of A Flash" illustrate the English band's brilliance in the songwriting department.

Musicianship: Anderson's Bowie-esque voice came off with ten times the power that you hear on the group's albums, which was definitely a relief. His decidedly English dry tones resonated and bounced off the bare walls of the American Legion Hall just enough to make your head swim at the pre-requisite level to enjoy a concert like this. Oakes, who replaced the band's mainstay, Bernard Butler, kicked out chord after ringing chord.

Performance: Anderson is more than a proficient frontman. No dramatics (a la David Bowie) or foppish behavior (a la Freddie Mercury)—he closes the space between himself and the audience like hardly anyone can. Oakes looks like he fell out of a Jack Wild movie, while keeping his head down and his hair swinging.

Summary: Okay, sure, the London Suede writes and performs songs about drugs, and the American press has slagged this group off as "that British fag band." But it should be no mystery to anyone with a sense of aesthetic value why the London Suede's first album entered the British record charts at Number One. The London Suede is one of the best new things to come out of England in a couple of years.

—Tom Farrell



Ten Foot Pole: Hard-core punk.

Ten Foot Pole

The Whisky
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Epitaph: 213-957-7555
The Players: Scott, vocals; Steve, guitar; Dennis, guitar, vocals; Peter, vocals, bass; Tony, drums.

Material: This band is what might have happened if Offspring had stayed closer to their roots in mid-Eighties hard-core. Ten Foot Pole's sound is absolutely explosive, driven by a savage onslaught of staccato guitars and a killer clockwork rhythm section. Most of their stuff is blindingly fast, yet surprisingly crisp, with sharply defined verses, choruses and breaks. The songs are unusually rich because of their intricate and unusual rhythms. Each song has a mood of its own, yet many of the tunes share a bittersweet, wistful quality that's a nice contrast to the hard edges in their sound. The lyrics don't just portray the usual parade of luckless characters—they explore the heartbreaking disparity between life as it should be and life as it is.

Musicianship: Steve's lead guitar is surprisingly sweet and melodic, and he stays right on top of the beat, even at breakneck speed. Dennis has got a terrific strumming hand, but he might have locked in tighter with the rhythm section during this show; some of his patterns seemed just a little generic. Scott's vocals carried a lot of raw emotion, and the harmonies worked just fine. Tony has a rare sense of dynamics for a punk rock drummer, and Pete's bass playing also had nice surprises, often surging up a third or an octave when you don't expect it. Together, Tony and Pete set up a nice variety

of throbbing beats that are guaranteed to raise your blood pressure.

Performance: Ten Foot Pole really stands out from the herd of neo-punk acts invading Hollywood. These guys have terrific energy and audience rapport. The only significant problem was instrument separation. More specifically, both guitarists should make sure they are using different effects and working different frequency ranges. Both Steve and Dennis stayed in the mid-range; maybe more careful attention to EQ settings would solve the problem. Still, the crowd response was terrific—a lot of people spent almost as much time in mid-air as they did on the floor. The set was also very short, which was frustrating for the audience, but probably a shrewd choice for the band—they made a very strong impression.

Summary: A terrific show—not flawless, but if this band were suddenly launched into major national exposure, they would probably be ready for it. Ten Foot Pole is certainly a potent antidote for jaded, aging rockers who think all Nineties punk bands are boring. —*Matthew J. Jansky*

DC-10

Out Of Bounds
Huntington Beach

1 2 3 4 5 6 7 8 9 10

Contact: John Greenberg: 818-905-6699

The Players: Billy Scott, vocals, harmonica; Bruce Bouillet, guitar; John Alderete, bass; John Moore, keyboards, vocals; John Magness, drums.

Material: DC-10's material is southern-flavored, bluesy rock spiced with

funky rhythm and blues. It's kind of what a fusing of Lenny Kravitz, the Boxing Gandis and the Black Crowes might sound like. The tunes have a serious blues groove/grind thang going on, which makes you want to grab your partner and head for the dance floor! While the material isn't necessarily cutting edge, there's nevertheless something comforting in its familiar and warm vibe. In the midst of the current grunge bandwagon jumping, Los Angeles-based DC-10 seems as sincere as it comes, because they pay absolutely no attention to the style of music that might more easily get them signed. Or could it be that they know something the rest of us don't know? Could this hybrid style of music be the next thing that gets the record industry's attention? Only time will tell.

Musicianship: First-rate. Guitarist Bouillet really gives the tunes that Sly Stone/funky vibe with his heavy use of a wah-wah pedal. Drummer Magness and bass player Alderete lock together and give the songs a smooth, grooving edge. Keyboardist Moore makes the ivories smoke on some tunes, while at other times, he gently colors the songs from his intoxicating pallet. Vocalist Scott has a gritty, whiskey-soaked and convincing voice.

Performance: Looking like your typical bar band, DC-10 seemed like they had a great time performing together and didn't care if the audience was listening, playing pool or talking. Vocalist Scott, who bears an uncanny resemblance to the late Kurt Cobain, wore a pair of oversized sunglasses that gave him a mysterious vibe. He was relaxed and intense, yet he seldomly made contact with the audience.

Summary: DC-10 has a good chance of gaining industry favor because of their honesty, good chops and decent songwriting skills. And their frontman has an intriguing stage persona. But you've still got to wonder, will Douglas Aircraft have something to say about their moniker?

—*Pat Lewis*



DC-10: Southern-fried blues rock.

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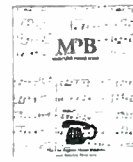
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Toad The Wet Sprocket/Hootie & The Blowfish

The Palladium
Hollywood

Toad The Wet Sprocket has been quietly churning out some of the most melodic, well-crafted, acoustic instrument-based songs, with virtually none of the hoopla usually associated with bands whose albums go platinum. But then again, if you listen to the lyrics this Santa Barbara-based quartet writes, you realize things like self-congratulations and superficiality are of little concern to them.

It's hard to believe, however, that Toad would put their devoted crowd through so much to see them perform live. Everyone had to pass through metal detectors, empty their purses and pockets and then get frisked before entering the venue. And once inside, they were forced to stand huddled together all night long. Yet, the audience took it all in stride. Toad flawlessly performed most of the material from their latest album, *Dulcinea*, as well as their Triple A radio hits, including "Walk On The Water" and "All I Want."

Most of the sold-out Palladium audience had arrived early to catch Hootie & the Blowfish, whose debut album, *Cracked Rear View*, recently cracked the Top Ten on *Billboard's* album chart. Evidence of this South Carolina-based foursome's growing popularity was especially apparent during "Hold My Hand," when the entire audience sang-along.

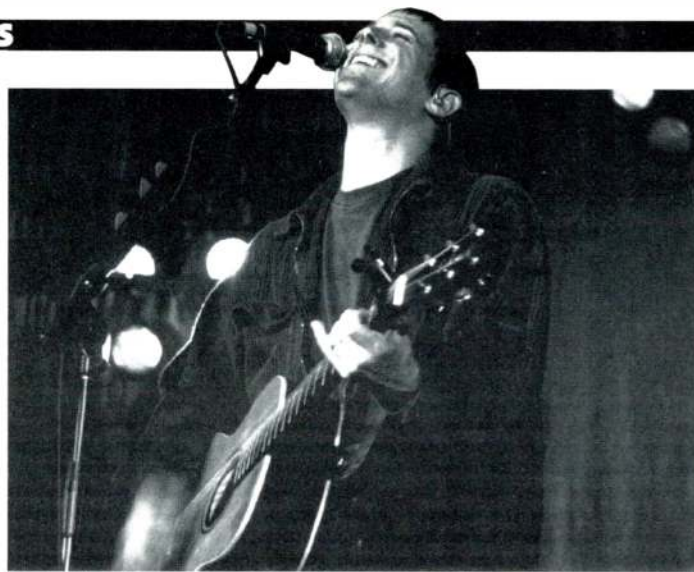
Hootie & Co.'s material is more conducive to a small, intimate club, where an audience can more accurately hear the band, especially the goose bump-inducing, soulful vocals of Darius Rucker. This boomy ballroom all but eliminated any trace of the subtleties and nuances that make this band's recorded material so compelling. Yet, Hootie & the Blowfish's acoustic guitar-based, Sixties-infused rock songs managed to shine through. Which only proves, once again, that all a band *really* needs is strong, memorable tunes. Of course, having a talent like Darius Rucker in your band makes things that much easier.

—Pat Lewis

The Tractors House Of Blues West Hollywood

Tulsa's favorite band, the Tractors, plowed through Hollywood and played two consecutive nights at the House Of Blues. Bringing their own brand of shuffle and rock to two very receptive crowds, the Tractors displayed their wide range of musical influences, which include Elvis, the blues and Hank Williams.

The first night was made special by the opening band, Rio Grande, a local Tex-Mex outfit which knows how to take a stage and make it their own. Unfortunately, the same can't



Toad's Glen Phillips (top) and Hootie's Darius Rucker (bottom)

be said for the Tractors.

With the exception of frontman Steve Ripley, the Tractors' stage performance lacked luster and personality. Granted, each one of the members is a music industry veteran with accolades as well as battle scars to show for their glorious efforts. And musically they are all superb.

However, since the Tractors are no longer simply sidemen, they need to put more into their live performances. For the most part, the band simply stood onstage and played. A live performance should be more than merely regurgitating a recording, and it was disturbing to see keyboardist Walt Richmond and drummer Jamie Oldaker seem so far removed from the proceedings.

The second night was a nightmare for both the audience and the band. There was no opening act and the show didn't begin until well after 10 p.m. The wait was interminable. A "surprise" television taping was to take place and this caused many problems for everyone involved. It also seemed to promote rudeness within certain quarters at the House Of Blues.

When the Tractors finally came on, they were only slightly looser than the night before. Bassist Casey

Van Beek showed signs of life, as did guitarist Ron Getman, but, as it was the night before, Ripley carried the show.

As for the music, there is nothing lacking here. Highlights included "Badly Bent," as well as their version of Hank's "Settin' The Woods On Fire," which displayed the musical spark that has elevated this band to fame.

It is obvious that there is a nice sense of humor that flows through the band as well. Their fun-time rendition of the rock standard "Shake, Rattle And Roll" got even the stodgiest members of the audience moving. Their encore song, "Doin' The Mess Around," was just as delightful.

What the two shows at the House Of Blues proved is that the Tractors are on the right track musically, but they need to work on their stage performances. I'm sure that their baptism by fire on the road will hone and shape them.

The next time the Tractors pull into town they will no doubt have more miles and more experience as live performers. But for now, there are many acres to be plowed before the Tractors can consider themselves bonafide headliners.

—Jana Pendragon

The Cult The Palladium Hollywood

The Cult is facing a lot of pressure on this tour, their first in North America in three years. And as usual, their biggest obstacle may be their own reputation. It's always been easy to bash the Cult, partly because lead singer Ian Astbury's often pretentious persona is such a tempting target. What's more, the band is still smarting from the reaction to *Ceremony*, an album that even die-hard Cult fans openly ridicule.

Their latest self-titled album is a drastic departure from their usual sound. We're supposed to believe that they are returning to a more spontaneous style that's more reminiscent of their earlier work. But, in fact, the new CD brandishes a formidable arsenal of state-of-the-art production values. Carefully crafted feedback sounds are deployed with almost mathematical precision. You wouldn't be surprised if this material didn't really hold up during a live performance.

What makes absolutely no sense is that it sounded great at the Palladium—a hall with some of the worst acoustics of any major venue in the U.S. True, there were some ugly moments, but in general, the new material was dynamite. Old favorites, particularly "Sun King," were very nicely rendered, and "Rain," "Love" and "Fire Woman" were also well-received.

Astbury hit every note he reached for and had terrific energy. Billy Duffy's performance was also both inspired and seamless. Newcomer Scott Garret proved to be a hard hitting and tasty drummer. Craig Adams' bass playing got a bit lost in the murk, but if that's the worst thing that happens to a band at the Palladium, they don't have much to complain about.

But the biggest surprise was how well Astbury treated his Hollywood fans. Whatever the attitude problem was, it isn't evident now.

It just isn't so easy to make fun of this band anymore—and it's a hell of a lot easier to dig their music.

—Matthew Jansky



The Cult's Ian Astbury

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BRYAN FOUGNER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4-string, D-tuner. Lead &/or backup vocals. 3-octave tenor range.	818-715-0423	✓	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist: Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Lancelotti. 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. Wide extensive repertoire. Ready to tour anytime. Also studio, casuals & Top 40.	✓
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5091	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.	818-761-9081	✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.	✓
MAURICE GAINEN - Producer Fostex 16-trk. 40 ch mkr, Mac w/Logic Audio, DAT w/editing, sax, flute, Ensoniq EPS16+ samp, Alesis D4, Korg M-1, FX. Acc. piano, Atari comp.	213-662-3642	✓	Read music, Berkeley College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist, LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Complete demo & master production. Live sounding tracks. Keyboards, arranging, composing, & woodwinds. MIDI & studio consultation. No spec deals. Pro situations only.	✓
JOE GOFF - Drums/Percussion Yamaha drums, Zildjian cymbals, percussion.	310-577-0004	✓	11 years experience. Extensive touring & recording. Read music well, P.I.T. Honors graduate. Studied with the best. Specializing in session & demo work at reasonable rates, casuals, club work, touring & substituting.	Versatile player, multi-purpose image. Demo & resume available. Very strong in variety of styles.	✓
DAVID GOLDMAN - Guitarist Strat, 335, Fender, Boogie, Bradshaw Board, Boss FX.	310-398-1221	✓	Best players... delight to listen to. Music Connection. Many years experience in all situations. Versatile styles. Read, charts or improvise.	Quick study, good ears, easy to work with. Professional all the way.	✓
CARLOS HATEM - Percussion/Drums Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television 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 & a pro attitude. Available for lessons.	✓
HISPANIC MEDIA ENTERPRISES Estudio MIDI de preproduction, estudio de grabacion disponible.	818-458-5731	✓	Experiencia en producciones y grabacion de discos, conexiones con companias.	Compania dedicada en desarrollar al maximo la calidad creativa e interpretativa del artista. Todos los estilos bienvenidos. Los mas profesionales resultados. Precios accesibles.	✓
JIM HOYT - Producer 24-track MIDI studio, Neve & Manley pre-amps, tube mics, Lexicon 300. Tannoy, Mac sequencing, Fender & Martin guitars. Korg O1/W. & more.	213-466-9011	✓	CD quality production. Proven record of success. Excellent songwriting & 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.	✓
CHRIS JULIAN - Producer/Writer/Eng Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR90II, drums, piano, top mics, heavy MIDI/samples, history of hits!	310-589-9729	✓	Young, skilled, fair \$\$. Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent. Fox, many more. Chops on guitar, bass, piano/synth, voice, Mac. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel & looking!	✓
STEVE KAHN - Bassist Fender J's: fretted/fretless, Guild Stafire II bass for that vintage sound.	800-827-8522	✓	Ten years professional stage & studio experience in varied situations. Reader (notes & charts), improviser. Great ears, fast learner. Demo tape & resume available. Additional vocals & cello. A real team player (for example: I would play backup on Cage's "4:33").	Especially interested in jingles and short-term recording work. Specialty: feeling, intellect, enthusiasm, craftsmanship.	✓
KEITH KAPLAN-Prod./Arranger/Guit. Producer, arranger, guitar. Great studio & great gear for all your needs.	310-392-4233	✓	My demos & sessions get deals. 24 years music experience. Film, record, TV & touring credits. A team player. Latest project landed \$1.2 million record deal.	I'm a producer/player that spotlights the artist, not myself.	✓
DAVE KLINE - Violinist Violin, electric violin.	818-420-2729	✓	Played professionally for over 20 years. Experienced in wide variety of styles including rock, jazz, blues, new age, country, folk. Extensive club/touring & studio experience. Add a little something different & extra to your project!	Extremely versatile, proficient & creative. From melodic harmony to screaming leads. Professional in attitude & ability.	✓
BOB KNEZEVICH - Producer/Musician Akai sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland/JL Cooper seq, Equitek/Shure mics, D-40, Roland synth, many guitars/basses.	310-312-0125	✓	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree, U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative team player. Know s' today's sounds. Studio opening in Westwood. It's not the plane, it's the pilot.	Songwriters: Song development through finished masters. Band members: Show your band exactly what you're hearing, not just a sketch to be butchered by a committee.	✓
BART KUHLMAN Lead & rhythm guitar, bass, keyboards, vocals, songwriter, lyricist.	818-885-5506	✓	Over 12 years, plays by ear, experienced live performer, team player, reliable, equipment & transportation.	Strong personality, very creative, easy going. Give me a call.	✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-392-2107	✓	Thirty years of pro credits, albums, tours including /The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player." Aka "The Funkmaster."	✓
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	213-650-9888	✓	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival & awards from ASCAP & BMI. Member of Society of Composers & Lyricists.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓
JEFF MOSZER - Drummer Drums & percussion, double kick acoustic kit, Riser, microphones, & flight cases.	714-895-3289	✓	Extensive live & studio experience, performed with DHG Tease Boys, Krokus, MSG, Overdose, Elvin Bishop.	Well tuned drum kit & great showman. Pro situations only please!	✓
MUSIC CHANNEL Bands, musicians, artists, & comedians.	805-257-0254	✓	The Music Channel has got outdoor concerts. If you would like to perform in a concert setting, call Shane between 8 am and 8 pm, Monday through Saturday.	Most be professional and positive.	✓
STEFEN NEARY - Prod./Eng./Gtr. Complete 24 trk digital, 24 trk analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓	Clients include WB, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓
MARK NORTHAM - Pianist/Keybrds. Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	213-650-9997	✓	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music & albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓



- *Kramer guit, metallic blue, grt cond. \$250. Must sell immed. Joe, 7pm-1pm, 818-988-3450
- *Kramer pacer w/fr. Rose, will trade for bs guit or sell? John, 818-842-8640
- *Ovation custom legend acous, elec cutaway, mint, must see, case included, mega inlaid, \$700. Chuck, 818-753-4321
- *Rickenbacker 4001 bs, maple glow, stereo. Jim, 818-842-5119
- *Robin Ranger, gold, hand crafted, new \$1145. Used as synth contrlr for one recrdng proj. Reversed hd stock, stationary bridge, \$400. Ron, 805-298-7478
- *Washburn HB35, Gibson ES355 copy, semi hollow body, beautiful deep red stained, in color, very gd cond w/ case, \$425 obo. Kari, 213-611-6114
- *White Carvin V220T w/pro Kahler, gold hrdwr, 24 frets, dual hmbcks w/splitters, HSC, very gd cond, \$280. Cliff, 818-980-4685
- *Yamaha BX1 hdbss bs, black w/ebody fret board, lks, sounds & plys grt, very gd cond, \$350 w/frd case. 310-802-3909
- *Yamaha elec bs, black body, new tuners, plys grt, \$350 w/gig bag. 818-990-2328

6. KEYBOARDS

- *Kawai Spectra 16 bit sirap on 61 keys, 96 patches, 4 section multi, rhythms, \$400. 818-289-4228
- *Roland Juno 106 keybrd, mint cond, includes case, 2 pedals, chords & stand, \$599. LV msg & phone#. Susan, 818-985-5177
- *Roland JX1 midi keybrd & synth. 61 keys, 24 vox, grt sound, perfect cond, \$490. 818-774-0352
- *Yamaha TX216 midi rck w/4 sound mods, \$1000. Daniel, 213-782-0465

8. PERCUSSION

- *5 pc Pearl translucent w/cases & orig snare, \$600 obo. Ludwig 7 pc w/snare, limited hrdwr, \$400 obo. West, 818-814-4543
- *Campro 9 pc set, the best 9 ply maple extended shelves, all brass snare, Sonar hrdwr, sound & projection xint.

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- *Electric drms, 8 Dynachord mini pads, Alexis HR16 & midi kifty pro interface. Tama rck & hrdwr included, your best offer. Mark, 310-397-9547
- *FP 12 sampling drm machine, \$1000. Daniel, 213-782-0465
- *Ludwig toms, 16x18, 16x16, 10x14, w/cases, dbhdhs, bs pedal, pwr amp, 2 Hercules straight stands, all for \$400. Xint. Tom, 818-799-8451
- *TD Roland complete drm set, 6 months old, \$1,500. Robert, 805-285-8850
- *Zildjian 17" thin crash cymbal, brnd new in sleeve, used once, \$100 firm. Tom, 310-327-6121

9. GUITARISTS AVAILABLE

- *22 y/o blues rock guit plyr w/tons of feel from TX. Infl S' Garden, Allman Brothers, Sabbath, Zep. Skg bands w/ grt sngs, att & drive. Lee, 818-755-9161
- *25 y/o guit w/all essentials lkg for pro plyrs or grt sit. Anything from Rage to Elton John. Stuart, 310-458-1041
- *6 string, 12 string acous, elec. Well rounded style, tons of studio, video, touring exp. The right guit for the job. Skg studio, wrking bands. Kyler, 805-251-3623
- *African American guit plyr, sngwrtr. Infil Dokkin, Ozzy, Zep, Beatles, Blossoms 30 y/o. Chisel, 818-578-0073
- *Atrn. Guit avail, Raspy, hrd edge rock, pseudo punk pwr pop. Pete, 818-762-8762
- *Brains, Jane's guit w/whck, psychdic switchables. All about sngs & dynamics avail for upward movement & cohesion. 213-874-7527
- *Dedictd guit, sngwrtr lkg to join/form diverse meldc blues inrl rock band. Hvy to acous. Strong sngs, feel, creatv Infil Page, Gilmore, 310-837-2533
- *Devastating HR guit. Infil Hendrix. Page, VH. Pro only. No drugs. Paul, 213-257-8359
- *E.Coast guit, sngwrtr & drmr sk grunge musicians to complete new HR grp Have studio, PA, maj contacts. Tommy, 213-461-6737
- *Exp guit w/allbms & touring credits lkg to join/form thrash metal band. Pro att & image a must. Bryan, 310-379-8135
- *Exp pro id rhythm guit sks wrking sit. Rock, blues, R&B, cntry. Cover & orngs Xint gr, chops & att. Bnan, 213-665-3535
- *Guit & singr team w/Hillywd rehrls sk bst & drmr for hrd edged, groove orientd matrl, Infil Zombie, Alice, Love

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- Bone, 213-876-6805
- *Guit, 20, avail. Pro gr, trnspo, used midi & sampler gr, dbl on keys. Infil NIN, Drown, AIC, Machines, Loving Grace. Mike, 818-791-9735
- *Guit avail, 28 y/o, dedictd, stage & studio exp. Infil Allman Brothers, SRV, Ted Nugent. Before 8pm, Bnan, 310-540-5919
- *Guit avail for altrnrv, grunge, punk & funk T40 cover band. PIs srs musicians only. Paying sit pref. Frank, 310-578-6507
- *Guit avail for groove orientd HR act Infil AC/DC, Zombie, Cody, 818-705-6378
- *Guit avail for K/A band. Les Paul plyr w/grt feel guit plyr. Brad, 818-980-4605
- *Guit avail for live & studio gigs. Infil mag appearances & airply. Album credits, endorsed by Duncan & ESP. 818-985-8601
- *Guit avail to join estab, aggrsv band. Will ply rhythm or ld guit. Infil Suicidal Tendencies, Bottle Hazard, Zombie. No drugs, Joe, 818-988-3450
- *Guit avail w/vocs, paid gigs or signed projs. All styles. Chris, 310-390-0175
- *Guit, avail, English blues bckgrnd, very accomplished, lots of credits, touring, recrdng exp. Have gr, will travel. Rig Jones, 213-650-5021
- *Guit avail. Infil Johnny Thunders, Andy McCoy, Keith Richards, Brian James, LV msg, 310-842-6104
- *Guit, exp, sks band or people. Sonic Youth, Velvet Underground, Big Star. 818-752-0885
- *Guit, inspired by Beatles, Bowie, Smiths, Zezebel, intllgnt lyrics & anything provocative, vcs others for collab. Johnny, 213-878-2359
- *Guit, ld, rhythm w/bckng vocs lkg for plyg sit. Verstl, gd att, equip, trnspo, etc. Steve, 714-992-2066
- *Guit, sngwrtr lkg to join/form hvy rock band. Infil Yngwie, Sykes. Howe, 818-766-0402
- *HR guit sks complete hvy rockn band. Sng orientd & muscl. Competent, motivated musicians only. No grunge, thrash, punk. 818-783-3953
- *HR guit, sngwrtr, aggrsv, articulate lkg to form/join estab band. Mark Clock, 916-347-0843
- *HR guit to join/form hvy band. Infil Zep, Metallica, etc, but going for something new. Walt, 213-873-2579
- *Hrd edged, groove orientd guit w/Hillywd rehrls sks band w/drive & dedictn Infil Alice, Zombie, Love. Bnan, 213-962-8981
- *Hrd grooving rhythm, smoking lds, image, bckng vocs, sngwrtr to join/form metal band la GNR, COC, Dokkin, Ozzy, Scars, Suicidal, etc. Lv msg, 909-399-3874
- *Ld guit avail to join/form rock band. Can write & sing. Infil KISS, VH, Stones. Mark, 818-858-8896
- *Ld guit avail. Tint & dedictn a must. Infil Dokkin, new Megadeth, Racer X, Pro equip & image. Long Beach/OC area. Rich, 310-421-0814
- *Ld guit plyr, 27 yrs exp, lkg for ld singr, ld bs plyr & drmr to form party & club band. Infil Who, Gabriel, Robert, 818-797-4356
- *Ld guit, sngwrtr w/ong matrl sks to join/form band mixing boogie, rock, blues, soul, etc. Jeff, 818-348-6671
- *Ld guit w/bckup vocs sng org HR band w/2 guit, gd sngwrtr & vocs. Mike, 310-574-0778
- *Meldc, pro guit avail for paying records, tours, shows/s, etc. JR, 310-281-6551
- *Meloda-groove guit, sngwrtr sks audio artists for emotionally spiritually expressive dance HR w/integty.

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- Pumpkins, Cure, Kings X, U2. Image is nothing. Obey your heart. Tony, 213-413-2377
- *No grunge, HR, or classic rock. Verstl guit, 21, will form/join peculiar, non trendy, catchy band. Funkadic, thrash, various jazz. 805-987-5656
- *Pro guit, extensive touring & studio exp, fully loaded, pro image, att, hvy sound. Sabbath to Megadeth. Career musicians only. 818-390-1230
- *Pro guit, sngwr, sngwrtr lkg for HR, blues or R&B grp. Xint singr. RW, 818-962-2706
- *Pro HR guit, tint, exp, equip, ing hr image, sks pro sit w/ mgmt la a Candlebox, STP, Hendrx, Zep. Michael, lv detailed mesg, 310-370-9835
- *Pro ld guit sks ld voc w/raspy edge for HR blues inrl band. Pros only. Pete, 213-650-7257
- *Pro sessions guit avail for your demo wrk. Infil Perry, 818-281-7574
- *Rhythm guit, straight forward, simple, hvy HR. Slow Sabbath groove. Gibson, Marshall join or form. 213-620-8776
- *Rhythm guit, voc, late 30's, dbls on rhythm keys, drms. Sks wrking current cntry band, local or road. Gd equip, trnspo & att. Tom, 310-327-6121
- *Two ld guits, sngwrtrs sk signed maj label, meldc HR band. Jackson guit, SIT string endorsed. Avail for sngwrtr, albums, shows/s, nat'l/world tours. 508-441-2118
- *World class ld guit, ld voc, just relocated from E.Coast w/pro gr. trnspo. Team plyr, lkg for pro sit. PIs call 818-771-9585

9. GUITARISTS WANTED

- *90's rock band sks verstl ld guit w/bckng vocs. Groove orientd plyr w/fr. Band has album & mgmt. Reed, 818-386-5808
- *Acous, elec band sks ld guit to complete band. Srs musicians. Infil C.Crowes, Toad, Sheryl Crow, Jayhawks. Jeff, 818-248-8853
- *Acous, elec, sngt, must finger pick sweetly, wtd by sngwr sngwrtr w/grt snrs to record album & tour. Going to the top. Anthony, 714-373-2103
- *Acous guit wtd for something a little different. Vocs a plus. Mark, 213-656-0480
- *Altrnrv band w/whck singr, have video, demo, label intrst. tour coming. Must be dedictd & learn sngs well. Nils, 213-845-0865
- *Altrnrv, hrd edged, meldc band sks srs & dedictd ld guit. Creatv w/fr, gd sense of rhythm & melody. Colin, 818-773-9562
- *Altrnrv orig band w/mgmt sks grt guit plyr. Infil Pretenders, Johns Joplin, Etheridge. Pro att & easy to wrk w/. Call 310-202-0788
- *Any & all guit plyrs & bs plyr who are old Crue fiends. Billy, 909-734-8245
- *Bst at skg rhythm guit, 20-26, to form orig meldc rock band. Marcello, 818-377-9714
- *Conspicuous drmr who's actually exp guit sks medicore musicians srs about jamming & partying to dancible rock, funk, metal, blues. Tony, 213-413-2377
- *EIGHT sks guit immed. Joe Perry, Page. Pending gigs, studio time. Pro sit. Nick, 818-508-6820
- *Fem guit, voc wtd for acous grp. Altrnrv, 80/90's covers & some orngs. Joe, 213-887-0090
- *Fem guit wtd, Altrnrv, creatv, passionate, srs, cooperative. 818-557-7306
- *Fem ld guit wtd by ex-members of The Shellas, forming new band, infil Cranberries, Hole. 818-352-2513
- *Fem voc, lyricst, infil Tull to Muses, Butler to Hole, forming org band, plugged, unplugged, Nd strngs, bs, percussn. No babies, chickens. Blue, 818-584-0463
- *Guit hero wtd w/plenty of guit muscle. Vocs a plus. Bst & drmr forming hvy 3 chord garage band. Have tunes, pro gr

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& latest hr cut. Divo or Jack, 818-506-3271
 *Guit nnd for artists w/label intrst recrdng, contacts, Tint ready for work. Mary Chalm, Johnny Marr, Suede, 213-882-4446
 *Guit nnd for a Sepultura, Anthrax, Bio Hazard, Suicidal Thck, hv tone a must. 310-473-5752
 *Guit plyr wtd for groove orientd HR band w/mgmt. Call 818-380-1260
 *Guit w/open mind wtd to complete blues, funky grooving, HR band w/lnfnt, image, desire & connex. Rick, 310-596-1846, 615-61-0534
 *Guit w/sngwrng abll wtd to form band. Inlf Pearl Jam, Live, Zep, 23-26 pls. Team plyr Jack, 310-649-5271
 *Guit w/vocs wtd for mainstream progrsv, rock, funk, pop band. Tini, exp, gd, alt, decidin essental. Melcd, rhythmic, tight, intense sounds. J.V., 310-455-4304
 *Guit wtd for signed artist. Inlf Beatles, old Yes. Call after 5pm. Greg, 818-963-7855
 *Guit wtd, hrd pop, Beatles, Jellyfish, Hendrix inlf. Indie album, Euro tour, Scott, 310-397-0589
 *Guit wtd to form band. Bowie joins Police on Zoo TV. Joe, 213-845-0871
 *Guit wtd to collab & form band Inlf Hole, Veruca Salt, 213-852-1152
 *Guit wtd to form Styx cover band Nid guit plyr Have voc & keybrd plyr. All rehrls in SFV Mark, 805-496-6355
 *Guit wtd to wrk w/blues, pop sng, sngwrtr. Coffee houses, etc. Srs only. No drugs. Kimberly, 310-657-1381
 *Guit wtd to wrk w/sng, sngwrtr to build rock band. Inlf Petty, Mellencamp, B.Crowes, C.Crowes Call 818-349-1459
 *Guit wtd, 50/60's music Dolls, Stones, Stooges Robby, 818-901-9737
 *Ld guit wtd/guit synth wtd for band w/ADAT studio & sngs Vocs a plus. Inlf Beatles, Ton Amos, Jane's. Jay, 818-505-8521
 *Ld guit wtd for former 2 cut street band. All origis Inlf Molley, GNR, Motorhead, Rose Tattoo, etc. Band ages 20-25 213-851-7775
 *Ld guit wtd to collab on ong sngs & form rock rock band Call answring machine & listen to 2 sng demo. 818-508-0307; 818-783-2908
 *Ld rhythym guit nnd immed for shows, recrdng, tour. Must have time, tmppo, equip, pants. Inlf No Effects, Tool, Lag Wagon, Sugar Plastic, Ly msg, Casey, 805-222-9113
 *Ld rhythym guit wtd by signed fem artist for collab. Diana, 818-905-4545
 *Lkg for guit for touring & recrdng prj. Pro att & srs. 310-854-4079
 *Male voc lkg for fem guit to form altrmtv edged band w/all fem rhythym section. Daven, 818-792-5271
 *MOTHER EARTH, all fem metal band, sks ldt guit. Must have dedictn, equip, tmppo. San Jose area. For more info, 408-248-5200
 *ONSLAUGHT OF SOUND sks guit w/vocals & past + present + future mnd set. Big Band, Holocaust sound to psychedelic groove success. Scott, 213-848-5420
 *Open auditions being held for guys. Hvy soul, funk band forming a Kravitz, Zep, B.Crowes. No metal or pop. 110% sng orientd, dynamic. versti Dag, 818-981-5212
 *Orig sng, guit, sngwrtrs ldt elec & acous. Gd ear & srs Maj possibilities & gigs. Blues, rock & cntry inlf. 818-760-7209
 *Poet, lyrisc, visionary into thought, sound & depth in srch of creatv guit plyr to form blues, soul & trance prj. Aretha, PJ Harvey, 310-392-0517
 *Pro bst, sngwrtr sks guit, sngwrtr w/big sound to estab new proj. Industry connex. Inlf Candiebox, Live, S'Garden, James, 805-259-2523
 *Remember R&R? Aero, Beatles, Bowie, Cooper, KISS, Stones inlf post altrmtv R&R bands sks guit Shows pending Pro sit. Scott, 818-506-7130
 *Rockabilly ldt guit nnd. Must be a cat, no squares. Lev, 213-925-6636
 *Sng w/recrded dkt sks guit Altrmtv motown mts psychdc sound. Shawn, 909-981-2465
 *Srs pro guit lkg for srs pro wrk Extensive exp, strong theory bckgrnd, Can do it all. Perfrmnces, sessions, touring. Ron, 818-785-4727
 *Strong fem sng, lyrncst lkg for guit plyr partner in crme for collab, band prj. Inlf Sheryl Crow, Etheridge, Ratt, Ronnie, 818-981-8025
 *THE DEVIL'S PLAYGROUND sks hvy, agrsvr guit plyr w/dark image. Inlf Zombie, Ministry, A/Chains. Damon, 213-874-7462
 *Tind guit, prfl 12 string, to write w/fem voc, lyrncst Melcd, & textural. 310-826-3369
 *U2, Killing Joke, Jesus Jones Altrmtv, modern rock band w/CD lks for guit plyr, gd level 310-208-3772, 818-919-5967
 *Wtd rhythym guit for agrsvr, melcd HR band Early GNR, NY Dolls, 213-876-1572
 *Wtd rhythym guit, GNR, NY Dolls or early Aero Ronnie, 818-994-5499
 *Wtd the illegitimate hate child of James Hetfield to write raunchy rifs & monumental melodies w/sng, lyrncst. Indie connex. Elizabeth, 213-782-8924

*Wtd: Guit for making music. Altrmtv, bluesy rock & feeling Voc, bst & drmr have studio, lnft, exp & plans. Inlf gd sngs Janina, 310-821-3949
 *Yamaha endorsed drm sks estab prj a la Steve Morris, Dominique Miller, Scott Henderson 818-563-2808

10. BASSISTS AVAILABLE

*#1 bst wtd vocs, 4 & 6 string bs's, SWR amp, lkg for paid perfrmnces, live or studio. Call 805-297-1325
 *#1 pro bs, slick & upgrht, w/vocs avail for paid recrdng & live wrk Melcd to agrsvr pop. Totally pro. Joel, 213-851-9096
 *15 yrs exp bst, voc, currently wrking w/signed act is discreetly sngk another pro wrking, touring sit. I ply all styles. Joseph, 909-872-6379
 *1st class bs plyr Inlf Bonnie Raitt, Robin Ford, 101.9FM, Sing, 818-344-8306
 *20 yrs exp bs plyr, ldt voc, avail for paid sits, studio, live, current & classic rock, 740. 6 string SWR gr. Brian, 818-715-0423
 *29 y/o bst, sng, sngwrtr, relocating to LA soon sks contacts for bands, collab, demos, lnft, mts, showcs's, etc. Easy to wrk w/ Greg, 819-471-8697
 *AAA bst w/cool image, tour & recrdng exp, sks altrmtv band w/hoosk a la STP, Nirvana, Beatles Inlf by McCartney, J.P.J. Signed or well estab acts pls. Bobby, 818-506-6115
 *Avalil bst, very versit into jazz, rock, funk, R&B, fretless & fretted Bright, sight reads, leans fast, image, chops, solid grooves. For recrdng & gigs Joseph, 818-763-8078
 *Bs plyr avail for many styles 818-771-7489
 *Bs plyr sng band into Killing Joke, Floyd, Ministry, Techno, psychdc grooves Oliver, 213-465-4324
 *Bst avail for wrking blues band w/traditonal roots, agrsvr tendencies & ongs 213-851-7495
 *Bst avail for band w/fem voc & passionate, sad edge a la Desree, Everything But Girl, Tracy Chapman. Chrs, 818-284-9347
 *Bst avail for band w/fem vocs Compassionate music a la Everything But Girl, Tracy Chapman, k.d. Lang, Sade, Chrs, 818-218-6442
 *Bst avail for recrdng & perfrmng All styles, fretted, fretless, jazz, funk, blues, sight reading, etc. Pro only. 818-909-4952
 *Bst avail for live & studio perfrmnce. Many yrs of exp. Have upgrht, elec, fretless, 5 string bs's. Also cello, easy to wrk w/but can be demanding. 818-882-1531
 *Bst avail, 15 yrs exp, versit, solid groove & chops. Sks wrking band in OC, Blues & classic rock focus. No metal. Rich, 714-675-8582
 *Bst avail, lkg for pro sit, Dominique, 818-761-3710
 *Bst avail, Plys fretted, fretless, upgrht & keybrd bs, all styles Paid gigs prf. Mark, 310-391-5223
 *Bst avail, Pro gr, team plyr, cool image, reliable. Inlf A-Z, Pay neg. Billy, 213-891-3881
 *Bst, HR, progrsv etc, technical, funk, beat orientd, Mr. Bungle mts James Brown, Crmson mts Sausage. Lkg for something different. Srs career, etc. Jeff, 310-390-9759
 *Bst sng to join/form band w/career minded musicians. Inlf Pearl Jam, Morphine, Keith, 818-995-7947
 *Bst, voc skg 2 guit band w/drms for Euro tour & indie album. Hrd pop. Scott, 310-397-0589
 *Groovin' agrsvr funkster, versit bs plyr, voc, fast learner, image, skg tour, local or studio wrk, all styles, Pay sits only pls. Brad, 213-896-9917
 *HR bs plyr avail for gd prj, Muscl inlf from Q'Ryche, VH, A/Chains, Zep No B/S gigs, pros only. John, 818-761-3971
 *Pro bst & drum team lkg for pro sng band. Must have mgmt, deal pending or tour. Rob, 310-594-6176
 *Pro bs plyr lkg for paying gigs, 10 yrs exp in rock, jazz, funk, etc. Jack, 805-492-7977
 *The ultimate rhythym section w/image, desire, lnft & connex sk guit, voc to form HR band w/lnf limits. Terry, 310-436-1763
 *Versit bs plyr, jazz, reggae, new age, R&B, soft rock, dbl on flute & percussn, lkg for wrking bands or sngt who can ply guit or keybrds. Hubie, 818-366-0777
 *World class bst, strong vocs, image, gr, sks signed band or paid sits. Very creatv, killer groove, responsible team plyr, extensive credits. Tad, 213-655-9239
 *World class bst, int'l touring & recrdng credits, strong vocs, gd alt, gd image, sks paid sit or signed band. Promo pkg avail. Steve, 310-543-5093

10. BASSISTS WANTED

*#1 bs for estab showcng band w/recrdng studio. Hvy sound a la Sabbath, Zep Focused career musicians only 818-380-7127
 *#1 bst wtd for extremly agrsvr band Pro w/quick style of plyr reg for fast, technical matrl. Demo pending Mike, Jim, Robert, 310-430-3829
 *#1 bst. Are you into there? Inlf rock, 101.9, No grunge, hvy rock, etc. Solid sngs nnd you. Robert, W LA, 310-477-7842
 *#11 pro bs plyr wtd, must have gd image, alt, equip & hi voc for formng band w/sngs, image equip & hrs. Inlf old VH, Rush, Zep, Floyd, Barak, 213-850-0974, Theo, 213-654-1550
 *#1 bs plyr wtd for altrmtv band w/CD. U2, Killing Joke, Jesus Jones, gd level. 310-208-3772
 *#1 swirling vortex of sludgy hyness in a sonic nightmare. Miles Davis, Sabbath, Stooges, Sonic Youth, sleep uneasily. Edward, 213-469-3044
 *#1 deditd srs melcd, finger plyr, moving around chords bst for melcd, diverse, blues inlf rock band. Hvy to acous. Inlf Zep, Floyd, 310-837-2533
 *#1 acous bst wtd for SUGARCO, an eclectic acous, multi ethnic prj. Regular gigs. Shawn, 310-452-0916
 *Agrsvr bs plyr nnd to complete thrash act. Pref plyr w/ fingers. Gd image, be reliable & ready to destroy Inlf Sepultura, Cannibal, Todd, 818-457-5333
 *Agrsvr bst nndd by onlt altrmtv rock band Inlf Pearl Jam, Zep, U2, Steve, 805-578-8519
 *Agrsvr, deditd, raw bs plyr nnd for sng band a la Quicksand, Rollins, Helmet, Tool We have label intrst & mgmt. If srs, call. 213-663-9405
 *All orig band w/lnft matrl & inlfst from several maj labels Bs bst a la Blossoms, C.Crowes, Rob, 310-371-3232
 *Altrmtv band w/mgmt sks bs plyr Inlf Prenters, Janice Joplin. Lkg for plyrs from Texas. Pro att. Call 310-202-0788
 *Altrmtv bst wtd for dark, sometimes hvy, sometimes fast, sometimes slow, sometimes acous, sometimes deadband wrkt sngs, lockout, gigs. Cranberries, Hole, S'Garden 310-531-4795
 *Altrmtv hvy orig band sks groove orientd bst. Have sngs, lockout, gigs pending. Dan, 310-301-0305
 *Altrmtv rock band w/16 trk recrdng, rehrl studio skg deditd bs plyr. Bckgrnd vocs a plus. Inlf Blossoms, Bad Finger, C.Crowes, Chrs, 310-314-1324
 *BACK ALLEY SALLY, have record deal, Must have equip, image, deditd, ready to tour. Old school sound. Nazareth, AC/DC, CCR, No flakes. 213-460-2825
 *Bs nndd by tambourine banging, melody singing altrmtv, passionate, artistic band. Letters to Cleo, Live, STP, Nirvana, Veruca Salt, 213-876-5510
 *Bs plyr nndd by blues, rock veterans for worthy prj. Covers & ongs, then record. So, Bay studio 310-719-8833
 *Bs plyr sought by pro rock act. Inlf Q'Ryche, Dokkin. We have mgmt & prodcr, pending recrdng prj. Must live in OC or Long Beach area only. 714-444-0374
 *Bs plyr w/heart, soul & time to ply wtd for ong recrdng & gigs. Liz, 310-452-2522
 *Bs plyr wtd by blues grp, GASOLINE ALLEY, Inlf early Beck, Bad Company, Pro only. No booze, no drugs. 213-654-5416
 *Bs plyr wtd for industrial rock band Vic, 213-871-1210
 *Bs plyr wtd for something a little different. Stand up &/or fretless pref. Vocs a plus. Mark, 213-656-0480
 *Bs plyr wtd for improv jazz rock fusion band w/lockout, 24 trk studio. Recrdng prj & upcoming gigs. Lance, 310-826-8075
 *Bs plyr wtd w/wrntng skills & bkup vocs. Alice, S'Garden, Floyd, Pearl Jam Have rehrl spc & production deal. DimEnt, 310-915-5040

*Bs plyr wtd for hvy, yet groovy band. Inlf Sabbath to Sly to Lenny to S'Garden Must sng bckup & have rhythym, Mike, 818-972-2474
 *Bs plyr wtd for uptempo, punk alt, recrdng prj w/ht potential. Totally together & no hangups. 818-991-3671
 *Bs plyr wtd. Inlf Joy Division, Sonic Youth, Cure. Srs only 310-399-2408
 *Bs plyr wtd. Creatv, solid plyr, 20-30, for hrd altrmtv band w/mgmt, CD, legal rep. S'Garden, Mick, 310-470-7705
 *Bs wtd for band w/ADAT studio & sngs. Vocs a plus. Inlf Beatles, Ton Amos, Jane's. Jay, 818-505-8521
 *Bst, ldt voc wtd for maj label band prj w/xf show, Inlf Q'Ryche, Zep, Floyd, Rush, New super grj of 90's. 818-916-2212
 *Bst wtd nnd for sng orientd band, Fluid & melcd. Church, Verve, The The, Dave, 310-472-6361
 *Bst nnd for agrsvr rock band a la U2, S'Garden, Helmet. Jay, 818-341-8829
 *Bst sought by MANS RUIN. Fem voc, 40's image, 50's altrmtv cntry style music. Jack, 213-650-2779
 *Bst w/vocs wtd for mainstream progrsv, rock, funk, pop band. Tini, exp, gd, alt, decidin essental, Melcd, rhythmic, tight, intense sounds. J.V., 310-455-4304
 *Bst wtd by voc & guit to form band. Altrmtv & punk inlf. Fem prf, but not necessary. Angela, 310-783-0969
 *Bst wtd by managed sng, sngwrtr forming new band w/ plans for recrdng & touring 310-854-4079
 *Bst wtd for dark, agrsvr HR band w/metal & punk inlf. John, 213-664-4077
 *Bst wtd for ong 3 pc band Inlf Bowie, Beatles, T.Rex, Costello. Dan, 310-375-4640
 *Bst wtd for hvy rock band. Dan, 213-878-6741, Mark, 818-705-0109
 *Bst wtd for acous prj. Altrmtv, 80/90's covers & some ongs. Bs pending during rehrl. Joe, 213-887-0090
 *Bst wtd for ong HM band. Grt agrsvr ongs. No current LA or MTV trends. Inlf Harris, New Stead, Bain, Baltes Jeff, 818-651-2992
 *Bst wtd for fem ldt voc, 2 guit bs & drms band. Inlf Mazzy Star, Nirvana, PJ Harvey, Palominos. Gar, 310-396-1428
 *Bst wtd for hrd groove orientd band w/recrdng studio, entertainment lawyer & mgmt. Free lockout & rehrl. We do have many connex. Ryan, 818-957-3826
 *Bst wtd, male/fem, for fem guit forming rock trio. Orig matrl w/come Hendrix. The time is right. 310-397-7783
 *Bst wtd to form band. Bowie joins Police on Zoo TV. Joe, 213-845-0871
 *Bst wtd to wrk w/rock sng, sngwrtr on building rock band. Inlf Petty, Mellencamp, B.Crowes, C.Crowes. Call 818-349-1459
 *Bst wtd for hvy, groove, funky rock w/ht plyrs & vocs. Faith No More, Peppers, Rush, Zep, For gigs, recrdng, etc. 213-368-6146
 *E.Coast guit, sngwrtr & drmr sk grunge musicians to complete new HR grj. Have studio, PA, maj contacts. Tommy, 213-461-8737
 *Estab band sks bs plyr Inlf Radiohead, Swerve Drive, Catherine Wheel, Ugr Overkill, Lance, 310-396-2576
 *Exp bst w/bkng vocs, pro gr, chops & alt nnd to complete rock band w/indie CD, mgmt & atty. Sonically similar to Pearl Jam & STP, but less depressing. 818-773-7625
 *Exp, solid, grooving bs plyr wtd by estab American R&R band. Inlf Elvis, Petty, Mellencamp, Stones Focused band w/studio. Record deal this year. 310-828-0979

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•Frontm w/star pwr lkg for band w/brains, brawn & brilliance Infil Hendrix, Zep, Beatles Must be grt tnt Joe, P.O. 1272, Hillwyd, CA, 90078
 •If you're lkg for killer singer, lyrical call, No lonely dudes pls, 310-915-9937
 •Ld fem voc avail, Strong vox w/fgd range, avail for projs, demos, collabs Pro & deduct Laure, 213-653-3120
 •Ld singer, lyrical sks estab or to work rock band for gigs, covers & ongs Billy Idol, GNR, Aero, VH John, 818-580-3653
 •Male pop singer avail for demos, jingles, session wrk, Exp, Infil, most styles covered When you read singer, call me, Steven, 213-878-3703
 •Male tenor voc, 3-1/2 oct, pro, exp, most styles, avail for lds, bckups, sessions, demos, gigs JR, 818-884-2146
 •Male tenor w/strong falsetto, Prince Infil artist that can rap from Philadelphia lkg for prodc & record deal. Hrd wrkr, Keith, 619-687-5145
 •Male voc avail for demos, session wrk & vox covers. Demo & bio avail upon request, 818-543-1776
 •Musicians sought by singer, songwriter for recording & live shows. Many different textures w/emphasis on creating unusual atmospheres. 8 songs in production Dave, 213-655-9113
 •NY, Euro, LA Exp singer, songwriter avail for session Demo avail Ld & bckgrnd vocs Rates neg Pros only pls Frannie, 805-288-1299
 •Pro black fem ld & bckgrnd enhancer R&B, jazz, blues, gospel, salsa, rock, rap, pop, scat & cntry Concerts, studio & demos only No clubs or drugs KC C, 213-704-1426
 •Pro caller singer, songwriter, tenor, 3-1/2 plus oct, a la Rogers, Henley, sks open minded must proj Rock, blues, funk Anyone w/vision Mark, 310-397-9547
 •Pro fem voc, some R&B, pop hip hop, snags & jingles, Infil hooks 714-661-1441
 •Pro voc lkg for paid gigs only Gd credits Specialty R&B, pop, soul, blues Recording demo & live wrk Susan, 818-784-1643
 •Pwr, range, quality Must hear to believe a la Lou Graham Perfer Cetera Lkg for incredible band a la Foreigner, Boston, Giant Curt, 310-970-1203
 •Pwrlf, aggress, balsy fem voc formerly w/Steel Rose, sks band, Something bet Corrosion/Conformity, Priest, Dedicat a must, 310-376-7934
 •Pwrlf black R&B, pop & gospel singer, voc skg songwriter for record deal, 909-465-8765
 •Pwrlf pro fem voc a la Ozzy, lyrical, keybrds & sun gut, Infil Beethoven to NIN Skg tight, hvy band w/groove & vision 213-465-3676
 •Rockin, soullf, arty vocs atmospheric, dynamic, melodic, moody band a la Doors, Roxy, Velvet Underground Have gr & write, Srs, disciplined pls David, 213-268-9275
 •Singer avail, lkg for 140 cover band to play out! Have tenor vocs Can sing everything from Jovi, Journey, Toto, Warrant, Night Ranger, Steve, 818-752-8163
 •Singer, songwriter avail for new proj a la U2, Crowded House, Toad, Oils Infillgent, creaty driven individuals call for CD Scott, peger, 818-513-5847
 •Singer, songwriter lkg for band, gnt plyr, bs plyr, keybrdst & drmr Altrnv rock, pop 310-475-9818
 •Singer, songwriter, recording album that will change world, lkg for acous elec guit Must finger pick, ply ld sweet w a vengeance Anthony, 714-372-2103
 •Singer w/sngs sgs young a la 21 band Nirvana, new REM, Doors, no metal Brian, 818-785-3877
 •Strong fem rock voc skg grt grp for gigs, recordings, etc Gd image a plus 11 Srs, pls call 310-281-7331
 •Voc avail to join/form tambourine banging, passion driven altrnv, psychdelic, fluorescent, artistic band Letters to Cleo, Live, STP, Nirvana, Veruka Salt 213-875-5510
 •Voc lkg to form modern psychdelic band Infil Jane s, Doors, Zep, Oasis Brian, 213-661-5930
 •Voc sks org music trks for recording & possible record deal, Style Amy Grant, Madonna 818-842-9676

12. VOCALISTS WANTED

•111 pro voc, frontm wtd Must have grt image, att, exp & desire for forming band w/grt snags, image, equip & tre, Infil old VH, Rush, Zep, Floyd Barak, 213-650-0974; Theo, 213-654-1550

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•A1 pwrlf, emotional male voc for melcd, diverse, blues infil rock band Hvy to acous Gd range & creaty, Infil Zep, Floyd 310-837-2533
 •Abominable guit skg rock star type voc to join 4 pc HR melcd killer rock band Maj connex Johnny, lv msg, 818-905-4506
 •African American fem singer, bckup w/dance abil for pop, rock, R&B band Must be 5'6" or taller, younthf & abil to harmonize, Srs only Giselle, 818-916-6890
 •Afro bop R&B, world music grp auditing male/fem vocs Farnck, 818-908-0144
 •All types of singers ndd by songwriter w/billboard credits & major labels R&B singing, dance grps, Must be able to write, dance & comm to set/rhth schedule, Lakisha, vm, 310-785-8775
 •Altrnv rock frontm for band w/label intrst Talking Heads mts Living Colour, Sng orientd band sks melcd, strong, clear vox, gd pitch, phrasing skills, 213-969-4093
 •Attn, Black voc, 20-30, wtd by male voc grp w/maj record deal, direction Boys/Men, Babyface, Srs only, Stevie, 818-716-1238
 •Attractive black bckup singer to plyr Lisa Fisher in Stones tribute Must be able to nail Give Me Shelter, 213-878-6949
 •Attractive young lkg, 23-28, natural alto R&B singer wtd to complete album R&B singing, dance grps, Must be able to write, dance & comm to set/rhth schedule, Lakisha, vm, 310-785-8775
 •Black male, strong voc ndd for R&B band Must entertain a la Bobby Brown, Michael Jackson Keybrds a plus, Lv msg, 818-965-3765
 •Blm wrtr, keybrdst w/recrdng studio nts brilliant lyrics, singers Rock, pop Infil Sting, Crowded House, Phil Collins R&B, funk Infil Janet Jackson, Babyface David, 818-883-2924
 •Bs plyr wtd for band currently gigging w/inde label deal Infil Ice Burn, No Means No, Helmet 5 string fretless or read a plus, Lv msg, 213-368-6169
 •Dark, hvy, modern rock band w/noisy, psychdelic edge & grt snags sks voc for gigs, recording & video 818-769-9327
 •Drmr wtd for sng orientd band Aggrs & solid Verve, Catherine Wheel, Chameleons, Keith, 213-656-6584
 •E Coast guit, songwriter & drmr sk grunge musicians to complete new HR grp Have studio, PA, maj contacts Tommy, 213-461-6737
 •ELLI MAY'S BISCUITS sks soprano fem bckup voc for gigging & touring Cntry rock & traditional cntry proj, All org, Call 818-832-1935
 •Estab hrd groove rock band sks pr minded voc Intensity, rage, image, att, will & deduct, No 80's screamer, Your best offer, Vincent, 310-402-7794
 •Fem voc & drmr wtd to complete altrnv rock guit, bs duo wrong matr for demos & gigs, Scott, 818-507-5649
 •Fem voc, gut wtd for acous, dgy, Altrmv, 80/90's covers & some ongs Joe, 213-987-0090
 •Fem voc ndd as 2nd singer for org acous, elec grp Lv, 310-452-2522
 •Fem voc, very tlntd & uniq wtd for altrntv R&B, jazz, ethnic style proj Infil Massive Attack, etc Very srs, Cato, 818-348-8740
 •Fem voc w/soullf blues, gospel & R&B style rock roots wtd Ong matr Have mgmt, studio time, demo avail Polished pros only Dan, 310-273-8882
 •Fem voc, wrtr ndd for recording proj & gigs Cranberries, Veruka Salt, Breeders, Chadwick, 310-306-6160
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 •GRAMPA MOSES sks voc, Melcd, groove orientd rock, set finished, 3 sng demo complete. No job, no car, don't call, Mark, 805-294-1989
 •Guit w/sngs sks to form partnership w/male voc, lyrical Infil Stones, Petty, Etheridge, Steve Earl, Arc Angels, Flaw, bluesy voc ndd, Mike, 213-939-7761
 •Hip young black fem voc ndd for smooth R&B band Attractive lk, soullf sound, pr plyrs, 310-824-3084
 •HR, lng hrd, raspy, dirty, pwrlf vocs only a la GNR, Chains, Can't sing, don't call, Hillwyd, 310-358-5982
 •Hvy rock band ndd sng w/sense of melody & lyrics. We nd someone unq, 818-994-8529
 •hear the screams of a dying world that only we can save. Our HM sound will ld the children of the grave, 310-459-0763
 •Ld guit, songwriter w/orig matr sks to join form band mixing boogie, rock, blues, soul, etc, Jeff, 818-348-6671
 •Ld singer ndd to form band, Must have tlnt & deduct, Infil Dokkin, Megadeth, VH, Give us a call, Rich, 310-421-0814
 •Ld voc wtd for groove orientd HR band w/mgmt, Call 818-380-1260
 •Ld voc wtd by keybrdst w/16 trk studio to record CD, Must be pop, verstl & dependt, Blend of pop, rock, R&B, Ballads & uptempo, Curt, 818-780-1846
 •Lkg for fem bckup singers Presently recording in S3M studio, Pts send tape & resume to 9858 W/shire Blvd, Ste 100, Brea, CA, 90210 c/o Jennifer Young
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 •Male & fem vocs ndd by keybrdst, arrangr for demo wrk on spec Jeffrey Osborne, Whitney Houston style Aaron, 213-482-8443
 •Male ld voc w/soullf blues style & rock roots wtd Have mgmt, studio time, demo avail Polished pros only Dennis, 310-985-3168
 •Male voc, frontm wtd by altrntv band Lync, melody, composition desirable Pehrns/Burbank Infil U2, Pumpkins, Blossoms, KROQ, Dave, 818-708-9171
 •Male voc, frontpioner wtd by ong altrntv band Infil KROQ, Must have gd range & trnspo, No Veddors or shredders, Craig, 818-843-4344
 •Male voc wtd for HR, infil recording act for US tour Other possibilities, Mail to Voc Wtd, 9943 Braddock Dr., Culver City, CA, 90232
 •Male voc wtd, Band w/3 albums sks pro, Infil demo to make hrd driving band a little bit hrd, Cmrcl HR to HR, Pros ndd apply, 818-341-5745; 818-999-5500
 •Melcd, blues rock voc wtd for grp, GASOLINE ALLEY Infil Paul Rogers, Bad Company, to play live & record No drugs, no booze, Pros only, 213-654-5416
 •Metal band sks male voc w/strong vox, creativity & deduct, Srs only, 818-558-5127
 •Pro guit plyr, 29 y/o, lkg for singer, No flakes 213-549-9651
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 •ROSE HALO sks voc, frontm for org proj, No grunge, no drugs, just gd music, Bryan, 310-541-9984; Trm, 310-652-6867
 •RUA star? Fem blues, R&B ld voc who sings a la Edda, Aretha, Koko, Jans, Tina, but has own style! Must harmonize, dance & devastate audience Fuzzy, 818-881-9888
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•Drmm wrtd for maj label band proj w/fx show. Infil Q'Ryche, Zep, Floyd, Rush. New super grp of 90's. 818-916-2212

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•Drmm wrtd to complete dedictd melcd trio. Infil Replacements, Big Star, Sugar, Superchunk. John, 213-650-0825

•Drmm wrtd to complete orig, altmtv HR band w/groove. Label intrst, recrdng time, drmm style a la Matt Cameron, Bonham, Jeff Knight, 213-876-8087

•Drmm wrtd to form band. Bowie joins Police on Zoo TV. Joe, 213-845-0871

•Drmm wrtd to complete orig 4pc hrd htng. Infil Dino Jr, Sonic Youth. Have shows. Tony, 213-663-2050

•Drmm wrtd to form Styx cover band, Nid quit plyr. Have voc & keytrd plyr. All rehrls in SFV. Mark, 805-496-6355

•Drmm wrtd to form band Altmtv & punk inlts Angela, 310-783-0969

•Drmm wrtd. Dbl kck, hrd htng, aggrsv. 1 CD sold out. arply, shopping, giging, punk mts metal. Political, pissed off. Rehns Sun Valley. Ron, 805-298-7478

•Drmm wrtd, Hvy, tribalistic, assaultive. Ply dbl bs or pedal, understand hvy rhythmic phrasings. We have gigs, mgmt, label intrst. 213-380-8884

•Drmm wrtd. Infil Aero to Zep. Att. flakes not accepted. Victor, 818-458-9589

•Drmm wrtd. No Eagles, drugs accepted. Victor, 213-386-6523

•Drms nnd by tambourine banging, altmtv, psychdlic, fluorescent, artists band. Passioned plyrs only. Letters to Cleo, Live, STP, Nirvana, Veruka Salt. 213-876-5510

•Egotistical young fem drmm willing to shun trends & xpemint wtd by guil, 21, intrsid in forming catchy, peculiar band. Gd gr helps. 805-987-5656

•Exp band w/mgmt, demo & lawyer, ready to ply out. Nd creatl, HR metal drmm, William, 818-769-2061

•Fem drmm wrtd by melcd punk band into Nirvana, Veruka Salt. PIs call 213-303-0158

•Fem drmm wrtd for orig trio. Infil Toad, Kravitz, Nirvana. 818-382-7988

•Funky, bluesy, rocking, slightly altmtv thng, press klt, gd gigs, free rehrls spk. W. side. No mercenaries. John, 310-821-5374

•GRAMPA MOSES sks drmm. Melcd, groove orientd rock, set finished, 3 sng demo complete. No job, no car, don't call. Mark, 805-294-1969

•Guit sks drmm for upcoming live shows. Instrmntl music a la Satranni. Jason, 818-996-1345

•Hllywd HR grp w/24 hr rehrls & deal pending sks drmm. Infil Zep, Zombie, Love Bone. 213-876-6805

•HR/HN band w/mrny inlts & steady rehrls spk sks drmm. Brad, 310-672-4544

•Hrd edged, groove orientd band w/Hllywd rehrls sks drmm w/ drive & dedictn. Infil Alice, Zombie, Love Bone. 213-962-8981

•INCISION sks drmm. Have studio, demo, pro equip. Infil Oasis, Sabbath, Cult, Dark image, 100% dedictn. Robert, 714-523-3041

•Insane drmm for hi-fi, dectecobly cartoon jazz combo. Have rehrls & recrdng spk. Infil Naked City, Esquivel, Zappa, Stalling, Seuss, Jason, 310-379-5652

•Ld guit, snwtr sks drmm a la KISS, VH1, Stones, for forming rock band. Mark, 818-858-8896

•Light & hvy, Bonham & Bruford, gentle foreply & hrd sex. If you ply drms like this, call. 818-361-2155

•Lkg for rock drmm to go on road. 213-851-1926

•Maj label act sks drmm. Groove, dbl bs, hrd htng plyr nnd for HR, funk, rap grp. Dave, 310-832-9076

•Mate voc lkg for fem drmm to form altmtv edged band w/ fem guit & fem bst. Daven, 818-792-5270

•Meldc, cmrcd HR band w/mgmt & prodcr srching for drmm w/inlts a la Tommy Lee. OC area. Brian, 310-425-6061

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•ONLY THE BRAVE, America's premier Native Indian altmtv rock band, sks lntd drmm for record deal & tour pending. Shawn, 818-955-6503

•Orig band w/indie label history sks drmm. Infil Every Brothers, Graham Parsons, early Stax. Randy, 213-225-7602

•Orig singer, guit, snwtr sks drmm. Starting band, Gd ear & srs. Maj possibilities & gigs. Blues, rock & cntry inlts. 818-767-7209

•Orig angwtr sks drms. Srsproj, Timing, gr, exp, versatility, gd feel for sngs. Infil melody, personality, presence, gd sng & not too hvy. Anthony, 818-792-5124

•Percussnt wrtd for something a little different. Vocs a plus. No drmm involved. Will ply by yourself. Mark, 213-656-0480

•Pro plyrs, maj credits, forming HR, altmtv band. Skg drmm to be a band member. Creatv, dynamic, solid, some odd times. Jay, 310-581-4887

•Punk unit sks loud, hrd, fast drmm. Infil Fugazi, Black Flag, No professors. George, 310-836-2902

•Rockin, dynamic drmm w/subtle touch wtd by Pretenders mts Brds mts Velvet Underground orig band. Srs, disciplined pls. David, 213-268-9275

•Sensuous & srs band sks ethereal drmm who plys w/soul. Infil Cure, Cranberries, U2. Steve, 818-762-5902

•Singer, angwtr sks drmm for pro proj, touring & recrdng. Creatv inlts a plus. 310-854-4079

•Sng orientd drmm nnd for melcd band. Infil REM, Blossoms, Lou Reed. 213-655-7356

•Voc & 2 guit band. Long Beach/OC area. Trnsp & equip a must. Dedictd & flexible. Infil Misfits, Doors, AC/DC. 310-496-1454; 310-441-8655

•Wtd drmm w/gt liming for aggrsv, melcd HR band. GNR, NY Dolls. We are dedictd, orig w/style. 213-876-1572

•Wtd rd rock drmm, solid timng, gr groove, for aggrsv hrd rock band a la GNR, Aero, Dolls. Matt, 213-876-9816

•Wtd gd solid drmm w/gt timng for aggrsv HR band. GNR, Dolls. Dedictd & org. Ronnie, 818-994-5499

•Wtd solid pocket plyr for dance hall, hup st, 18-23, org, creativity, gd ear. Tenor Sax, 818-361-4539

•Wtd young, aggrsv drmm for ho energy pwr trio. Music is last, dnwng, lufky & extra grove orientd. Infil Jane's, Primus, early Clash. Brian, 818-907-6925

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 •**Pro violinist** avail, exp keybrdst, sngwr for rcrdng, touring, shows's. Pro only. 213-469-3818
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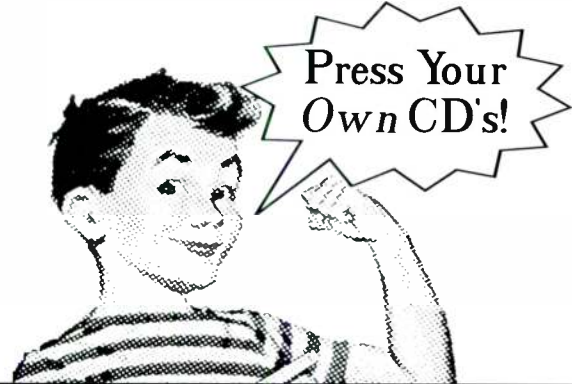
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