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DRU DOWN	C-NOTE
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
JUVENILE STYLE	PUMP
RAPPIN 4 TAY	RAG TOP
J.T. THE BIGGA FIGGA	GET LOW
69 BOYZ	RIP IT
BORN 2WICE	BIGGA

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who b/came

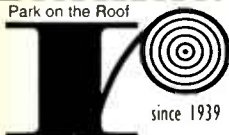
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- **Blues and Rock Improvisation on Electric Guitar**, *Mark Fitchett*, bandleader, guitarist, and composer

## THE MUSIC BUSINESS

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- **A&R and the Unsigned Artist: From Clubs to Contracts**, *Kenny Kerner*, President, Kerner Entertainment, a personal management company
- **Independent Music Publishing: Business and Legal Elements**, *Jeffrey Graubart*, entertainment lawyer; President, Megatron Music Management, InInc.
- **The Rap and Street Music Phenomenon: Artist Management, A&R, Marketing, and Promotion**, *Evan M. Forster*, Vice President, Immortal Records

- **Record Production I**, *Richie Wise*, Director of A&R/Staff Producer, Scotti Brothers Records
- **Music Supervision for Film**, *Bonnie Greenberg*, music supervisor, whose recent film credits include *Kazaam*, *Dead Presidents*, *The Mask*, and *Menace II Society*
- **Understanding the Contracts of the Music Industry**, *Mark Goldstein*, Senior Vice President, Business and Legal Affairs, Warner Bros. Records, Inc.

## SONGWRITING

- **Writing Hit Songs I: Building a Professional Vocabulary**, *Arlene Matza*, songwriter, independent A&R consultant, publisher

## ELECTRONIC MUSIC

- **Configuring the Computer-Based Home Music Studio: From Start to Finish**, *Laurence Sheldon II*, film and multimedia composer; computer and digital audio specialist, West L.A. Music
- **The Digital Musician: Tools for Making Music in the MIDI Era**, *Scott Wilkinson*, Technical Editor, Electronic Musician
- **Sequencing Strategies Using Cubase on the Macintosh**, *Geoffrey Ryle*, composer, musician, freelance writer, consultant, and entrepreneur
- **Synthesis and Sound Design**, *Benjamin Dowling*, composer, producer, keyboardist, synthesist

## RECORDING ENGINEERING

- **Fundamentals of Electronics and Physics for Audio and Video**, *Drew Daniels*, audio engineer and sound mixer; past chairman, Audio Engineering Society (AES), Los Angeles section
- **Audio Signal Processors: Effects Devices**, *Peter Barker*, Chief of Technical Maintenance, West Coast Studio Operations, Sony Music Corporation; producer and engineer

## FILM SCORING

- **Techniques of Film Scoring: Preparing for the Profession**, *Robert Drasin*, composer/conductor of scores for numerous television series, movies, and documentaries; former director of music, CBS
- **Music Editing for Film and Television**, *Virginia S. Ellsworth*, music editor, whose recent credits include the films *The Babysitters Club* and *Suburban Commando*
- **Film Music Dialogues: Jerry Goldsmith**, Academy Award-winning composer whose film credits include *The Sand Pebbles*, *Patton*, *The Omen*, *Poltergeist*, *Under Fire*, and *Rambo*

## MUSIC THEORY

- **Techniques of Musicianship: Fundamentals of Music**, *Omid C. Burgin*, MA, composer, ethnomusicologist, and music journalist; teaches World Music Theory and Musicianship at UCLA

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# MUSIC CONNECTION

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# FEATURES



## 24 MINISTRY

These industrial music demigods are back with a new album, *Filth Pig*, that continues to mine the same musical terrain (industrial, white noise-heavy rock) as their previous albums. We talk with Ministry about the new opus and the band's twisted version of Bob Dylan's "Lay Lady Lay."

By Pat Lewis

## 36 GRAMMY VOTING

We talk with NARAS President/CEO Michael Greene and veteran producer Phil Ramone about the changes that have occurred in the Grammy nomination process and how, according to early reaction from industry pundits, it has righted past selection wrongs. The envelope, please?

By Jeremy M. Helfgot



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Cover photo: (Ministry) Paul Elledge



## FEEDBACK

### 👉 Molly's Folly

Dear MC:

[In regards to your Close-Up article in Vol. XX, issue 2], Ms. Molly-Ann Leiken's pastrami sandwich philosophy ("a hit record is like a pastrami sandwich") sounds more like bologna to me.

I am offended by her "professional integrity" statement regarding adding her name to the songs she consults on. I—like my industry respected peers—have always been available to songwriters for consultation and feedback on their works in progress and have never asked or expected a percentage of the writer's royalties. I'm talking about professional songwriters I have worked with that include Brian Wilson, John Stewart, Jim Croce, Fred Neil, Dory Previn, Nancy Griffith, Wendy Waldman, Bernie Leadon, Harlan Howard, Bobby Scott and Bobby Darin.

Professional songwriting teachers and workshops, where professional and new songwriters work together, giving each other feedback, ideas and direction, would cease to exist with the "Leiken Pastrami 101" mentality.

Leiken sets music business morality back to the 1950 industry standards. I suggest Ms. Leiken stop "teaching" and "consulting" long enough to take a course in music business ethics and enter the Nineties. Wake up and smell the lawyers, Ms. Leiken.

Nik Venet, Record Producer  
Marina del Rey, CA

### 👉 Rocky Roxy Road

Dear MC:

A few days ago, I played at the Roxy in L.A. I had to sell 50 tickets at \$7 each—a total of \$350, which must be paid whether or not you manage to sell your tickets.

Fine! I don't mind. I want to play at the Roxy. We get to the gig and first we have to pay \$5 for each car to park outside the stage door—not so fine. Then there are two dressing rooms for five bands and one gross toilet with a broken door—not so fine.

The booking guy knows we're a mellow band and has booked us with grunge metal bands—not so fine. We have a bottle of Schnapps in the room, so all of us can have a swig for our nerves. The bouncer comes in and yells at us about how we'll get a \$10,000 fine for this. Okay, so we put the bottle away. No free drinks here.

I'd like to take some water onstage. Well, you're not allowed open containers onstage, only plastic bottles. Fine, I'll buy bottled water. Surprise—the Roxy doesn't sell bottled water. Not so fine, again.

By this time, I can't remember why I wanted to pay \$350 to play at this place. All I can say is that Tim, the sound guy, was pleasant and real helpful, but other than that, the Roxy Sucks!

From another little nobody musician (name and address withheld because I probably won't get another gig for daring to say something)

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By Trish Connery

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## Current

In honor of Black History Month, the National Academy of Songwriters presents "A Hip-Hop Kinda Thang" on Wednesday, Feb. 21, at Dizzy Debbie's Cafe, 467 S. La Brea Ave., in Los Angeles. The evening highlights Qris, a Latin soul singer with a hip-hop flair; the Bril-yent Nobody, a melodic hip-hop performer; and the Torcha Chamba Band. The cost is \$5 for NAS members; \$7 for non-members. Contact the NAS at 213-463-7178 for additional information.

The Songfarmers return to the Valley to "Grow Their Own Music," as they put it, on Tuesday, February 27, 8:00 p.m., at "bjlauzezs," 14502 Ventura Blvd., in Sherman Oaks. Featured performers include Wendy Waldman, Ronny Cox, Brad Parker, Randy Sharp, the Byron Brothers and Kenny Edwards. Call "bjlauzezs" at 818-789-4583 for reservations.

Prominent vocal coach Jodi Sellards, teacher of the Seth Riggs Method, and Thomas Barquee, co-founder of Performance Magic, will be conducting their One Night Workshop on Thursday, February 29, 7:00 p.m. This introduction to performance will teach you how to eliminate stage fright, build confidence and above all, have a lot of fun. The fee is \$30. Call 213-464-3108 for additional information.

UCLA Extension's Spring Quarter begins March 30, and UCLA has come through again with many industry-related courses in performance, the music business, songwriting, electronic music, recording engineering, film scoring and music theory. Call UCLA Extension at 800-554-UCLA for more info and a free catalog.

On Wednesday, March 13, the Association of Independent Music Publishers will present "View From The Top-Future Directions Of The Music Industry," as part of its ongoing series of music publishing luncheon panels. The panel will be held at Hotel Sofitel Ma Maison, 8555 Beverly Blvd., in West Hollywood, from 11:45 a.m.-2:00 p.m. Speakers are to be announced. The fee for the luncheon and panel is \$22 for AIMP members; \$28 for non-members. For more information, or to make a reservation, call 818-842-6257.

## Re-Caps

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present "Cyberspace & The Law," on Tuesday, February 20, 7:00-8:30 p.m. A multimedia attorney will discuss current legal issues relating to computer technology, including copyright law, fair use and licensing of existing

works and the interplay between the right to privacy and free speech. The seminar will be held at the Ken Edwards Center, 1527 Fourth St. in Santa Monica, and the cost is \$5 for Santa Monica residents and CLA members; \$15 for non-members. Also from the CLA in February is a "Tax Seminar" workshop on Saturday, February 24, 9:00 a.m.-1:00 p.m., at Barnsdall Art Park's Gallery Theater, 4800 Hollywood Blvd. in Los Angeles. This seminar will be conducted by a CPA and will address the essentials of income tax for individual artists and small businesses. Topics will include record keeping, deductions, hobby losses, home offices, Form 1040, Schedule C, and much more. The cost is \$25 for CLA members; \$35 for non-members. For further information and reservations, call the CLA at 310-395-8893.

The Songwriters Guild Foundation, in conjunction with the American Latin Music Association, will present "Getting Signed," featuring A&R representatives from Sony Records and BMG Records on Wednesday, February 28, 7:00 p.m. This seminar will be conducted in both English and Spanish. The event is free of charge, but reservations are required. Call the SGA at 213-462-1108 for additional information.

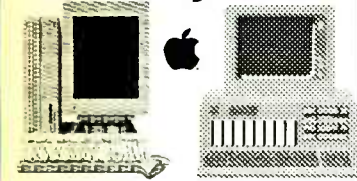
Noted vocal coach Lis Lewis, who is also the director of the Singers' Workshop, will be conducting the six-week-long "Advanced Performance Workshop," beginning in February. This live performance workshop will meet one night per week and is specifically designed for singers who have already been performing live and who write and perform their own or other original material. The focus will be on expressiveness, movement and gestures, talking between songs, clothing and image. The class is open by audition only, and the fee is \$275. Call 213-460-2486 for more information.

The Learning Annex is repeating its new music course, "How To Make A CD Of Your Own Music," on Wednesday, March 6, 6:30-9:30 p.m. (to be repeated on April 3). This one-day class is taught by two veteran industry professionals: independent producer/engineer Tony DiMito, who formed his own label, E-Tones; and composer/performer Mark Rownd, who not only has recently recorded, produced and released his own independent CD, but also heads up his independent label, Desert Waves Music. The class will cover choosing a studio, DAT verses 1/4", mastering medium formats, creating J-Cards, pressing plants, brokering houses, assembly/shrink wrap, time and money budgeting and much more. The fee is \$39. Call the Learning Annex at 310-478-6677 to obtain additional information. **MC**

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# BBE SOUND

By Karen Orsi

How does BBE's High Definition Sound compare to Dolby when it comes to high fidelity sound?

BBE's Chairman and CEO John McLaren explains: "Dolby does it completely differently. The basic Dolby system is about noise reduction—it takes out the tape hiss. BBE works as an automatic focus for a loudspeaker in that it gives you clarity, definition, brightness and detail that is really exciting. It is super high fidelity. We call it 'BBE High Definition Sound.' It was invented by Barcus-Berry in the early Eighties, and in fact, BBE and Dolby are often used together."

Where Dolby acts as a kind of filter, removing hiss wherever possible, BBE enhances the sound altogether. It doesn't remove anything—only adding to the sound, making it fuller, brighter and better. BBE's technology comes from a chip that enhances the signal strength of high frequencies. It also compensates for the delay that separates the high frequency sounds from the lower frequencies. The result is a more live sounding fidelity. That is what the BBE Sonic Maximizer is all about.

McLaren says that AIWA has become tremendously successful in the years since they began using BBE. McLaren says that it will soon be featured in televisions, car stereos, computers and phones.

Its only real similarity to Dolby is that it will soon be everywhere, and McLaren feels lucky to have a piece of it. "We license the BBE technology and trademark to the consumer electronics industry," he explains, "and they are increasingly incorporating it into their audio and video products. Sony, for example, has some high-end TV sets with the BBE process built in. We expect them, at the end of this year, to also put it into higher-volume, lower-priced TV sets."

"We sell rack-mounted boxes to the music and professional sound market," McLaren continues. "We sell them to many of the most famous broadcasting corporations around the world and hundreds of radio and broadcasting stations."

For these markets, it ensures that the signal is heard over a wider range. More and more records are coming out with the BBE logo, as it is also used as a vital component in the mix-down phase. For musicians, it is also used in live sound equipment. Hence the famous Barcus-Berry pickup.

McLaren, a British expatriate by way of New York, headed up Yamaha's music division for sixteen years before becoming President of

CBS' musical instrument division. He then left to spend the next eighteen months unsuccessfully trying to negotiate a leverage buyout of the CBS division.

Soon after, McLaren was introduced to the BBE system by an investment banker. "I went to hear it, and I was bowled over by the range and the clarity. They had already invented it and tried to get it started, but hadn't been terribly successful. That was in 1985. I heard it and thought it had great potential and took over the company with a group of investors. We've been running the company ever since."


McLaren is also head of G&L Guitars (named after co-founders George Fullerton and Leo Fender). "G&L is a legendary company," he says, "created by Joe Fender after he sold the Fender company to CBS in 1965. He had many new ideas that he wanted to incorporate into instruments. He founded G&L in 1980. George Fullerton had worked with Leo in the late Forties and was a close engineering associate. They created the G&L line of guitars. Leo became very ill in the last two years of his life with Parkinson's disease. But in effect, G&L was the culmination of all of Leo Fender's greatest work and ideas."

McLaren promised Fender's widow that he would continue to make Leo's legacy a reality. "We wanted to take what Leo created and make it into a more successful business. We have incorporated the same ideas and design concepts that Leo had created."

The night Leo Fender died, he left his guitar workshop at G&L, went home and went peacefully in his sleep. Following his death, no one could bear to enter his inner sanctum, the tiny guitar workshop at G&L, for some time. When they finally did, they made sure that nothing was touched and it became a shrine, around which the factory continues to revolve.

"G&L is a marvelous little factory," McLaren explains. "It is not a very modern, antiseptic looking factory. There are no computer-driven robots or that kind of thing. Everything is done by people who know what they do, many of whom are musicians and many of whom worked with Mr. Fender. And that little room [Leo's workshop] continues to set the tone of that factory."

John McLaren's driving force is a profound love of music. He has testified before congressional committees and the U.S. International Trade Commission on Music Education on trade issues and has served as director, vice president and vice chairman of the American Music Conference. He has lectured on the importance of music in children's education and is a firm believer that music is one of the greatest enhancements life has to offer.

BBE Sound is located at 5381 Production Drive, Huntington Beach, CA 92649, or you can call 714-897-6766 for more information. 

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# NARAS Announces Grammy Week Events

By Sue Gold

*A week of music-related events will take place prior to the Grammy Awards, which will be held at the Shrine Auditorium on February 28th*

Los Angeles—This year's Grammy Awards on February 28 will serve as the culmination of a week (February 22-28) of related events designed to educate, entertain and honor both children and those in the music industry.

Among the highlights of the week will be the MusiCares Dinner

honoring Quincy Jones, a concert by Carlos Santana, the Grammy Hall of Fame Induction ceremony, two Grammy concerts for children and the new National Grammy Showcase.

On Tuesday, February 27, at the Palace in Hollywood, the Grammy Showcase, created to provide vis-

ibility and recognition for unsigned alternative rock bands, will feature performances by four finalists from two regional showcases held earlier this year in New York and Los Angeles. All of these bands will receive a demo deal with Atlantic Records, as well as tickets to the Grammy Awards and CDs of their showcase performance.

Producer/composer Quincy Jones will be honored on February 26 as MusiCares Person of the Year. With a total of 76 nominations and 26 Grammy victories, Jones is the all-time most-nominated Grammy artist.

MusiCares was created by the National Academy of Recording Arts and Sciences (NARAS) in 1989 and focuses the resources and attention of the music industry on human service issues, which directly im-

act the health and welfare of the music community, including providing health and human services for those in the music industry.

Also on February 26, Grammy In The Schools will host its annual event at the University of Southern California. It will feature an appearance by Jon Secada, as well as a variety of music industry executives, who will participate in panel discussions to help educate high school music students about music and the music industry.

On February 25, Carlos Santana will headline a show at the Universal Amphitheatre to celebrate the tenth anniversary of Hollywood's RockWalk.

The concert will include appearances by Herbie Hancock, Buddy Guy, Tramaine Hawkins and John Lee Hooker, among others, and will benefit Grammy In The Schools, the Academy's music education program.

Children will also benefit from the National Grammy Concert For Children, which will be held on February 27 at Franklin High School and on February 28 at Manual Arts High. Both events aim to educate children about the evolution of jazz music through band demonstrations and interaction between children and musicians.

Other events include the Kochi Art Exhibit Reception at the Carthew Thompson Gallery (February 22) and the Grammy Hall of Fame Induction Ceremony/NARAS Foundation Music Film Preservation Program at Paramount Studios (February 23).

For further information on Grammy Week events in Los Angeles, you can contact NARAS at 310-392-3777. **MC**

# Rhino Gets Ready for Mayfield Set

By Keith Bearen



*New set traces the career of Mayfield, from his days as an Impression through his solo stint*

Los Angeles—On February 27, Rhino Records will release a three-CD set profiling seminal soul legend Curtis Mayfield. Entitled *People Get Ready! The Curtis Mayfield Story*, the set contains more than 50 tracks, including hits Mayfield scored as the leader of the Impressions, such as "People Get Ready," "It's All Right," "Amen," "Gypsy Woman" and "We're A Winner," as well as solo classics such as

"Freddie's Dead," from Mayfield's soundtrack to the black exploitation classic, *Superfly*, and "(Don't Worry) If There's A Hell Below, We're All Going To Go."

"Working with Rhino to put this together took me back to many good, special times," says Mayfield, who suffered an accident in 1990 that left him paralyzed. "Each of these songs represents important experiences in my life and how I felt about

different issues I was facing and trying to understand at the time."

"Curtis was very involved in many aspects of this project, from track selection to packaging," explains David McLees, project coproducer and Rhino Managing Director of A&R.

Mayfield, who, in addition to writing, performing and producing hits with the Impressions and as a solo artist, scored numerous hits as writer and producer for such soul artists as Major Lance ("The Monkey Time") and the Five Stairsteps and was even a record executive, launching his own record label, Curtom Records.

The box set includes extensive liner notes based on interviews with Mayfield and historical perspectives by journalists David Nathan, Wayne Edwards and Alan Warner. **MC**

## GETTING THE BUGS OUT



Former Crickets Sonny Curtis, Jerry Allison and Joe B. Mauldin are pictured with Nanci Griffith at the recent record release party, held at the Hard Rock Cafe in New York, for Decca Records' new tribute CD, *Not Fade Away: Remembering Buddy Holly*. The Crickets, Holly's backing band, performed a few of Holly's hits with Griffith.

## SOUND APPOINTMENT



Ralph Simon has been named to the newly created post of President of Rondor Music and Almo Sounds (the publishing and label ventures headed by industry veterans Jerry Moss and Herb Alpert) for UK and European operations. Shown working on the deal are Jerry Moss, Ralph Simon and Herb Alpert.



# Concert Industry Honors Its Own at Ceremony

By Ernie Dean

*Alanis Morissette, Eagles, Dave Matthews Band and H.O.R.D.E. are the big winners for 1995's concert season*

**Santa Monica**—The Seventh Annual Concert Industry Awards took place on February 3 to honor the concert industry for 1995. The awards, which were held at the Santa Monica Museum Of Flying, are voted on by industry professionals.

An estimated 1,000 people attended the event that is sponsored by the concert industry publication, *POLLSTAR*. Comedienne Elaine Bosler hosted this year's ceremony, during which 30 awards were given out.

Not surprisingly, the Eagles reunion tour took Major Tour of the Year honors, Alanis Morissette received the Club Tour of the Year award, while the Dave Matthews Band garnered Small Hall Tour of the Year accolades.

Surprisingly, country star Reba McEntire won the award for Most Creative Stage Production, and the H.O.R.D.E. Festival defeated the more acclaimed Lollapalooza tour by winning Most Creative Tour Package honors (although Lollapalooza's Stuart Ross won Tour Manager of the Year).

Hootie & the Blowfish was named Best New Rock Artist Tour, while Alison Krauss, Brandy and the Charlie Hunter Trio also grabbed

Best New Artist Tour for country, rap/dance and NAC, respectively.

West Hollywood's House Of Blues won Nightclub Venue of the Year (the club's Kevin Morrow also won Nightclub Talent Buyer of the Year) and the Universal Amphitheatre pulled in Theater of the Year honors.

Toronto's Molson Amphitheatre (Best New Major Concert Venue), Denver's Red Rocks Amphitheatre (Best Small Outdoor Concert Venue), Washington's The Gorge (Best Large Outdoor Concert Venue), New York's Madison Square Garden (Arena of the Year) and London's Royal Albert Hall (International Venue of the Year) rounded out the venue awards.

Behind the scenes, CAA's Rob Light won the Bobby Brooks Award for Booking Agent of the Year (the award that pays tribute to the late CAA agent Bobby Brooks, who was killed along with guitar great Stevie Ray Vaughan in the tragic 1990 helicopter crash).

Cellar Door Concerts' Jack Boyle snagged the prestigious Bill Graham Award for Promoter of the Year, and Phish manager John Paluska was named Artist Manager of the Year. MC

## RIDING HIGH



Rhino Product Manager Colleen Anderson, VP of Sales Keith Altomare, HighTone National Director of Marketing & Promotion Darrell Anderson, HighTone Co-Founder Bruce Bromberg, Rhino President Richard Foos, HighTone Co-Founder Larry Sloven and Rhino National Field Sales Manager Antone DeSantis are pictured celebrating the new agreement between Rhino Records and roots rock indie HighTone Records. Under the new pact, Rhino will distribute the entire HighTone catalog and new releases.

By Steven P. Wheeler



**Susan Yeruski**

Susan Yeruski has been named Vice President, International at **Hollywood Records**, where she will be responsible for marketing the label's roster worldwide. She is based out of the Burbank offices (818-560-6197). Also, **Frank Murray** and **Peter Shaev** have both been named National Director, Promotion, and will both work out of the label's newly opened New York offices (212-645-2722).

**Discovery Records** appointed **René Magallon** to the position of National Director of A3/CHR Promotion, where she will focus on the Triple A and CHR radio formats. Previously with Caliber Records, she can be reached at Discovery's Santa Monica offices (310-828-1033).

**Harve Pierre** is now the Associate Director of Black Music for **RCA Records**, where he will work in the areas of A&R, Promotion and Marketing from the New York offices (212-930-4479).



**Bill Pfordresher**

**Bill Pfordresher** has been appointed Vice President of Promotion for the **Elektra Entertainment Group**. Previously VP of Promotion for Zoo Records, Pfordresher is based out of EEG's Beverly Hills offices (310-288-3800).

**Dante Ross** has joined forces with Def Jam Music Group to form his own record label, **No Doubt Entertainment**. The veteran producer will serve as the label's president and CEO, and will work out of Def Jam's New York headquarters (212-229-5226).

**JBL Professional** has appointed **David Kim** to the post of Director of Recording & Broadcast Products, while also promoting **Tom Weeber** to the position of Director of Sales, United States and Canada. JBL's Northridge-based headquarters can be reached at 818-894-8850. MC

**Rykodisc** has expanded their staff, adding three employees to their Salem, Massachusetts headquarters (508-744-7678). **Amy Guertin** has been named Office Manager/Executive Assistant to the President, **Gina Cone** has been appointed to the position of Retail Marketing Coordinator, and **Andrea Troolin** has been named to the newly created post of Assistant to the Director of A&R and Special Projects.



**Dawn LoBaugh**

**Dawn LoBaugh** has been promoted to Senior Account Executive, Music at **The Lee Solters Company, Public Relations**. Previously a Junior Publicist, LoBaugh will continue to be based in the firm's L.A. office (213-651-9300).

**Steve Davis** has been named Vice President of Tour Marketing for **Atlantic Records**, where he will oversee the activities of Atlantic artists on the road, and **Mike Worthington** has been promoted to Director of Sales. Both Davis and Worthington will work out of the New York offices (212-275-2000).

**Rhino Records** has promoted **Mark Pinkus** to the post of Senior Director, Licensing & Special Products, where he will be responsible for all Rhino releases, as well as the licensing of material for premiums and special products. Contact Rhino's L.A. offices at 310-474-4778.



**Ken Baumstein**

**Ken Baumstein** has been appointed to the position of Executive Vice President/General Manager for **H.O.L.A. Recordings**, H.O.L.A. (Home Of Latin Artists), a newly formed joint venture between producer Jellybean Benitez, Wasserstein Percella Entertainment L.P. and PolyGram, is based in New York. The label's offices can be reached at 212-777-5678. MC



### **Geoffrey Weiss**

**Title:** VP, A&R  
**Duties:** Talent Acquisitions  
**Years With Company:** 5 years  
**Company:** Warner Bros. Records  
**Mailing Address:** 3300 Warner Blvd., Burbank, CA 91510  
**Phone:** 818-846-9090  
**FAX:** 818-846-8474

### **Dialogue**

**Background:** Getting his start in the business as a college radio DJ and being an avid record collector or as he puts it, "a music freak," Geoffrey Weiss got his official start in the music business with the Australian-based indie label, Big Time Records, who housed such influential bands as the Hoodoo Gurus, Love And Rockets and Dream Syndicate.

Starting out handling the label's college radio duties, Weiss eventually became the A&R guru for the label, before moving on to A&M where he specialized in the marketing arena, and eventually to his present home at Warner Bros.

The easy-going industry veteran with the machine gun verbal approach had a lot of insightful things to say about his extensive and well-rounded background, as well as the A&R industry itself.

**A&R Roots:** "A&R was definitely always my goal, and while everybody at Big Time did get involved with it, I was the only person who had the title. After my stint at Big Time, I went to A&M as an advertising copywriter for a year-and-a-half, and then I moved to marketing as a product manager for about three-and-a-half years. Then I came to Warner Bros., and I was a product manager here for about four years, where I worked with everybody from Soundgarden to Green Day to Belly to Dinosaur Jr., and then I moved back into A&R last year."

**A&R Return:** "A&R was always where I really wanted to be, but when I came to the company five years ago, they were very A&R heavy, and I was enjoying my role in marketing because once you get involved with projects that are really



going well, it's very exhilarating and fun.

"Then with all the shakeups that happened here, there was a period where I thought about getting back into A&R, and it seemed like a good time because the music I grew up with and the music I feel close to is the music that people are paying a lot of attention to.

"I started back in A&R last summer, and I had already been scouting things, and by the time I officially started in A&R here, I had already signed You Am I—an Australian band that originally came to us through WEA, but we wound up signing them direct. So I was scouting bands even before I was officially in the A&R department because I had sort of been planning the transition for a couple of years."

**Marketing/A&R:** "Because I worked as a product manager here for so many years, I have a very close relationship with all the marketing people and all the sales and promotion people. They know that I know what I'm talking about and they respect my opinion on that stuff, so I have a lot of credibility with the marketing people.

"I think I have a pretty good idea of what kind of song, what kind of package, what kind of video is going to communicate with an audience. On the other hand, my sensibility as an A&R person is that an artist should really make records based on what they feel, and it's our job to do our best to sell exactly what the artist gives us. And to the extent that we can, we like to put out our records with the least amount of meddling."

**A&R Hierarchy:** "We're based on the West Coast, but the two most senior A&R people in the company, Karen Berg and Joe McEwen, are both on the East Coast. They have never said 'no' to me about anything I've wanted to sign. Sometimes, they say, 'Oh my God, what can we do to help?' And sometimes they say, 'Prove it to us.' But I wanted to work for Joe McEwen because we have a great rapport and he's a really insightful guy, and I really believe in his taste.

"A lot of times, I'll play him stuff and he'll play me stuff, and we'll help each other think about things, but if I see something that blows my mind, they're not going to say no to me.

"One of the reasons I'm here is because of our President, Steven Baker, and everybody on down the line. I really feel that the people are really supportive of not only my point of view but the point of view of everybody here. The reason you hire an A&R person is because you believe in their sensibility. You don't hire them and then put them on a leash.

"A lot of people have signed things

here where, Steven and Joe may be thinking in their brains, 'What the fuck are they doing?' But Steven and Joe will always say, 'We hired you, we believe in you, go do it.' And that's a great environment to work in."

**A&R Duties:** "To help artists make the best record they're capable of making, which can be as simple as encouraging them to write more songs or hooking them up with the right producer. You're basically encouraging them to make the right record.

"And then it's your job to help the artist and the company understand each other's goals and potentials—to make sure that the record company understands the strengths of the record and that the artist understands what the record company can do for them.

"The first goal is to make a great record because I'm of the opinion that if you make a great record, the market will eventually come around. That's not true all the time, obviously, but it's a sound principle.

"I personally think that we release more great records than any other label—some of them sell and some of them don't, but I think when you put out a lot of great records, the market will come to a lot of them. I think if you meddle too much with an artist, you wind up with a lot of mediocre records, and that's not something we believe in at Warner Bros."

**Roster:** "The only thing that got handed to me was Ministry. I made the decision to sign Mark Eitzel, who is the former lead singer of American Music Club, as a solo artist. You might look at that as an assignment, although it's a completely different project than American Music Club, and in fact, American Music Club is no longer a band.

"But I signed You Am I and Magic Dirt, who are both Australian bands.

I signed Cool For August, and I'm about to sign Robyn Hitchcock, which nobody knows yet. And I've been working on the X-Files soundtrack, which took up a significant portion of my time at the end of last year, and that record's just about done. If more artists come along, I'll just have to find more hours in the day, which is okay with me because I have a lot of energy."

**Talent Search:** "Every situation is different. Cool For August's manager was also the manager of American Music Club, and I was the product manager for American Music Club at the time, and he said I had to come see Cool For August. I did, and they blew me away.

"Magic Dirt was through an old friend of mine who runs a label in Australia, who told me that he had the best band he'd ever seen on his label, and I went down to Australia to see them. They blew me away, and we worked out a deal. And while I was down in Australia to see Magic Dirt, I walked into a record store and they were playing You Am I, and I worked out a deal for them.

"I've been a fan of Robyn Hitchcock since 1977, and I worked with him as his product manager when I was at A&M. He called me up and said, 'I need a deal,' so I told him to send me the songs. He did, and they were great.

"So you can see that it's really not generally about going to clubs every night or listening to unsolicited tapes. It's about talking to people you trust and listening to a lot of music. I find it to be much more productive to talk to people in a record store and buy all the new unknown records and take them home and listen to them. People who work in record stores know more about music than anybody.

"Going to clubs cold is a pretty big waste of time, unless you enjoy it. Some people do enjoy it, but I don't."

### **TEAM WORK**



**Reprise Records has announced the signing of Los Angeles-based alternative act Drill Team. Pictured (L-R): Vice President of Legal & Business Affairs Fred Brown, band members Chris Etzler and Jim Mills, Vice President/General Manager Jo Lenardi, Senior Vice President of A&R Rob Cavallo, A&R rep Tripp Walker, attorney Brian Schall, band member Jeff Watson, manager David Gilbert, band member Michael Long and Reprise President Howie Klein.**



Manager Andy Gershon, producer Scott Litt and A&R executive Mark Williams have announced the launch of their new label, **Outpost Recordings**, a partnership worldwide with **Geffen Records**. **Outpost** is temporarily headquartered at 335 N. Maple Dr., Suite 358, Beverly Hills, CA 90210. The label's phone number is 310-285-7373.

I like to go to clubs to see bands I like. I suppose when I was younger, I liked going to clubs for no reason, and we have scouts here at the label that do that, but to me, I think it's distracting to go out every night. I don't want to hear so much bad music that it numbs me. It's actually worse than a waste of time because it makes you insensitive, and in my case it would also probably make me an alcoholic [laughs]."

**Ministry:** "Ministry has always done their own thing and have always had a very casual relationship with the record company. I am officially their A&R person, because I have a relationship with their manager, having been their product manager on their last record. They were originally on Sire/Warner, but when Seymour Stein left to go to Elektra, the Sire roster was basically diverted to Warner and Reprise, so now Ministry is just on Warner Bros.

"So I took over what A&R duties there are, which is basically arguing with the band about doing edits that they don't do [laughs]. As a matter of fact, A&R-ing Ministry is almost a contradiction [laughs].

"They're an incredible band and an honor to work with, but input from us is very low on their list of priorities. Every group is different, and the fact is, Ministry is unique and amazing and it works. My job is to try to make suggestions about how to make it interface with us better, and as always, artists are free to ignore us. They do exactly what they want all the time."

## News

After several weeks of monkeying with the release schedule, the final release dates for the second two-CD installment in **Apple/Capitol's The Beatles Anthology** series—which will total six CDs of largely unreleased and/or remixed studio tracks and demos and live performances after Volume 3 hits the stores sometime later this year—have been announced.

The second single fashioned by the remaining Beatles from a Lennon demo, "**Real Love**"—which boasts

a snappier hook than "**Free As A Bird**," the single culled from the first Anthology two-CD set, which reached Number Six on *Billboard's* Hot 100 singles chart—will be released on March 4, and the album, **The Beatles Anthology, Volume 2**, is slated for a March 19th release.

Apple/Capitol couldn't make the original, tentative release date for the single (around Valentine's Day) and the album (also originally due in February). Unconfirmed rumors are that the Beatles wanted to tinker with the running order of the tracks and/or the single's artwork delayed the proceedings.

Newlyformed **Pressure Records**, headed by producer **Duane Baron (Ozzy Osbourne)**, is currently putting together an all-star lineup to pay tribute to late **Thin Lizzy** mainman **Phil Lynott**.

Artists already confirmed for the project, which marks the tenth anniversary of Lynott's death, are **Alice In Chain's Mike Inez**, **Brother Cane** frontman **Damon Johnson** and former **Pearl Jam** drummer **Dave Abbruzzese**. Production has commenced at **Conway Studios** in Hollywood, with a projected release date around late spring and early summer. A portion of the proceeds is earmarked for charity.

For more information on the project, contact **Pressure Records** at 805-297-6542.

**Atlantic Records** has announced that **American Standard**, the debut album by last issue's cover boys, **Seven Mary Three**, has already been certified gold by the **Recording Industry Association of America**. This band has been rapidly making a name for themselves and should be a major chart and commercial contender for the rest of this still-young year.

In addition, **Atlantic Records** has something else to crow about. The fourth album by one of the label's most legendary acts, **Led Zepplin**, the one which features "Black Dog" and "Stairway To Heaven," has become the fourth biggest seller of all time. The album, which is also the top-selling release in Atlantic's 48-year history, has been certified sixteen-times platinum, signifying U.S.

sales of over sixteen million units.

And what are the top three U.S. sales leaders? **Fleetwood Mac's Rumours** (seventeen million), **Eagles' Their Greatest Hits, 1971-1975** (22 million) and of course, **Michael Jackson's Thriller** (24 million).

A new label, **Entourage Records**, has set up shop in North Hollywood. President of the new label is **Guy Paonessa**, owner of **Entourage Recording Studios** and **Entourage Productions** for the last decade.

"Entourage is a creative hub with the support of many of today's top producers, all of whom will be developing projects for Entourage," states Vice President of A&R and Production **Frank Liva**.

The label's roster includes Southern California acts the **Mustard Seeds** and the **Mutts**, who both have spring releases slated.

Entourage Records can be reached by calling 818-505-0001.

**P.A.I.N Music** act **Candyhateful** will be performing live at the prestigious six-day French music festival, **Le Printemps de Bourges**, which will be held in April. The band, whose latest album is entitled **Transparent**, will be touring the U.S. and Europe throughout most of 1996.

For more information on **Candyhateful**, and/or to receive a copy of their latest CD, contact **P.A.I.N. Music** at 818-772-6589.

## On The Road

Leading Columbia rap act **Cypress Hill** is currently barnstorming their way across America on a tour which began January 27 in Phoenix, Arizona. The tour is scheduled to hit Southern California on March 3 and 4 for shows at the **Universal Amphitheatre** (and an as-yet-unnamed venue).

Reggae artist **Ziggy Marley** and the **Melody Makers** will be headlining two shows at the **House Of Blues** on February 28 and 29th.

Bassist **Geezer Butler** has quit the current **Ozzy Osbourne** tour. The **Black Sabbath** co-founder in-

formed Osbourne of his decision early in January.

Geezer played his last show with **Ozzy** in Syracuse, New York, on January 25th.

Contrary to early reports, Geezer states that his decision to quit the tour was not prompted by fatigue, but rather by a strong desire to return home to his wife and children after over a year of working with **Ozzy** and on his own project, **g/z/r**, whose debut TVT album is entitled **Plastic Planet**.

## Deals

Industry veteran **Alan Meltzer** apparently thinks that the grass is greener on the other side. He has recently completed his purchase of adventurous indie label **Grass Records**, and the label, which is based in Manhattan, New York, will be distributed through **BMG**.

New releases set for February include the follow-up to the **Wren's** critically acclaimed debut and the debut effort by punk band **Wasted Time**.

Other future releases include new records by **Chimera**, **Godplow**, **Fifteen**, **Baboon** and **Pollen**.

## On The Move

**Capricorn Records** President **Phil Walden** has announced the promotion of **Harvey Schwartz** to the post of National Director of A&R. Schwartz was responsible for bringing **Shoveljerk** and newly signed **Speaker** to Capricorn Records, and prior to his new appointment, worked as the Director of College Promotion.

"Harvey has proven himself to have a natural ability for finding new talent and relating to artists on a musical level," said Walden. "His new role will enable him to devote more time to all of our artists' needs, as well as finding new talent for the label."

Schwartz will work out of Capricorn's New York offices, and can be reached by calling 212-242-0824.

## THE ENCLAVE



Former **Geffen A&R** ace, **Tom Zutaut**, has announced the name of his new record company, **The Enclave**, which will be distributed by **CEMA** in the United States and by **Virgin International** in all other territories. Pictured (L-R): **Ken Berry** (Chairman/CEO of the **Virgin Music Group**), **Zutaut**, **Charles Koppelman** (Chairman/CEO of **EMI-Capitol Music Group North America**) and **Terri Santisi** (Executive VP/GM of **EMI-Capitol Music Group North America**).



MR. KAMEN'S OPUS



AVY BURINE

BMI recently celebrated with songwriter Michael Kamen at the L.A. premiere of *Mr. Holland's Opus*. Kamen scored the music for the film and co-wrote "Cole's Song" from the film with Julian Lennon. Shown (L-R): Julian Lennon; BMI's Asst. VP, Film/TV Relations Doreen Ringer Ross; Michael Kamen; and Walt Disney Company Chairman Michael Eisner.

Songwriter Contest

Spree Productions is conducting its second annual Song Spree Songwriter Series Competition, where grand prize winners (in the twelve categories) will receive two round-trip tickets to Nashville, complete with hotel accommodations for three days and two nights at the Opryland Hotel and spending money. They will also have the opportunity to record their songs at County Q Studio in Nashville.

The grand prize winners will be featured on the 1996 Spree Select CD, which will be given to all entrants. They will receive standard

royalties—based on the number of 1996 Spree Select CDs produced—and will retain their publishing rights. Honorable mention winners (the top five percent runner-ups) will also receive an additional free CD.

Twelve winners will be selected in four categories—rock, country, blues/R&B and soft alternatives (which includes semi-classical, new age and folk).

Contestants can submit as many songs as they want in as many categories as they choose, although no more than one song per cassette. Songs will be evaluated on originality, melody, lyrics, rhythm and composition (not production or perfor-

TIPPIN' THE HAT TO JEFFERSON



KAY WILLIAMS

Songwriter Paul Jefferson — who co-wrote Aaron Tippin's Number One hit, "That's As Close As I'll Get To Loving You" — was the guest of honor at a celebration by Almo Irving Music and Bugle Publishing Group. Pictured at the Nashville Country Club are (L-R): BMI's Clay Bradley, Paul Jefferson, Bugle's Wyatt Easterling, Thea Tippin (representing her husband, Aaron), producer Steve Gibson, McJames Music's Tim James, and Almo Irving's David Conrad.

mance). The final round of the contest will be judged by music professionals in Nashville and Los Angeles.

The contest is open to anyone who has earned less than \$3,500 a year from royalties or music industry-related contests since 1992. Every song submitted must be an original composition—no longer than five minutes—a typed or legible printed lyric sheet must be included with each song, along with a signed entry form.

Each cassette and lyric sheet must contain a legible name, address, phone number, song title and category. Co-written submission must

include the names and addresses of all writers.

The entry fee is \$20 for the first song and \$10 for each additional song. Fees must be by check or money order, made payable to Spree Productions. All entry fees are non-refundable.

Entries must be postmarked no later than March 15, 1996, so hurry! Winners will be notified by mail and will be announced by summer of this year. For complete rules and entry forms to the 1996 contest, send a self-addressed stamped, number 10-sized envelope to Song Spree Contest, P.O. Box 40405, Nashville, TN 37204-0405.

HOBNOBBING WITH SPACEHOG



British band Spacehog recently inked a worldwide publishing agreement with BMG Music Publishing. Pictured at BMG's New York offices are (L-R): Toni-Ann Marinaccio, Manager of International Acquisitions, BMG Music International; Ken Freundlich, band attorney; band members Jonny Cragg, Royston Langdon, Antony Langdon and Richard Steel; Nick Firth, President, BMG Music Worldwide; David Sonenberg, band manager; Ron Sollefeld, VP, BMG Music International; and Stanley Schneider, VP, Legal & Business Affairs, BMG Music Publishing.

BMI APPOINTMENT



BMI has named Jeff Cohen Senior Director, Writer/Publisher Relations, New York. Cohen was previously Creative Manager for Warner/Chappell and Director, Writer/Publisher Relations at BMI. He can be reached at BMI's New York offices at 212-856-2000.

# GREG SOWDERS

**Director of Creative Services, Warner/Chappell Music**



**T**he art of songwriting is a tough business, as songwriters constantly face challenges that can be as frustrating as they are rewarding. Greg Sowders understands it all because he's been there himself.

"I think my strengths as a music publisher, besides having knowledge about songwriting and music, is that I've also been a musician," he says. "So I'm able to deal with artist temperaments and needs in ways that maybe someone without an artist background might be less aware of. Because of that, a lot of the groups I work with are more inclined to respect my opinions and let me help them achieve what they want to achieve."

Throughout the Eighties, Sowders played with the Long Riders, an L.A.-based country-rock band that recorded on Island Records. "That was my major introduction to the world of being a professional musician—writing, having a record deal, having songs published, touring around the world."

"In fact," he laughs, "I think the last time I was interviewed by *Music Connection* was when the Long Riders were on the cover [March, 1986]."

Following the break-up of the critically acclaimed band, Sowders worked in the film and TV department at BMI before joining the film and TV department at Warner/Chappell five years ago.

"I pitched songs for soundtracks, which allowed me to learn all about the Warner/Chappell catalog since we have about a million songs here. I also learned the value of really good songs—that they can take on a life of their own and be revived for more than their original intent."

When Kenny MacPherson, Warner/Chappell's Senior VP, Creative, relocated from the company's New York office to L.A., he brought Sowders over to the Creative department. "It's been fantastic working for Kenny," Sowders says. "He's more than a boss, he's a mentor. And I have an opportunity to work with more bands and artists than I ever have before."

Because soundtracks usually feature more than one artist (who are pitched on a per-song basis), Sowders says the dynamics of film and TV publishing are quite different than developing writer-artists.

"When you're signing talent as I'm doing now, it's more like A&R at a record label. It's more pro-active, but I also think there's more risk involved than pitching songs for soundtracks because the success or failure of your artists really defines your success at the company."

"We have situations where we might discover a writer before a label does," continues Sowders, "sign them to Warner/Chappell, then take their demos to a label and help the writer get a record deal."

However, Sowders says that the vast majority of artists that he works with already have record deals, and in keeping with Warner/Chappell's policy, he does not accept unsolicited material. He also believes those pursuing publishing deals should have representation, and that unsigned artists who perform their own songs should establish themselves as live performers, since publishers often scout for talent in the clubs.

But most importantly, Sowders adds, "Instead of doing mass mailings or rushing into the first deal that comes along, take the time to find the right company that will best suit your needs."

Moreover, he believes the publishing rules have changed. "The biggest change now, mainly because of MTV and these insane bidding wars, is that there's more pressure for artists to have a hit record and hit video with their first release. Everything's accelerated and songwriters have less opportunity to have their careers incubate and develop at a more normal pace."

"I prefer to find acts that aren't part of an over-hyped buzz," Sowders explains. "One of the most exciting things about music these days is this emerging roots-rock movement that's a reaction against pre-fabricated MTV hits. I'm into bands who believe the song is the most important thing."

Current projects Sowders is excited about include Golden Smog (featuring current and former members of the Jayhawks, Wilco and Soul Asylum), Paul Westerberg's latest project, and the Black Crowes' next album.

Over the years, some major publishers have been criticized for their size, but Sowders says, "Some people think that because we're such a large company, we offer impersonal service, when just the opposite is true. It takes a large staff and all the resources we have to give people the one-on-one contact they need and still have the muscle to get things done worldwide."

As for the publishing search, Sowders says it's crucial to "find someone who understands your music and shares the same vision of what you want to do with your songs. If you have that, then half the battle is done."

Contact Warner/Chappell at 310-441-8600.



Songwriter Gary Burr scored his sixth Number One hit on the country charts, "Can't Really Be Gone," recorded by Tim McGraw. Pictured celebrating this milestone are (L-R): Producer Bryon Gilmore, Gary Burr, ASCAP's Ralph Murphy, and MCA Music Publishing President Jody Williams.

## ASCAP Events

Nicholas Ashford and Valerie Simpson will be the guests of honor at an ASCAP celebration, to be held March 19 at the Motown Cafe in New York. The legendary husband-and-wife songwriting team—whose hits include the classics "Ain't No Mountain High Enough," "I'm Every Woman" and "Solid"—will be the recipients of ASCAP's Founder's Award.

ASCAP will also host two upcoming ceremonies at the Beverly Hilton

in Beverly Hills: the **Film & Television Awards** on April 23 and the **Pop Awards** on May 20. For more information, contact Gail Smerigan at Bobbi Marcus PR (310-829-9800).

## EMI Acquisition

EMI Music Publishing recently purchased the entire catalog of the late Dan Hartman, who was best known for his hits "I Can Dream About You," "Love Sensation" and "Free Ride." EMI can be reached at 310-652-8078.

## Grapevine

Influential country rocker Steve Earle is back after his much-publicized battle with drugs, and has signed a long-term exclusive publishing deal with Warner/Chappell Music. Earle's latest album, *I Feel All Right*, is due out in March on his own E-Squared label.

Chrysalis Music Group has promoted Mark Friedman to the post of Director of Creative Affairs for both Los Angeles and Nashville. Prior to the announcement, Friedman was the publishing firm's General Professional Manager.

## Bug News

Bug Music has announced a slew of new signings to their roster of talent, including Throwing Muses' focal point Kristin Hersh, Stan Ridgeway, Amy Allison, Iris Berry, Ricardo Castillon, Joe Flood, Jack Hannah, Ryan Hedgecock, Henry Hipkens, Michael Lipton, Steve Moramarco, Charles Otwell, Chuck Prophet, Chuck Pyle, Jim Shephard, Josiah Webb and Roy Zimmerman.



## SESAC APPOINTMENT



Pat Rogers has been named Senior VP, Writer/Publisher Relations at SESAC. Formerly Executive Director of the Nashville Songwriters Association, Rogers will play a key role in developing strategic initiatives for SESAC. She can be reached at SESAC's Nashville offices at 615-320-0055.

KAY WILKINS



**VISIONS CONTEST:** The 12th Annual Visions Of U.S. video contest has been announced. Francis Ford Coppola and Tim Allen return as judges, but this year they'll be joined by Keenan Ivory Wayans, Esai Morales, Steve Oedekerk and Scott Wolfie among others.

As you may or may not know, this is the premiere home video competition. Sponsored by Sony Electronics and administered by the American Film Institute (AFI), this annual competition originated in 1983, and over the years has brought in more than 10,000 video submissions. This year's competition will accept videos in five categories—fiction, experimental, non-fiction, music video and young people's (for entrants under seventeen years of age).

Tape submissions, recommended to be no longer than 20 minutes, are now being accepted. All entries must be produced and submitted on half-inch, Beta or 8mm videocassettes, and be accompanied by a legible and complete entry form.

The deadline for submissions is June 15, 1996. Everyone will receive a blank Sony videotape for entering.

The grand prize winner will receive a Sony DCR-VX700 Digital Handycam Camcorder. The grand prize winner and the first place winners will also be flown to Hollywood to participate in an awards presentation.

**SETZER AND RAMONE**



Veteran producer Phil Ramone (center) is pictured at Ocean Way Record One B in Sherman Oaks with former Stray Cat Brian Setzer (right) during a mixing session for Setzer's upcoming release *The Brian Setzer Orchestra*. The tracks were done on the facility's new SL 9080 J Series console. Ocean Way owner and engineer Allen Sides is also pictured.

ceive a Sony DCR-VX700 Digital Handycam Camcorder. The grand prize winner and the first place winners will also be flown to Hollywood to participate in an awards presentation.

tion. For further information and an entry brochure, please call 213-856-7749 or write to: Visions Of U.S., P.O. Box 200, Hollywood, CA 90078.

**LARRABEE NORTH:** The North Hollywood-based studio recently brought in an 80-input SL 9000 J Series console with a winged frame—the first such configuration on the West Coast.

Studio owner Kevin Mills says the response has been phenomenal, "I am thrilled with the purchase of the SL 9000. All of my clients are scrambling to work on it. Although the computer is new, people are finding it easier and more flexible to work on than the 4000—and the sound is fantastic. Studio 2 has been booked every day since the 9K was installed."

**SCREAM STUDIOS:** Last year's biggest-selling band, Hootie & The Blowfish, have spent the last couple of months at Scream recording and mixing their much-anticipated sophomore effort for Atlantic. Veteran producer/engineer Don Gehman, who manned the boards on the group's blockbuster debut *Cracked Rear View*, which was also mixed at Scream, handled the captain's chair this time out as well...Critically-acclaimed singer-songwriter Tracy Chapman was also in remixing her upcoming single, "Smoke And Ashes," from her new album *New Beginnings*. **MC**

**NO LONGER BLUE**



Chris Isaak recently shot the video for his latest single, "Graduation Day," from his Grammy-nominated Reprise album *Forever Blue*, with actress Lauren Holly. Holly stars in the new Miramax Films release, *Beautiful Girls* (along with Uma Thurman), and the Elektra soundtrack album will also feature Isaak's "Graduation Day."

**IT'S A BRAVER NEWER WORLD**



Elektra recording artist Jimmie Dale Gilmore is pictured at L.A.'s Sunset Factory during sessions for his upcoming album, *Braver Newer World*. Produced by T-Bone Burnett, Gilmore's new batch of songs feature such local studio stalwarts as drummer Jim Keltner, bassist Jerry Scheff and guitarist Greg Leisz. Pictured (L-R) are: Gilmore, Burnett and Elektra VP of A&R, Nancy Jeffries.

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# DOMINO

**Already a million-selling artist, this newcomer is now behind the boards with his own production company**

By Jonathan Widran

**A**lthough the rap music scene is still thriving, one has to search far and wide these days to find an artist who has an original sound and vision—rather than copying the latest trend. By sticking to his guns, St. Louis-born, Long Beach-raised rapper/producer Domino was able to make such a mark with his million-selling "Getto Jam."

The key was in the unique flow—a mix of all of his influences in the soul, pop and jazz arenas. Domino's silky R&B-drenched rap delivery, combined with a tight rhythmic track, earned widespread acclaim for its straight-up originality and approach. The success of "Getto Jam" led him to form his own production company (Getto Jam Productions, naturally) and produce up-and-coming R&B, rap and even smooth jazz artists.

"Everyone has their own style, their own way, that's always been my philosophy," says Domino, who also contributed cuts to the *Tales From The Hood* and *The Show* soundtracks, as well as some incidental passages in the film *Clueless*. "We're all looking for an opportunity to get ourselves heard, and many artists choose to follow set formulas. I chose to wait my turn, go from the heart, say exactly what I wanted to. If something comes from your heart and soul, it can't help but be original and maybe set a trend."

His failure to compromise did delay his breakthrough, however. "All the major labels told me I couldn't bust through because I wasn't doing the hardcore gangsta rap, but that's just not me. I had to hang on until Outburst Records gave me a shot."

While Domino believes his upcoming sophomore effort, *Physical Funk*, takes his melodic tilt to a more mature level—the real change will be on the production side. Gone is veteran producer Battlecat, who showed Domino the ropes on his enormously successful debut. For the new album, Domino decided to apply what he learned and take it solo.

"When I was recording the first album, I always asked him how he did this, how he did that, how he came up with a certain sound," the rapper recalls. "He was kind of secretive about it, though. Some guys are like that, as if they give away too much, you'll swipe ideas from them. So I took it upon myself to check out what equipment was used to create certain sounds and then I told him, 'Okay, I want this or that.' Ended up, I used real old equipment to get the gritty sound I like so much."

Domino, who had a hand in producing "Getto Jam," felt it was important to evolve towards producing himself. So, despite offers to tour on the heels of *Domino*, he opted to stay home with his Roland JV-80 keyboard (which he admits is somewhat of a dinosaur) and work on his current album.

"A lot of artists can articulate what they want, but they don't have the ears to make it a hit themselves. I enjoyed the collaborative process the first time out, and I think if there's any uncertainty, two or three heads are better than one. But the best way to do it is to have someone help you get a hit first, learn from them, then determine if you can do it just as well or better on your own."

Domino's confidence in the studio is helping shape the vision of Code Three, a young R&B group, for whom he produced the intended first single "I'll Cut For You" (the album will be out in April). He found working with the group a very satisfying experience with the offering of guidance bringing him a feeling of accomplishment far apart from his accolades as an artist.

"It's really the ultimate feeling, producing someone else," he says. "You can let your creative side flow into all these other areas. You realize that your main goal is to satisfy others. Here, they're living all these years with what they do, and you get to sculpture the songs and help them get to the next level. They told me exactly what they heard in their heads as the final result, and I came up with the track based on that. It's that simple."

Though he enjoys producing others, Domino has yet to commit to an entire outside project. "You have to have a strategy to your game," he explains. "If you're just a producer, then your career is strictly about looking for outside projects. But I've got to keep my solo thing going and that is still first priority. Why produce 200 tracks for other people if it takes away from building your own popularity. Plus, the fact that if my next album goes well, it will raise my price and reputation as a producer. One hand feeds the other."

Still, Domino's theory about what makes a hit is always consistent: "Get those ears working. I can mold a hit, because the whole magic lies in the hook. I know how to put the harmony together with a melody that works. Once you've got the idea, then the hard work begins. But I've always found that if you've got good ears, they won't let you down."

Contact Norm Winter PR at 213-469-3434.



Shure's New Expanded Beta Line

There are two new microphones added to the Shure Beta line. The first is the Beta 52 which is a dynamic mic designed to deliver the low-end punch required for bass drums or other loud bass instruments. The 52 has a hardened grill for rough road use. The new Beta 56 features a special frequency response contoured for the rest of the drums and features a supercardioid pattern for high-gain-before-feedback and good inter-drum separation. The locking base, like all the Betas, means that both the 52 and 56 can be mounted quickly and easily.

The existing Beta 57 and 58 have been upgraded with hardened grills and enhanced low frequency response. The 58A also has an extended high frequency response suited for bright vocal sounds and like the 57A has an improved shock mount.

Prices of the Beta mics are as follows: \$434 for the Beta 87, \$220 for the Beta 57A, \$266 for the Beta 58A, \$310 for the Beta 52 and \$240 for the Beta 56. For more about, call 800-25-SHURE. Shure Brothers is at 222 Hartrey Avenue, Evanston, IL 60202.



Yamaha's SU10 Digital Sampler

The SU10 is a handheld, stereo digital sampler. You can record and replay up to 48 separate stereo waveforms with a maximum sample rate equivalent to 44.1Khz. CD quality. The SU has four "song" memories whereby you may save sample-replay sequences that can be started and stopped at anytime for live performance. In addition, you may play other samples while a song memory is playing. There are five loop modes: no-loop, no-loop reverse, whole-loop, whole-loop reverse and partial loop. Loops can be triggered via MIDI, button/scratch or external input. Just like any digital sam-

pler, samples can be edited (truncated), pitched, scaled, reversed and mixed in volume. All editing is graphically display on a large LCD that guides you through all modes and setups.

An unusual performance oriented feature is the Scratch Ribbon Controller. This ribbon allows you to "scratch" a sample by rubbing your finger on a ribbon pad in much the same way DJ's scratch vinyl records. The ribbon can be used to control both the pitch and the filter cutoff frequency of a sample as well as a crossfader between the SU10 and an external input. Once you have created your song, you may use MIDI Sample Dump to off load all samples and data to an external sequencer/computer.

The SU10 sells for \$399 retail and comes with a CD collection of professional sounds to get you started. For more about it, contact Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600 Buena Park, CA 90622-6600. Phone them at 714-522-9011.



Silencers from S.I.T. Strings

Silencer Strings use the "Silencer" process of string winding which is inverse winding that compresses the outer most part of the cover wrap leaving the internal part of the string intact. This produces a string that sounds as bright as a round wound but with a lot less fret and finger noise. The inverse winding produces a round-wound sound with a silky feel.

For more about these strings, contact S.I.T. Strings Corporation at 815 S. Broadway, Akron, OH 44311. Phone them at 216-434-8010





**ENHANCED VS. ROMS:** There seems to be quite a bit of confusion among music fans as to the differences between enhanced CDs and CD-ROMs. In a nutshell, an enhanced CD can be played as a regular CD on a standard CD player, but it also contains graphics, video clips, bios, lyrics, interviews and such, that can be accessed with a CD-ROM drive. CD-ROMs, on the other hand, are limited to the computer-owner market, as they cannot be played on standard CD players, but they obviously contain much more information than a standard enhanced CD.

According to a **SoundScan** survey, approximately 25 percent of "active" music consumers (those who have purchased at least three music products in the last six months) own a CD-ROM equipped computer, and many industry pundits believe that within a couple of years, and definitely by the end of the century, all future CDs will have some sort of enhanced capabilities. The initial problem with enhanced CDs is that many retailers, still reeling from the failures of such new technologies as MiniDisc and DCC, are being less than enthusiastic about stocking and making room for enhanced CDs on their shelves.

**Elektra Records** is testing the waters as the first major label to release a major artist, **Jackson Browne**, simultaneously on regular CD and enhanced CD—with the enhanced CD priced three dollars higher.

On the other hand, **AIX Entertainment** (aixent@aol.com), a groundbreaking record label which only produces enhanced CDs, is doing something about the dilemma.

AIX President **Mark Waldrep** (who is also the founder of Pacific Coast Sound Works), has been leading the way with the "i-trax" format, which enables AIX enhanced CDs to be sold at the same price as regular CDs (other record labels are selling enhanced CDs anywhere from one to six dollars more than the standard CD prices). As Waldrep says, "If the record companies are spending money to produce a music video that may not even make it on MTV, they might as well budget an additional \$10,000 to add it to one of

these discs."

One of AIX's more recent projects is the five-song EP from **Civilization**, which features a video for each of the five tracks, live concert footage of the group, as well as information on AIX's other releases. All things considered, AIX seems to have the pulse of the possibilities this new format offers. In the immortal words of legendary gridiron chieftain, George Allen, "The future is now."

**ONLINE MUSIC AWARDS:** The first ever Online Music Awards (co-sponsored by **America Online** and **Reebok**) took place on February 5 on American Online in their AOL Live Auditorium at 6:00 p.m. (PST).

At 5:45 there was a mere 143 people present, but by the time the ceremonies began at the scheduled time, there were approximately 550 AOLers wondering what was going on. In fact, it seemed that the promise of "chatting" with **Alanis Morissette** on the opening page was what brought in most of the 500+ people, as most knew nothing about the award show itself.

The three-hour ceremony was hosted by that musical tech head, **Thomas Dolby**, from the **House Of Blues** in Hollywood, but the event was anything but a smashing success. **Reba McEntire** pulled in the first ever OMA for "Best Country Music Cybersite," but only time will tell whether or not that first victory will grow to be the stuff of music trivia or a forgotten part of a colossal disaster.

As expected, the big winner was (surprise!) **Hootie & the Blowfish**, who grabbed seven OMAs (**Coolio** managed to snag five). The votes were tallied throughout January (AOL insists that 850,000 ballots were cast by AOL subscribers). In addition to the methodical (some might say, "boring") reading of the nominees and announcement of the winners, there were also 20-minute interactive Q&A interviews with country maven **Linda Davis**, jazz legends the **Rippingtons** and the previously mentioned angst queen **Madame Morissette**.

Judging by the smart-ass (often mosh-pit mentality) comments in the various rows throughout the audito-



Give your Grammy votes on peermusic's website...we did (above).

rium, if the producers of this "show" have hopes of turning this into an annual event, they have a lot of work ahead of them. Most people were turned off by the lack of sound or at least some graphics. Interesting idea, but a more enticing format is needed next time.

**AND THE WINNER IS:** Veteran indie publisher **peermusic** has something for those of us who look at the **Grammy Awards** as anything but a perfect artistic reflection of the industry's past year. All you have to do is go to peermusic's web site (<http://www.peermusic.com>) and you'll have the opportunity to voice your opinion on this year's nominees. So while the genuine Grammys are selected by members of the **National Academy of Recording Arts & Sciences**, peermusic is allowing the real music fans (and 'Net surfers, of course) the opportunity to cast their vote as well. Will there be a vast difference? Will **NARAS** redeem themselves this year for a history of outrageous selections? Check back at the web site shortly before the February 28th broadcast for the peermusic tallies.

Meanwhile you'll also want to take a moment after placing your vote to check out the 68-year-old company's catalog of more than 250,000 titles

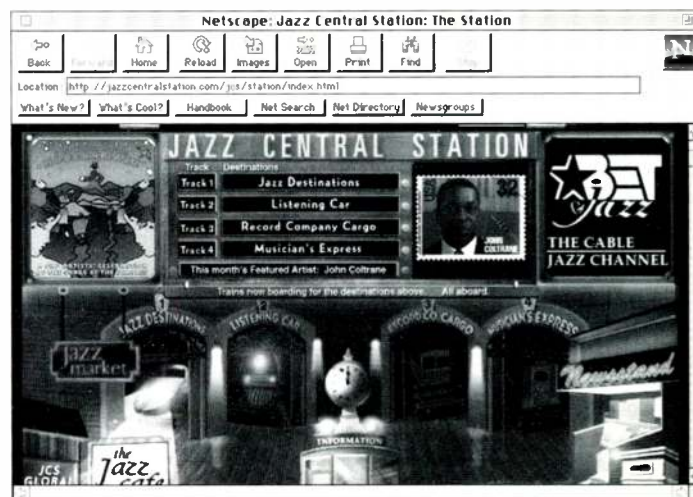
or to find an explanation of the role of the publisher in today's industry. In addition, you'll find information on featured artists such as **Björk**, **David Foster**, **Jud Friedman** and the late **Selena**.

**ALL ABOARD:** Pop into **Jazz Central Station** (<http://jazzcentralstation.com>) and you'll discover the most ambitious web site for jazz aficionados. Created by **N2K Inc.**, this innovative and graphically attractive site serves as a global link for jazz fans, musicians and industry personnel. The thirteen-man **JCS Board of Advisors**—including GRP Record co-founder **Larry Rosen**, jazzman **Chick Corea**, legendary producer **Quincy Jones**, GRP President/producer **Tommy LiPuma** and Academy & Grammy Award-winning producer **Dave Grusin**—brings impressive knowledge to the site.

Visitors can get a comprehensive listing of worldwide performances, reviews from **JazzTimes** magazine, catalog listings for jazz labels around the world and best of all, in the territory known as **Musician's Express**, you can access instrument info from some of today's leading jazz musicians, and also find scholarship and grant information. This is a highly recommended stop for jazz buffs everywhere.



On February 5th, AOL held the first on-line-only music award show.



Jazz Central Station is well-worth the trip for fans of all genres.



PHOTO: RUNDGREN

**Todd Rundgren (pictured in the Eighties) has released *The Individualist*.**

**THE INDIVIDUALIST:** Veteran musical pioneer **Todd Rundgren** released his enhanced CD *The Individualist* (Digital Entertainment) late last year, but after seeing (and hearing) it recently, one has to wonder if Rundgren didn't spend too much of his time on the computer rather than on the musical keyboard.

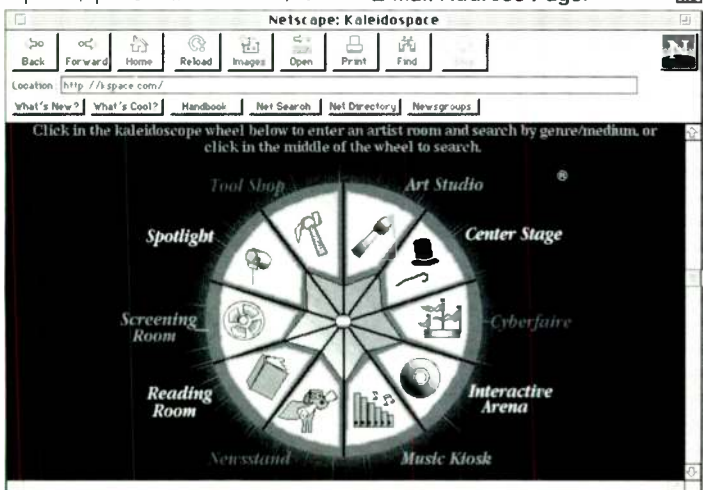
Musically, *The Individualist* is the least memorable work of his lengthy career. As for the enhanced graphics and video manipulations, the "drum banger" shows some real innovation with the section where you're able to "direct" a live music video, but overall, you would expect much more than this from the hi-tech musical guru. *The Individualist* is a musical disappointment and a futuristic letdown—truly a project for hardcore Runt fans only. Meanwhile, you can visit Rundgren's web site (<http://www.underground.net/TR-i>) for more information.

**KALEIDOSPACE:** For all you independent artists and indie labels that are hitting a brick wall of reality, an intriguing web site exists as a way to get your music or the music of your roster out to the masses. **Kaleidospace** offers international marketing access to comedians, choreographers, performance artists, CD-

ROM companies, game developers, publications and of course, musical artists and labels in the **Music Kiosk** area. There is a price involved (approximately \$150 for artists with one music sample and \$25 for each additional sample, and \$300 for indie companies, with each additional sample running \$50), but we've heard good things from those who have taken the plunge into the Kaleidospace.

Don't trust us though, check it out for yourself. E-mail **Jeannie Novak** ([jeannie@kspace.com](mailto:jeannie@kspace.com)) or **Pete Markiewicz** ([pete@kspace.com](mailto:pete@kspace.com)), if you'd like to learn more.

**MIC THIS:** If you've been in the market for just the right microphone but you just haven't had the time to leave the house, then hop on your computer and let your fingers do the walking through the cyberworld. Especially now that **Sennheiser Electronic Corporation** (<http://www.sennheiserusa.com>) and **Neumann-USA** (<http://neumannusa.com>) have their own web sites, which enables you to check out the latest in classic, condenser, Neumann, K6 and wireless microphones. You can e-mail for more information and prices with a minimal amount of hassle from the **E-Mail Address Page**. **MC**



**Kaleidospace: A visionary site for sore indie eyes.**

## VWX Records



is a preeminent label with a major budget. We won't accept any mediocrity see. We're searching for true talent without any red tape. However, we're extremely honest and personal by promising to call all participants back with a stipulated analysis of your music. We'll tell you how you rank up to some of the best bands around. That's only the beginning of what we can do for you and what you can expect from us.

Arnold Lopez, Justin Bernal, and myself are the top executives and have equal power in signing or developing any new talent that we may find. We're currently sponsoring the "Best Band of 1996", a wild new contest with cash prizes and record deals. We hope to sign and/or develop 10 new acts this year. So don't miss out! Your band could be one of them.

There will be three different categories: Alternative, Pop and R&B. We will select the 3 best from each and have those finalists "Battle it Out" live in Hollywood! So don't delay. Send us your best material today.

VWX Records is currently working in the Capital Recording building and will be releasing the *Blind Stagers Album*, *A Disease of Animals*, *ESP Horses*, *Characterized by Staggering and Falling* (which will be out in all major record stores this spring) and *Sarcophagus*, an intense new band comprising great musicianship with a rock-fusion type sound that you can look forward to hearing very soon, is currently negotiating a contract for a development deal with us now. So now is your chance for us to make it all happen. Please call for more details.

For contest info call: (213) 464-0883 or (213) 464-0316 #199  
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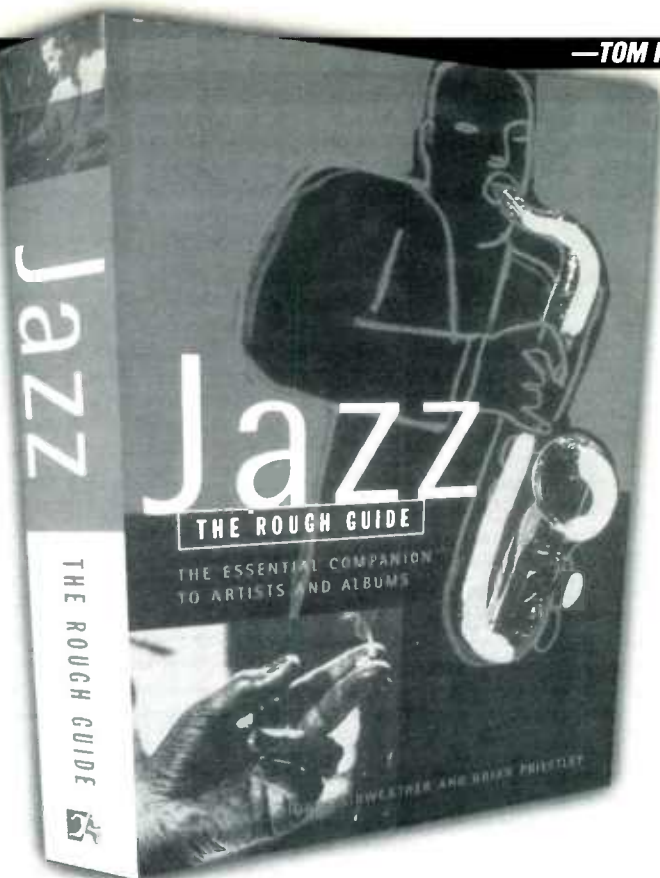
now, to launch its second year, **Turner Classic Movies Music/Rhino Movie Music** is releasing **Lena Horne At M-G-M: Ain' It The Truth**.

This package brings together 23 songs recorded by the elegant singer, the first time her M-G-M material has been brought together. Also included is a 28-page booklet, detailing and illustrating each selection and paying tribute to the 60-year career of the first African American performer to sign along-term screen contract with a major Hollywood studio. "I never considered myself a movie star," she has said. "Mostly, I just sang songs in other people's movies." Except for her role as temptress **Georgia Brown** in

*Cabin In The Sky*, Horne spent most of her screen time in cameo appearances. Rhino also has the soundtrack to that film, one of the finest assemblages of African American talent of its time. Two wonderful reissues too wonderful to pass up.

**International City Theatre's** popular production of **Carole King's Tapestry** is back at the **Long Beach Center Theater** for six performances beginning March 1st. *Tapestry* is a neat musical revue of songs written by Carole King and lyricist **Gerry Goffin**. Originally presented last summer, the production won nine *Drama-Logue* Awards including Overall Performance and Musical Direction and was nominated for eleven Robby Awards including Best

Lena Horne's career began in 1934 at the Cotton Club, after which she sang with **Noble Sissle**, toured with **Charlie Barnet** and recorded with **Artie Shaw** among others. She claimed of her white nightclub audiences that they saw nothing but her flesh and its color onstage, but Hollywood saw something more. By 1940 her talent and striking good looks had earned her parts in a string of films including *Zeigfield Follies*, *Two Girls And A Sailor* with **Harry James** and *Cabin In The Sky* with **Ethel Waters**, **Eddie Anderson**, **Duke Ellington** and **Louis Armstrong**. Never mind that her appearances were sometimes clipped out for showing in the South, Horne was and remains a star. And



Musical Direction and Choreography. In the cast are the pictured **John Michael Morgan**, **Dwayne Stephenson** and **Joe Giuffre** plus **Melissa Berman**, **Karen Olson** and **Deborah Sharpe**. Performances are March 1, 2, 3, 8 and 10th. Tickets are available through **Ticketmaster** at 310-480-3232 or 714-740-2000. For more information, call the Center Theater Box Office at 310-436-3661.

*America The Beautiful* is the debut release of the **Angel Thorne Music** label. Billed as the first modern rock opera since *Tommy*, this ambitious project from the Connecticut-based band, **Soundscape**, explores the tempestuous life of the late **Marilyn Monroe** in three acts. The CD has sold well on the East Coast, enabling Soundscape to perform excerpts in Philadelphia, Boston, Trenton, Newark, Hartford and New York City.

Bring Monroe's ghost to your town by contacting the label at P.O. Box 1244, Danbury, CT 06813 or at 203-748-8854.

**Bret Michaels**, lead singer for **Poison**, recently wrapped production on his first feature film. Michaels was writer, star and co-director of *A Letter From Death Row*, an indie production filmed in Nashville and at Tennessee State Prison.

You can't have

too much information. *The Rough Guide To Jazz*—a completely revised edition of the *Essential Guide To Jazz*—may well be the essential companion to artists and albums in the field. A companion to previous guides including those on world and classical music, this weighty handbook gives encyclopedic references to some 1,600 artists with recommendations of 3,000 key albums and a glossary of terms. More complete than one has a right to expect any project of this scope to be, this may be the only referral guide the jazz fan is likely to need. At \$24.95, quite a bargain for the amount of information. Tell your local bookseller to order from **Penguin**.

He's performed for the President at a Los Angeles celebration in honor of Martin Luther King Day. He's ap-



John Michael Morgan, Dwayne Stephenson and Joe Giuffre star in *Tapestry*



Marilyn Monroe



Jesse

peared on the soundtrack to *Dead Presidents*. Now 24-year-old Jesse has signed to *Underworld Entertainment*, a joint venture between the filmmaking Hughes brothers (*Menace II Society*), Darryl Porter and Capitol Records. His debut, *Never Let You Go*, has already spawned a hit single in "When U Cry I Cry." The follow-up, "Baby, Baby," continues Jesse's exploration of the connection between the spiritual and the sexy. "It's time for a change. People are tired of lyrics about sex and violence," he said. The young soul crooner takes his inspiration from such mellow mentors as Luther Vandross, Sarah Vaughan, Daryl Coley and Vanessa Bell Armstrong, with whom he spent two years off-Broadway in *Only The Strong*. *Never Let You Go* is a very smooth debut.



Tony Danza

In Argentina, they are angry. Hard-line Peronists have threatened to disrupt the long-delayed filming of *Evita* because they disagree with the casting of Madonna as the much-beloved Eva Peron. Disruptions are expected from both right wing Peronists and members of the far left.

You know him as the star of *Taxi* and *Who's The Boss?* Now you'll get to know Tony Danza as the crooner he has always wanted to be. Danza, currently the star and executive producer of *Hudson Street*, premiered his song and dance act last September in Atlantic City before a sell-out crowd. Next stop was Las Vegas for the Mirage Super Bowl weekend. "It's big rooms and the big time! I threw Siegfried and Roy out," said the celebrity, apparently well-recovered from his recent skiing accident. Now, after a stop at Radio City Music Hall, the fledgling crooner is coming to your town as part of extensive concert tour. So how is he? According to one review, "He made up in charm and eagerness what he lacked in technique." "Nuf said.

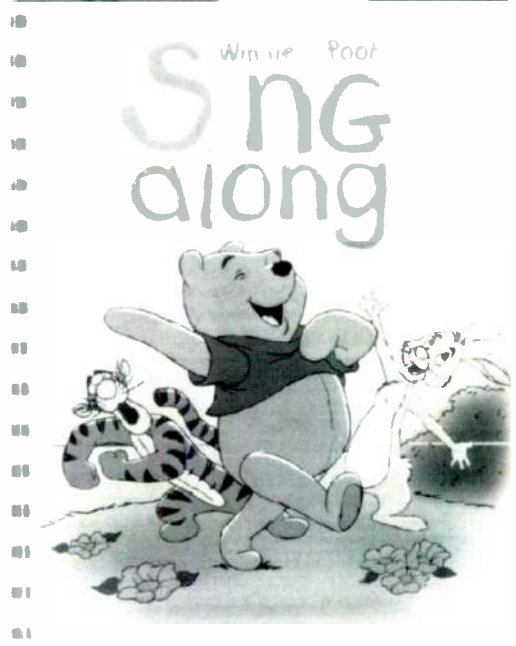
From Walt Disney Records comes *Winnie The Pooh Sing-Along*, a twelve-song cassette with an illustrated 22-page songbook. This is the fourth in the Sing-Along series that also in-

cludes *Aladdin*, *Beauty And The Beast* and *Pocahontas*. At Show Biz, we find this series to be a great way to help our older nieces and nephews to build reading and vocabulary skills. The younger kids like to play them over and over, which we don't mind as much as we might because of the memory-invoking songs from the original movies.

This one, for instance, features the voices of the late Sterling Holloway as Tigger and Paul Winchell as Tigger. High points are Holloway's reaffirmation for everyone short and fat in the classic "Up, Down, And Touch The Ground."

For his part, Winchell's voice is heard on "The Wonderful Thing About Tiggers," a potential cover for some lucky punk band. Also includes new songs, "It Really Was A Woozle, Yes It Was," "It's So Much Friendlier With Pooh" and "Pooh, Pooh, The Birthday Bear."

As a founding member of the Tubes, one of the most outrageously innovative rock bands of the Seventies and Eighties, Bill Spooner recorded seven albums for A&M Records and four for Capitol. He wrote or co-wrote hits including "White Punks On Dope," "What Do You Want From Life" and the Number One song "She's A Beauty." Now he's back with a concept album on Visible Records titled *Mall To Mars*.



As dreamed by Spooner, Mars is colonized by a vast spacecraft that is also a labyrinthine retail extravaganza.

Passengers run up heavenly credit charges than work them off in the mineral mines of Mars. The concept isn't as clearly projected as it might be, but there are some cynically funny Tubes-type tunes here. The title track and "They Kicked Me Out Of The Band" are the best in that category, though Richard Thompson's "Dimming Of The Day" is the best single. Write to Visible at 2443 Filmore St., #336, San Francisco, CA 94115, call them at 415-380-3950, or e-mail to visible@wco.com. **MC**





**FOR LOVERS ONLY:** Several labels have released product to tie-in with Valentine's Day that will satisfy the romantic fool in you. Rhino Records has issued *Smooth Grooves: A Sensual Collection, Volumes 5-7*, the latest editions in their successful romantic soul music series...RCA Records has *Do You Love Me? (All-Time Best Love Songs)*...Columbia's reissue division, Legacy, has issued five new collections—*Billie Holiday: Love Songs*; *Pledging My Love*; *Sax For Lovers*; *Country For Lovers: Love Can't Ever Get Better Than This*; and *Messed Up In Love And Other Tales Of Woe* (part of Legacy's Root N' Blues series)...And Milan Records has issued the soundtrack to the romantic yarn *Bed Of Roses*.



**IMPULSE! SIGNING:** Tommy LiPuma, President of Impulse! Records, is pictured with recent label signee, pianist Danilo Perez. Perez's label debut is scheduled for a May release.

**MOVIE MUSIC MADNESS:** Turner Classic Movies Music/Rhino Movie Music has announced the release of three new titles in their ongoing, expert plundering of the M-G-M audio vaults. The upcoming titles are *Gigi*, a 1958 musical starring Leslie Caron, Maurice Chevalier and Hermoine Gingold, and *For Me And My Gal* (1943) and *The Harvey Girls* (1946), both Judy Garland vehicles, with the former also starring Gene Kelly and the latter featuring Ray Bolger and Angela Lansbury. *For Me And My Gal* contains a total of 44 tracks (including eight outtakes), and for the first time, the majority of the tracks will appear in true stereo. *The Harvey Girls* release marks the world premiere of the movie's soundtrack on disc.



**UP IN SMOKE:** The members of melodic alternative popsters the Violet Burning are pictured lounging deckside, cigars in hand, celebrating the band's signing to Domo Records. Shown (L-R, standing): manager Steve Levesque, Domo A&R rep Mitch Rabin, Domo President Eichi Naito and manager David Crowley, (sitting) band members Michael Pritzl, Jason Pickersgill, Andy Prickett and Jeff Schroeder. Their self-titled Domo debut is slated for February.



**DUNCAN FOOLS:** Kris Wiley recently signed her first endorsement deal with guitar pickup manufacturer Seymour Duncan. Pictured at NAMM's Duncan booth are Larry Brooks, Kris Wiley and Seymour Duncan.



**GUITAR MEN:** Guitar Center, in conjunction with Ernie Ball/Music Man, recently sponsored a special all-star jam and pre-NAMM equipment preview. The free event, held at the instrument retailer's Hollywood location, included a special concert which featured "Biff Baby's All-Star Band," a group consisting of Ernie Ball/Music Man endorsees and executives. Performers included Steve Morse (Deep Purple), Steve Lukather (Toto), Vinnie Moore and Albert Lee. Pictured at the event (L-R, top row) are King Crimson bassist Tony Levin, Albert Lee, Steve Lukather, Steve Morse, (bottom row) Vinnie Moore, Sterling Ball, John Ferraro and Dave LaRue.



**GREAT GIBSON:** Legendary drummer Bernard Purdy, NAMM President/CEO Larry Linkin and Gibson Musical Instrument partners Henry Juskiewicz and Dave Berryman celebrate Gibson's dramatic turnaround during the recent NAMM show in Anaheim. On the verge of bankruptcy ten years ago, Gibson has reclaimed its rightful place as one of the most successful musical instrument manufacturers in the world.



**WHISKYA-GD-GD'S:** Former Go-Go's leader Belinda Carlisle recently dropped by the Whisky to show support for ex-bandmate, former Go-Go Kathy Valentine, and her new project, the Delphines. The Delphines performed on a bill with the Plimsouls and neo-punk/new wave band Plastic Slap. Shown (L-R): Dominique Davalos and Joel Turrisi of the Delphines, Brent Young of Plastic Slap, current Plimsoul and former Blondie drummer Clem Burke, Darcy Fray and Jack Tabasco of Plastic Slap, Kathy Valentine, Belinda Carlisle and Rubick Rubick Rubick of Plastic Slap.



**PICKING UP THE CRUMBS:** The members of the latest addition to the Quincy Jones musical family, Crumb, are pictured with Jones during a recent industry gathering. Crumb will release their Qwest Records debut in March. Shown (L-R): band members Robby Cronholm and Matt Powell, Jones, Qwest A&R man Jason Bernard and band member Mark Weinberg.



**HORSING AROUND:** A&M act 16 Horsepower is pictured with label staffers at their recent House Of Blues show. Shown (L-R): A&R rep Jeff Suhy, publicist Laura Morgan, lead singer David Eugene Edwards, bassist Keven Soll, Artist Relations rep Terry Dry, drummer Jean-Yves Tola and A&R Senior VP David Anderle.

**SINATRA REPRISE:** Reprise Records has released a collection of nineteen vintage Sinatra recordings, handpicked by the man himself, from his three-decade tenure with Reprise. Entitled *Everything Happens To Me*, the disc represents Ol' Blue Eyes' all-time favorite selections, including the title track, which Sinatra recorded four times during his career (with Tommy Dorsey in 1941, with the Hollywood String Quartet in 1956 and in 1974 and 1981, the latter version, a leftover from the *She Shot Me Down* sessions, with an arrangement by Gordon Jenkins, is included on the new set). Other standouts include such seminal Sinatra fare as "Summer Wind" and "It Never Entered My Mind."



**NASTY AS HE WANTS TO BE:** KISS-FM DJ "Nasty Man" (left) is pictured with carnal cult hero Red Peters. Peters was in town to promote his latest single, "Ballad Of A Dog Named Stains," the story of the "special relationship" between a boy and his dog, from his album, *I Laughed...I Cried...I Fudged My Undies!*



**KID'S STUFF:** Rhino's Kid Rhino division has inked a deal with DIC Entertainment to develop, produce, market and distribute audio-related products based on DIC's successful animated and live-action children's programs and characters. The new titles will be released through the DIC Tune-Time Audio label. Pictured (L-R): Rhino Executive Vice President Bob Emmer, DIC Consultant Artie Ripp, Kid Rhino Senior Director Torrie Dorrell, Rhino President Richard Foos and DIC Entertainment President Andy Heyward.

## MUSIC CONNECTION Tidbits from our tattered past

**1987—RAPPIN' CHAMPS:** Capitol Records is set to release "Just Say No," a twelve-inch single by the L.A. Lakers. Proceeds will be used to set up anti-drug programs on behalf of the Laker wives.

**1988—LORDS OF THE FLIES:** Ronnie Mack's 1986 rockabilly novelty single, "I Love Traci Lords" is being reissued on Lonesome Town Records to coincide with the release of the naughty nymphet's new Concorde Pictures release, *Not Of This Earth*. At the time of its original appearance, the record was hurt by media furor surrounding the revelation that Lords, star of over 70 hard-core porn flicks, was a mere teen when she slipped between the celluloid sheets.

# MINISTRY FILTHPIGS



Paul Barker

Rey Washam

Al Jourgensen

**These industrial music demigods are back with a new album which boasts their trademark sonic assault and a wacky version of a Dylan classic.**

By Pat Lewis

Like so many other musicians, Ministry founder and industrial music demigod, vocalist/guitarist Al Jourgensen, fantasized about owning his own professional recording studio complex. But when his fantasy finally became a reality, it soon mutated into a nightmare, climaxing when ten-year Ministry veterans, bassist/programmer Paul Barker and drummer Bill Rieflin, threw in the towel. For a while, Ministry's future began to take on a ghostly hue, and Jourgensen soon realized that sometimes fantasies are better left just that.

Over the last decade and a half, Jourgensen has racked up an impressive Ministry catalog while living in Chicago, including *With Sympathy* (1983), *Twitch* (1986), *The Land Of Rape And Honey* (1988), *The Mind Is A Terrible Thing To Taste* (1989), *In Case You Didn't Feel Like Showing Up* (1990) and *Psalm 69* (1992). He has also participated in a number of side projects, including the Revolting Cocks, 1000 Homo DJ's, Lard (a collaboration with Jello Biafra of the Dead Kennedys), Pailhead (a collaboration with Ian McKaye of Minor Threat and Fugazi), Acid Horse (a collaboration with Cabaret Voltaire's Richard Kirk and Stephen Malinder), Buck Satan and the 666 Shooters (his country and western alter-ego band) and Lead Into Gold. He has even found time to produce tracks for other artists, ranging from Skinny Puppy to the Reverend Horton Heat.

Yet, despite his deep-seeded Chicago roots, Jourgensen left his old stomping grounds, which included Chicago Trax Studios, where most of the aforementioned albums were recorded, and in 1993, he set up his own recording facility on a rambling Texas ranch, located about 50 miles west of Austin. And as

if Jourgensen didn't already have enough macabre spice in his life, the property was purportedly used as a whorehouse by its previous owners.

"It wasn't technically a whorehouse," clarifies bassist/programmer Paul Barker, who, after a two-month sabbatical, returned rejuvenated to the Ministry fold. (Drummer Rieflin did not rejoin the group, however, and was replaced by Rey Washam of Scratch Acid and Rape Man fame.)

"[The compound] was something called an 'executive retreat,' which sounds innocuous enough," continues Barker, who currently resides in Austin with his wife and two children. "There's a pool there, a little tennis court, golf courses nearby—and that kind of bullshit. In the main building, there were four of these 'fuck rooms.' You can't call them anything else because all of the beds were recessed into the walls, there were no windows, mirrors on all of the walls, every room had its own Swedish shower or whatever they're called—you get the picture."

Nine Inch Nails mainman Trent Reznor—who is currently one of the most commercially successful industrial music composers—owes much of his success to Ministry, who helped pioneer this dark, foreboding, white-noise-heavy style of music. But, while Trent Reznor and his record company seemed to go out of their way to emphasize the fact that Nine Inch Nails' latest album, *The Downward Spiral*, was recorded at the old Sharon Tate estate, Ministry, on the other hand, choose to downplay their compound's questionable past.

"It's good for a laugh," confirms Barker, "but it has nothing to do with how we want to express ourselves musically."

After gutting one of the buildings on the compound and moving in their Fairlight Series 3 synthesizer system and a plethora of recording gear, things began to slowly collapse upon the Ministry clan. "We had lots and lots of technical problems with our own studio primarily because we didn't have a technician there to make sure everything was up and running," explains Barker. "So things would break down, and we'd get very frustrated and so forth."

Nevertheless, they still managed to bang out the basic tracks that would eventually become their latest release, *Filth Pig*. And in the midst of this studio hell—or "spaghetti junction" as they dubbed it—they also toured Australia and Japan. But upon their return, and after a few more aggravating months, during which time Barker and Rieflin quit, Jourgensen abandoned the Texas compound and resurfaced in Chicago.

He wound up back at Chicago Trax Studios, where he was re-joined by longtime cohort Paul Barker and a supporting cast of characters, including newest recruit drummer Washam, guitarists Louis Svitek and Mike Scaccia and programmer Duane Buford. There, they put the finishing touches on *Filth Pig*.

*Filth Pig* took six to seven months to record, spread out over the course of a year and a half. Clearly, it is a departure from its predecessor, *Psalm 69*—Ministry's breakthrough album which garnered platinum status and featured the song "Jesus Built My Hotrod" (with ex-Butthole Surfers Gibby Haynes handling the lead vocals).

The new material is more menacing and somber, which could be due in part to the band's decision to slow things down this time



around. Also, they seem to have placed more emphasis on changing time signatures, abrupt starts and stops and syncopated rhythms. And noticeably missing are songs, such as "Jesus Built My Hotrod" and "TVII," which have an element of humor (albeit warped) and which give the listener a slight respite from the relentless venom-spewing assault.

"*Filth Pig* is a much more personal expression, and it's much more introverted in that sense," explains Barker, when asked to compare the two albums. "Whereas on *Psalm 69*, what we were trying to say musically and lyrically was more or less a third person kind of expression.

"But one of my favorite things about *Filth Pig* is that it's not *Psalm 69, Part 2*. It isn't what people expect, and that, to me, is really exciting. It would be too simple to give people what they want."

With their latest disc, Ministry was not only determined to challenge their listeners, but they were equally resolute about challenging, and more to the point, reinventing themselves. "It's easy for us to write music," confesses Barker, "and we have to make it difficult, because it's not interesting for us otherwise. We recognized with *Psalm 69* that we have a formula—sort of this Ministry 101 kind of songwriting formula, which we're not interested in pursuing. It's so easy. It's like falling off a log."

Of course, Jourgensen's demon-possessed voice, which is heavily altered via the use of harmonizers and multi-effects units, is still fully intact on their latest album, again making the lyrics hard to decipher. And the band certainly isn't going to help shed any light on the subject matter by printing the lyrics.

"If your lyrics are proselytizing, then it's really a bore to have those written down and to read them," says Barker. "It's like this guy is on his soapbox trying to tell people what to do, and we choose not to do that."

Even when pressed, Barker refuses to divulge lyrical themes. However, he does offer some general insight. "In the past, lyrically, it's all sociopolitical kind of ranting," he continues. "And so, in the case of *Filth Pig*, it's from a first-person experience. Basically, it's the same topics—social ills, that sort of thing. But instead of how those ills affect society, it's basically, how they affect us personally."

There is one particular track on the album, however, that needs no lyric sheet. It's a deeply twisted version of Bob Dylan's classic, "Lay Lady Lay."

"Al was inspired to do that in some way, shape or form," says Barker. "It was kind of a hard sell for me. But that's the beauty of our working relationship: We don't really know what the other person hears in his head, and we trust each other that that expression is going to be a solid expression."

Jourgensen and Barker have collaborated together for over ten years now, and both musicians are involved in all aspects of the songwriting, arranging and programming process. Jourgensen—with his long, black dreadlocks, black cowboy hat and dark mode of dress—is quite a contrast to Barker's squeaky clean, intellectual, bespectacled appearance. Yet, it is probably their differences that make

the Ministry machinery operate so succinctly—and maybe the reason why there's so much tension in their material.

"Obviously, Al and I are different people, and we have different aesthetics and different beliefs...however all that shit manifests itself," admits Barker. "But we do compliment each other. Sure, it is difficult at times, and we do get pissed off and stuff, but by and large, it's a lot of fun to work together. And we try to surprise each other as much as possible because it's too easy to get into a rut—the roles can be very clearly defined. And that gets boring."

While Barker does have a compositional setup at home, which includes several Akai samplers and a Macintosh-based sequencing program, he and Jourgensen actually do most of their songwriting at Al's studio, which is

being reassembled in Chicago and boasts all the sonic bells and whistles.

But not surprisingly, all those knobs, sliders and electronic gadgetry can sometimes get in the way of creativity. "It's limiting," concurs Barker. "When you're trying to go for a sound and you take a long time dialing it in, the impetus behind actually searching for that sound might be gone. It might be two hours later, and you might think, fuck, man, I've got a headache. But the idea or the trick, I suppose, is to be comfortable in the recording situation—or wherever it is you're doing your expression—and to know your way around and try and expedite the whole thing. It can be very frustrating, and so, yeah, technology can definitely trip you up."

But no matter how much the dynamic duo

39 ▶

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# WAY COOL MUSIC

## Mike Jacobs, CEO

By Pat Lewis



sic promotions company.

Through the years, Jacobs and Carroll were inseparable, and as alternative music moved from obscurity into the mainstream, so too rose Carroll's and Jacobs' reputations as alternative music kingpins (Carroll passed away six years ago, and Jacobs remains executor of his estate). Jacobs' most recent accomplishments include playing a significant role in launching the careers of the Offspring, Green Day, Rancid and Bush.

"Pavola," the bribing of radio programmers with money, drugs and/or prostitutes in order to get records played on their stations, often comes to mind when independent radio promotion is discussed. And in his usual gruff manner, Mike Jacobs shrugs off the pavola issue. "Do lobbyists in Washington, DC take senators out to lunch? asks Jacobs. "Is that okay?"

"It's really the same thing in promotion," continues Jacobs. "Do drugs and prostitutes and all those things that were going on in the Sixties when all those big pavola investigations happened still go on? Are there stupid independent promoters? Fuck, yes—a lot of them. But is the rest of that stuff going on? No, not anymore than it goes on in the textile industry or in politics. That's how you get to change people's opinions. But taking somebody out to lunch or flying them to see a band, that's not pavola—that's just business."

As an independent promoter, Jacobs did far more than simply act as a liaison between radio programmers and the record companies that hired him. Oftentimes, a small, indie alternative label didn't have an in-house promotions staff (a good example was Epitaph), and for that matter, didn't have much of a staff at all.

So, in addition to his regular duties as a liaison, Jacobs found himself deeply involved in the career paths of the artists he worked with.

"We ended up picking the singles, doing the edits, essentially A&R-ing the projects as well," recalls Jacobs. "Often, we'd go out and find these labels and these bands and say, 'We think this is going to be a hit record,' and take it to radio. We were doing everything but spending our own money. We were putting together tours, tying in retail—all that stuff. All the while we were working for all the major labels as well. But the most fun were the independent records."

Sunset Beach is a quaint, laid-back Orange County beach community located miles away from the hustle and bustle of where most major labels on the West Coast are based, Los Angeles.

And it is precisely that distance from L.A. that prompted Mike Jacobs—one of the most well-respected independent radio promoters in the alternative music arena—to set up his new record label there.

Way Cool Music, a joint venture between Jacobs and MCA Records (and distributed by Uni), is housed in a small, cramped, nondescript office building, situated about a block from the beach front. It is one of only two major label-affiliated record companies in all of Orange County (the other label is Laguna Beach-based Time Bomb Recordings.)

And in terms of the record business, Way Cool Music is anything but business-as-usual. Wearing a T-shirt, untied sneakers and a pair of goofy-looking checkered shorts, Mike Jacobs isn't exactly the image you might have of a record company executive, let alone the CEO of a company.

And to reinforce Jacobs' non-executive-like attitude, on his desk sits a small wooden plaque with the gold-embossed title, "Head Dumb-Ass & CEO."

In fact, all the label's employees boast whimsical titles, including Wendy Naylor, who is VP of Useless Information & Unkept Promises, and Leland McNeely, who is the label's College Radio Geek.

"It's the music business and people

shouldn't take it so fucking seriously," laughs Jacobs. "It's not just a bunch of dumb-asses with stupid little pony tails driving around in their Mercedes. It's suppose to be fun because it's about music. That's why I'm down here and not up in Los Angeles. Because down here, there are less of those kinds of people who make this business as 'pukey' as it can be."

In June, 1995, Jacobs opened the doors of his fledgling label, the name of which he culled from his seven-year-old son's favorite saying, Way Cool Music's band roster includes Baton Rouge's Becky Sharp, the Why Store from Indianapolis and Orange County-based punk/popsters Mr. Mirainga (pronounced muh-RAIN-gay). All three bands have recently released CDs, and in some cases, have also released EPs and vinyl singles in addition to their albums. Additionally, Mr. Mirainga's song, "Burn Rubber (All Over The World)," was the first single released from the *Acc Ventura: When Nature Calls* soundtrack album.

Jacobs' entrance into the music business began in the mid-Seventies when he and the late Rick Carroll managed bands together. In addition to management, Carroll also worked as the radio programmer at KEZY in Anaheim. Eventually, he left that post to take over the same position at upstart alternative music radio station KROQ. At the same time, Jacobs began his own independent alternative mu-



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**The Way Cool Music staff pose at their Orange County offices: Tazy Phyllipz, Alex Leon Jr., Mike Jacobs, Wendy Naylor, Kristin Rolla, Leland McNeely and Karen Holmes.**

So, with so much practical experience at the indie level (not to mention, a plethora of success), it makes sense that MCA—looking to bolster their weak alternative music roster and bring credibility to their label—would approach Jacobs with a deal to run his own label.

And while he was initially reluctant to leave independent promotion behind, Jacobs eventually decided the challenge outweighed the risk. "MCA wanted to create an entity based upon what I do—my ability to attract the kinds of things that I attract, whatever that is," says Jacobs about the joint venture. "And they knew about my involvement with the Rancid, Ofispring and Bush records, and they thought it was time that we had our own bands to do that for."

And so, with two feet planted firmly in the quicksand, Jacobs dug in. "The record business is about two things—A&R, which is the hardest thing to do because you've got to find good bands—and promoting, and that's what we're doing," says Jacobs.

"People think it's about a lot of other things, and that's why you have so many unsuccessful record companies. If you know a hit record when you hear a hit record and you know how to get it on the radio, that's what it's about."

Jacobs is currently looking to expand his roster and he accepts unsolicited tapes (send a tape with three or four songs and don't include bios, photos, clippings, etc.). And while his leanings are in the punk rock arena, that doesn't necessarily mean punk bands are the only type he's looking for.

"I'm looking for bands that have true passion and write great songs," explains Jacobs. "Most good music has one thing in common, and that's true passion—whether it's classical music or punk rock. And I'm looking for bands that didn't just get into the music business to get a record deal—bands that are together because they wouldn't know what else to do."

And what's Jacobs advice to up-and-coming bands? "Don't worry about getting a record deal—that's not what it's about," Jacobs answers. "And read all the books about payola."

*Way Cool Music, Inc. is located at 16501 Pacific Coast Highway, Suite 100, Sunset Beach, California 90742. Their phone number is 310-592-6157.*

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As part of *Music Connection's* annual Home Recording Special issue, we present our select guide to home recording equipment. Affordable recording technology now enables musicians to make master quality tapes in the comfort of their own home studio, and this guide spotlights a few of the better models currently on the market.

By Barry Rudolph

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**8-TRACK DIGITAL RECORDER**

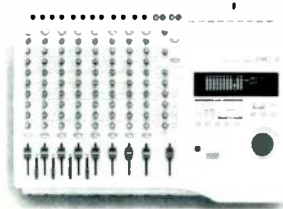


**Model CX-8**

**Suggested Retail Price: \$3,495**

**Summary:** The CX-8 is a modular digital 8-track that is fully ADAT compatible with a significantly improved tape transport and balanced +4 dbm outputs. Using S-VHS tape, the CX will function as master or slave with any other ADAT-compatible recorders for a total of up to 128 tracks. **Highlights:** An ergonomically designed front panel allows easy access to the 44 function buttons, while a large fluorescent display shows track levels, tape position and recorder status. The ADAT-format digital optical interface is used along with the +4dbm outputs via a DB-25 connector.

**8-TRACK DIGITAL PORTASTUDIO**



**Model DMT-8**

**Suggested Retail Price: \$1,995**

**Summary:** The DMT-8 features CD-quality 16-bit digital recording on an internal hard drive, fluorescent metering, non-destructive cut/copy/paste editing, jog/shuttle wheel, two-band EQ and a 16-channel mixer for mixdowns to analog or digital outputs. The DMT-8 uses MTC or MMC (MIDI Machine Control) or programmable tempo maps and click tracks for synchronization to external MIDI instruments/sequencers. **Highlights:** The DMT-8 has an internal 540MB hard drive that provides 12.5 minutes of recording time across eight tracks. This drive can be archived and restored with any DAT machine via the S/PDIF fiber optical port. The DMT has an 8x4x2 analog mixer with analog, two-band parametric EQ and an in-line monitoring system that allows for up to 22 inputs at mixdown.

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**Summary:** A complete, self-contained 8-track, digital recording system

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**16-TRACK DIGITAL HARD-DISK RECORDER/EDITOR**



**Model DR16**

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**TASCAM**

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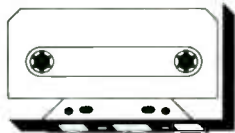


**Model 424 mkII**

**Suggested Retail Price: \$599**

**Summary:** This 4-track unit has balanced XLR mic inputs, three-band EQ with mid-band sweep, upgraded aux send system, automated punch-in/out, 60mm long-throw stereo fader and fluorescent display.

**Highlights:** One of the aux sends doubles as a Tape Cue during tracking or you can use it for an extra effects send. The rehearsal punch-in/out function makes the recording process "hands-free" and the "sub-mix in" jack provides for external connection to an outboard mixer.



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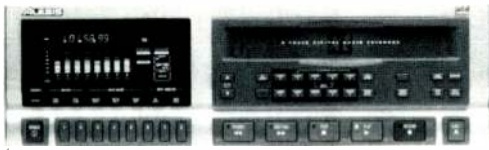
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**Suggested Retail Price: \$599**

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**Model DPS-V77**

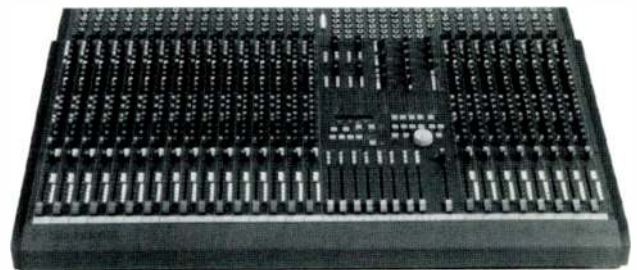
**Suggested Retail Price: \$1,775**

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**Highlights:** 99 factory presets and 99 user presets, balanced input and outputs with XLR connectors and 110db dynamic range.

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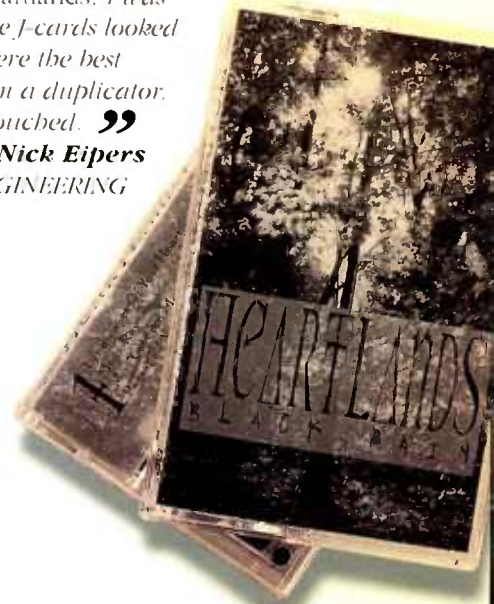
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# Patty Loveless

**This Grammy nominated country singer, whose last album was critically lauded, is back with a new opus. We talk with this country icon about her career and her new Epic album.**

By Jana Pendragon

**T**here's a song, "Just The Girl Singer," written by California country stalwarts Fuzzy Owen and Bonnie Owens, ex-wife of country legend Buck Owens, and up-and-comer Kathy Robertson, which is the story of Bonnie Owens' life. But it could just as easily be about current country star Patty Loveless, because, despite her status as one of the hot-shot ladies on the country charts, Loveless still sees herself as "just the girl singer."

"Yes, I have a recording deal," Loveless explains, "and I have to watch my image—and there is a responsibility with that—but, at the same time, when I'm with the band, that's what makes me feel comfortable, when I can consider myself just the girl singer."

This just-a-musician work ethic is, among many other things, what separates Epic recording artist Patty Loveless from the rest of the country pack. Unlike the majority of contemporary country divas, Loveless is not cut from a Barbie Doll mold nor is she a nouveau hybrid. Patty Loveless is pure country. And she's strong like predecessors Jean Sheppard, Patsy Cline and her distant cousin, Loretta Lynn, refusing to candy-coat feelings, situations and problems.

A woman of depth and experience who is wise beyond her years, Loveless is known as a fighter and for taking chances with the songs



Robert S. Nelson/CS

that she sings. "I like singing about reality and life today and what's going on in people's lives."

And with the release of Loveless' new Epic album, *The Trouble With The Truth*, she is still taking chances and remaining true to her artistic ideals.

Born in Pikeville, Kentucky, in the same maternity ward as Dwight Yoakam, Loveless' father worked the coal mines and her mother raised seven children. More importantly, Loveless was part of a family that loved country music. She tells a story about her mom, who listened to the *Grand Ole Opry*, which comes from her earliest childhood. "There would be nights, either Friday or Saturday, when the rest of the kids were doing something else. We didn't have TV until I was about six and a half, so when mom was cleaning the kitchen on Friday or Saturday night, I used to love to stay with her in the kitchen. She'd stack the chairs on top of the table so she could wash the floor and I'd stand in the center of the table. She'd turn on the *Grand Ole Opry* and listen, and I was listening, too."

The first live performance Patty recalls seeing was held at a drive-in movie theatre when she was just five years old. "It was not a stage," she explains, "but the top of a concession stand during intermission." The performers were bluegrass legends Flatt & Scruggs.

"My dad always had a love for bluegrass music and such artists as Lester Flatt and Earl Scruggs, and especially for the Stanley Brothers. I was more in awe of what was going on on top of that concession stand than the movie," she recalls. "I don't remember the movie, but I remember Lester Flatt and Earl Scruggs. I just knew it was wonderful."

She was encouraged by both of her parents to sing, even though Patty was not an extrovert. "I used to get embarrassed when my mother tried to make me the center of attention. I never liked for anybody to just pay attention to me. I wanted them to pay attention to the music. Even when people used to come over and visit, mom said I used to go over and sit in the corner by the refrigerator...I would listen to the conversations and learn from adults." Laughing good-naturedly, she adds, "I wasn't trying to be nosy—I was quiet and I listened."

This listen-and-learn quality informed Patty's life. "I feel you learn so much more from being quiet."

Such was the case when a teenaged Patty and her father visited an Old Regular Baptist church, located in Louisville, Kentucky, where the family had moved when she was just ten years old. "I went to hear the preaching and to hear the singing, and the music moved you to the point of crying."

At the age of fourteen, in addition to singing with her brother Roger, Loveless began writing songs, which eventually landed her a contract with Owepar, a publishing company owned by Porter Wagoner and Dolly Parton.

Also, as a teenager, Patty spent her summer vacations touring with the Wilburn Brothers, a popular family act from the early days who gave Loretta Lynn her start. Patty was only fifteen when she started singing with the Wilburns. Eventually, she was signed as a writer to the Wilburn's Sure-Fire Music publishing company.

During the mid-Seventies, Patty Ramey met and married drummer Terry Lovelace, and her last name was inspired by that relationship. They worked around North Carolina singing rock & roll. "I started doing rock & roll because it was something I always wanted to attempt," she remembers. "I had such a country twang in my voice."

Of that time in her life, she says, "I started working a lot of late-night clubs in North Carolina. I learned so much from that, and I don't regret a moment of it. I learned about the versatility of my voice."

By the mid-Eighties, her marriage was over, and Patty was ready to start on a new career path. Returning to her country roots and her dreams of being a country singer, she headed for Nashville. With brother Roger as her manager, Loveless became a writer for Acuff-Rose. In 1985, a demo she'd made found its way into the hands of Tony Brown and Emory Gordy, Jr. at MCA. A contract led to success with such classic hits as "If My Heart Had Windows," "Don't Toss Us Away," "Timber, I'm Falling In Love" and the Lucinda Williams-penned tune "The Night's Too Long."

It also led to a new romance with Emory Gordy, Jr. that would not only enhance her professional life but fulfill her personal dreams.

By 1992, Loveless left MCA for Epic Records, where she continued to work with Emory Gordy, Jr., with her Gordy-produced Epic debut, *Only What I Feel*, spawning such hits as "Blame It On Your Heart" and "How Can I Help You Say Goodbye." This was followed by the critically acclaimed *When Fallen Angels Fly*, the title taken from a song written by Billy Joe Shaver.

Over the years, Loveless has worked with a number of great songwriters, including Lucinda Williams, Kostas, Jim Lauderdale and Matraccia Berg. Once again, the new album boasts a stellar array of material and contributors, including a Cajun-spiced version of Richard Thompson's "Tear-Stained Letter."

And in the final analysis, to Patty Loveless, it is always the song that matters. "When people are standing in line and I'm signing autographs and they want to talk about me, it's okay," says Loveless. "But if they want to talk about what a song meant to them, that means more than anything to me."

*The Trouble With The Truth*, with its first radio single "You Can Feel Bad," is dear to Patty's heart. Exceptionally honest in her dealings, the title means something special to her. "The truth is important to us all. We all have trouble with it, but, in the long run, I think it

can set you free. It just takes time to heal, and it will heal—a lie will never heal.

"Sometimes the truth is very hard to deal with," she continues. "Even when we are kids trying to figure out rewards and punishments and the difference between the truth and lies—it is hard. But the bottom line is that sometimes telling the truth involves punishment, too. Sometimes the punishment has to do with hurting somebody else by telling them the truth."

Other outstanding cuts include Tony Arata's "Everybody's Equal In The Eyes Of Love" and the Jim Lauderdale/John Leventhal song "I Miss Who I Was (With You)," "Someday I Will Lead The Parade," penned by Tony Arata and Scott Miller, and the Lauderdale/Jack Tempchin composition "To Feel That Way At All," which describes the connection

Loveless and Emory Gordy, Jr. forged years ago.

"It's just the ultimate love song—very deep," she explains. "I really get the meaning—people in their forties or fifties have children, and they are very content. But, looking back on those early years when there was that immediate passion—that first time—the love that they felt for each other and trying to show it, in the end they realize they were so lucky to have felt that way, because some never do."

Smiling at the memory, she adds, "But I did, and it's a wonderful thing."

"To Feel That Way At All" underscores a particular chapter of the Loveless/Gordy love story that took place at MCA in 1986 when newcomer Loveless and producer Gordy were

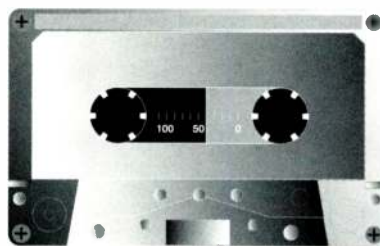
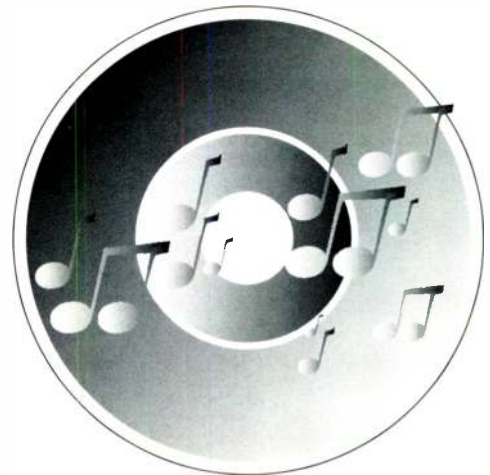
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# We talk with NARAS President Michael Greene and veteran producer Phil Ramone about the new Grammy voting procedure and how it has righted past wrongs

A Grammy statuette may not be worth its weight in gold. In fact, the four-pound sculptures created by Colorado's John Billings are made mostly of zinc alloy, plated in copper, nickel and finally, about \$50 worth of eighteen-karat gold. But what industry players know is, a Grammy is worth much more than its weight in real gold, with winners usually receiving a major commercial boast, in the form of gold and platinum records, after receiving the coveted statuette.

The Grammys began 38 years ago as a presentation of the National Academy of Recording Arts and Sciences (NARAS), the recording industry's professional guild, as a means of recognizing "excellence in recordings" from throughout the music world. But today, while still based on that philosophy, the Grammy Awards have come to mean much more than just peer recognition within the musical arts. Today's Grammys have become the "Music Industry's Biggest Night," drawing thousands of musicians, producers, technicians, label personnel, journalists and academy members, and capturing the attention of millions of television viewers across the U.S. and in over 170 countries worldwide.

Overseeing the Grammys is NARAS President/CEO Michael Greene, whose familiar face makes an annual appearance midway through the ceremonies as he addresses the worldwide audience regarding the issues facing the Academy and those it represents—substance abuse, lack of funding for the arts and poor music education in the schools. But there's more to Michael Greene than his annual address, and there's more to the Grammy Awards process than just a telecast and a statue on a mantle-piece.

One person who can attest to that is eight-time Grammy winner and Academy icon, producer Phil Ramone, who serves on the NARAS Television Committee (which oversees the Grammy telecast) and has also served on many of the Grammy screening committees which regulate the awards process.

While both of these gentlemen stand in support of the Academy and its mission, including the integrity of the Grammy Awards, each has his own view on the long and winding process that leads to the Grammys.

## To Be Or Not To Be A NARAS Member

The annual process of choosing the Grammy recipients involves over 10,000 people from throughout the American recording industry, including creative and technical personnel. What ties them together is membership in NARAS, which is granted to industry personnel in two (and soon three) different categories, depending upon their individual qualifications.

The majority of NARAS members are "active" or voting members, numbering approximately

7,800 to date. To earn "active" status, the member must have technical or creative credits on at least six commercially released albums in the U.S. Upon proof of qualification—and payment of the annual \$65 membership fee—the applicant becomes a voting member of the Academy for life, even beyond retirement.

As long as their annual dues are paid, these members become the body of the Academy's supreme court, passing judgment over the recordings placed before them until they choose to

## Rocking The Vote

The Grammy voting process runs through several stages, beginning each year in early October and running through mid-February of the following year, based on an eligibility year that runs annually from October 1st through the next September 30th.

According to Greene, the process begins in early October when, "Both record companies—and there are 500 record companies involved in our process—and our membership submit names of recordings to be considered. Then, a national screening committee gets together, which has sub-committees of genre-specialists, and they go over all of the entries for categorization and eligibility purposes at the end of October. The [Academy] Trustees then pass their hands over the process, and then it goes out to the voting membership and they vote the first round [to determine the final slate of nominees, with five in each category, assuming no ties].

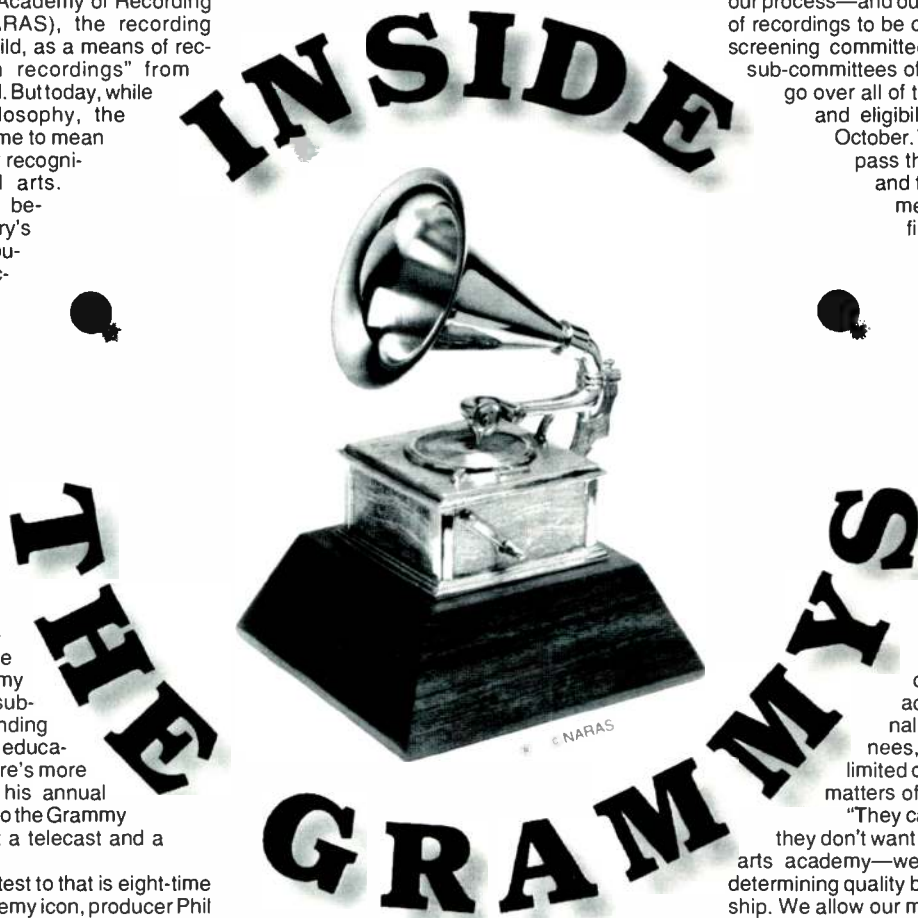
"We get the nominations back around the first of January," Greene continues, "and once again the Trustees go over the list of nominees. It then goes back out to the voting membership, and toward the middle of February, the voting is closed and tabulated."

Greene is quick to point out that while the Trustees of the Academy—a 37-member panel elected from NARAS' ten chapters and branches across the U.S.—have the final approval over the list of nominees, the extent of their say is limited only to issues of eligibility, not matters of personal preference.

"They can't decide, whimsically, that they don't want somebody. We're not like an arts academy—we're not in the business of determining quality before it goes to the membership. We allow our members to be the arbiters of quality. We just make sure that the recordings before them are categorized correctly, with eligible recordings."

## The Expense Of Expansion

One of the biggest criticisms to be consistently leveled at NARAS in regard to the Grammys is the number of awards which are presented annually, this year numbering 88 categories in 27 fields, including the General Field, which includes the "Big Four" categories of Record, Album and Song of the Year and Best New Artist, and 26 other fields ranging from artistic fields such as pop, rock, R&B, country, etc., to creative and technical fields such as engineering, production and art direction. With this many categories, many claim that the Academy has over-specified too many of the fields, leading people to joke that this year's biggest surprise will be who wins for "Best Canadian Female Artist Who Has One Hand In Her Pocket And Would Go Down On You In A Theater." Even Phil Ramone remarks, "You can't



By Jeremy M. Helfgot

resign their membership or they die.

In addition to active members, the Academy also boasts somewhere in the neighborhood of 2,200 "associate" members, who must be actively involved in the industry but who may not yet meet the six-album requirement. This category includes business-side personnel such as managers and publicists, music industry journalists and critics and future active members who are on their way to earning the requisite six album credits.

Finally, a new category—"affiliate" members, consisting of non-recording industry professionals who are still involved with music-related occupations such as music educators, music therapists and arts administrators—has been created to take effect in 1996.

All NARAS applicants must be approved and accepted by two separate membership oversight committees, before they can be officially accepted into the Academy.

have the best left-handed guitar players versus the best right-handed guitar players."

Nonetheless, both Greene and Ramone feel that the nature of the industry requires the diversity of categories, and that without them, proper recognition of many of the nominated recordings wouldn't be possible.

"We have somewhere around 10,000 entries every year," cites Greene, "compared to a couple of hundred entries for the Oscars, to juxtapose the size of the two industries. The motion picture industry produces about 300 films a year total, compared to the more than 45,000 recordings that our industry releases in an average year.

"I often wonder if I'm going to be here when we crossover into the triple-digits," Greene continues with a chuckle. "But we also had a lot of catching up to do. When I became President of the Academy, we didn't have a rap field or an alternative field or hard rock, heavy metal, new age or world music. As a result, we had to add a lot of categories quickly. And we dropped a category or two. For example, we got rid of R&B instrumentals because it was just a poppy kind of fusion-esque groove music thing that never had very many people competing in it. I think we've leveled out now, so unless some brand new forms of music come on the scene that I am not currently aware of, I don't think that we're going to have many more additions over the next couple of years."

With all of these categories, obviously not all of the awards can be presented on TV. The result is a large group of nominees who don't get the chance to be recognized on as wide of a scale—and that doesn't make them happy.

"They all want to burn down my house!" Greene exclaims with a laugh. "But it's really very simple. We get about thirteen performances every year, and we've got about 400 nominees, so it's bad. Every community, obviously, is very emotional about their own music, and we are vilified over and over again, and it's my fault, and it is a tough thing.

"This time of year is definitely a hard time for us because a lot of people get very upset because

we can't perform their music on the air. You have to look and even things out. This year we're going to do a big gospel segment, and we haven't done a gospel segment in five years. We've done jazz every year for the last five, six, seven years, and we may not do jazz this year. We may instead come in with another form of music. And every community gets angry about those decisions. You've got fifteen slots, and if you push one thing out to get another in, you're vilified."

One possible solution, offered by Ramone, is to split the awards and hold separate ceremonies for each of the major fields. "I don't know what the future holds, but I would suggest that perhaps a different event that isn't telecast, should take place. It also says Recording Arts and Sciences, and there's a lot of science that goes into recording as it does in motion pictures, and I think there are categories that may not be recognized or not even voted on that should be thought of and awarded separately."

### Checks And Balances

In addition to the voting members of NARAS and the Academy's trustees, several of the technical and specialized categories presented are also monitored by Special Nominating Committees, anonymous groups of specialists who are



**NARAS President/CEO Michael Greene with '96 awards show hostess, Ellen DeGeneres**

appointed by the Academy to guarantee the integrity of the nominations and to insure that popularity and personality don't interfere with the nominating process.

For the first time in 1995-96, one of these committees was appointed to oversee the "Big Four" categories—Record, Album and Song of the Year and Best New Artist—and according to Greene, the result of having this new committee was both noticeable and appreciated. "We took the top 20 vote-getters from each of the four categories from the membership, put the 25-member committee, which was handpicked by the Trustees, into a room for two days and played all of the relevant recordings for them. And we continued to reiterate to them that the reason that the entire Grammy process ever came to be was to award excellence in recording.

And it worked, not only to the benefit of the unknown—or relatively unknown—artists who would have had a hard time squirreling their way into these big categories, like Joan Osborne, who's in all four of them, and Alanis Morissette and Pearl Jam, but it also helped a couple of the bigger artists."

Additional Special Nominating Committees oversee other fields, including classical, jazz, music video and particularly, the engineering and production fields, for which Ramone is personally

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# 10 HOME RECORDING TIPS

By Barry Rudolph

## Always Document The Session

Take numbers, mic placement, effect settings, date of recordings, song titles, artist and writers names, reel numbers, BPM and SMPTE Song Start Times, track assignments, tape setup info, lyric/music sheets, phone numbers and good Thai take-out places are all important. Try keeping a studio log.

## Develop A Style

Try to develop a routine or method to your studio madness. A lot of studio work is repetitive—doing it over and over until it is right—and it's important to establish good working habits, which will work for you and the people who work with you.

## Assess The Strengths & Weaknesses Of People & Equipment

Everyone's ideas and opinions are valid in some context. The trick is to evaluate their worth in your particular situation. Likewise, all recording equipment has good and bad qualities in certain applications. Check out what works for other people who are on the same creative track as you.

## Learn Your Equipment

There is nothing worse than working with someone who is inept. Even if you are a klutz like me, you need to focus on what you are doing right now at this moment. Mental concentration is a valuable asset in the recording

studio. Restrict outside interruptions (phone calls and domestic intrusions), if you have to. If you are hopelessly at odds with yourself as a recording engineer or MIDI programmer, then hire some help. This would free your mind up and allow for more creative thoughts.

## Have No Preconceived Expectations

Expecting something to happen just because you have conceived it in your mind might lead you to be disappointed, especially if you are working with someone new to you. A realistic expectation of what is going to occur in a given session can be surpassed if the session vibe is good. If it's up to you, then you have to make it happen. If you rely on outside help, then just allow things to happen by establishing an atmosphere that brings out the best in people.

## Get Your Business Straight First

Unless you are just "doing a hang thing with your buds," then have some sort of understanding when you go down that co-write or co-produce trail. Without a doubt, this "understanding" will evolve as your relationship grows. It can be verbal if all parties are agreeable. Just remember all the countless stories about getting screwed over misunderstandings and forgotten details.

## Make Decisions

If there is anything for sure, it's that the technologies (MIDI, Multitrack, digital) allow you to put off making production decisions,

**Recording sessions can be easy or difficult, depending on how prepared the artist, the producer and of course, the recording engineer are. With that in mind, our tech head, Barry Rudolph, has come up with ten tips on how to get the best results from your home and/or studio recording sessions.**

if you want to. Recording and production are analogous to building a house. You can't decide to move the foundation around after you have fully decorated all the rooms. Frequent decisions and living with them is the sane approach to good-sounding and good-feeling home recordings.


## Timing Is Everything

Allow more than enough time to do things. You must respect everyone's time constraints and their sense of time. Some people are always late, so you may have to adjust if you are always on time. People are going to work at different speeds than you. In an amicable recording situation, your time is not more important than anybody else's. The session moves at the pace of the slowest person or the slowest process.

## Democracy Doesn't Always Work

Even in an equity band situation where everyone has a say in writing and production direction, there has to be a person with "the plan" or "the concept." Generally, the person with "the vision" will keep the direction of the session/project on course, on time and on budget.

## Patience, Patience, Patience

Rarely does the "magic" happen immediately. It may never happen. It may have happened and you didn't know it. It could happen in the next moment but you gave up on it. Just be patient. 

◀ 25 Ministry

enjoys being buried in the studio, eventually they must emerge and perform their material live. And frankly, Barker is proud of their ability to translate their studio wizardry into exciting live performances.

"We don't use tapes, we use samplers, and so whatever sampled business we need to have live, we figure out how we're going to do it, make loops out of it and so forth, and there's a keyboard player playing all of that stuff," explains Barker. "We like to see things as simple as possible live, because the more complicated it is, the more chances there are for it to go down and the more embarrassing you look."

Over the years, either by design or misconception or both, Ministry has become shrouded in dark, ominous mysterv. But

you've got to wonder, are these guys really that dark and ominous 24 hours a day, seven days a week?

"No, we're not dark and ominous people," answers Barker with a chuckle. "But on the other hand, we love that brooding, sinister, sense of foreboding—which is so nerve-racking. The kind of music that Ministry represents, as far as our musical tastes are concerned, is only one degree out of 360. And as such, we don't live that 365 days a year, you know? However, that isn't to say that we don't embody that when we make the music because certainly we do.

"In other words," concludes Barker, regarding the band's macabre mystique, "it's not necessarily that we dress up like vampires and are into that kind of shit. It's just that musically, that's more interesting for us." **MC**

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### ◀ 35 Patty Loveless

working on preproduction for her first album.

"Emory and I got together, and we had so much fun. I found myself liking this guy. I couldn't wait for the next day so I could get together with him and start working on the music again. All of a sudden this like turned into love."

Patty also covers a song, "A Thousand Times A Day," previously recorded by George Jones. "To me this song talks about alcoholics and cigarettes—but it's not just men who have those problems or who have those habits, women have them, too," explains Loveless. "What's the big deal about a woman singing about these things?"

She feels that by adding a woman's voice to songs that are traditionally covered by male singers, it gives a whole new meaning to the songs. "With a woman singing, it kind of gives it a today's kind of twist. Saying that we're vulnerable and that there are things that happen in our lives that we feel guilty about and parts of our lives that we aren't proud of does not mean that we don't ask for forgiveness and try to straighten out our lives."

Her overall assessment of *The Trouble With The Truth*? "I still think I'm staying true to what I have been doing for the last five years."

Regarding her career, she says, "I'm just always hoping and praying that I'm making records that people 20 or 30 years from now



will say, 'That was a great record,' and that they will be playing on the radio maybe 50 years from now."

The musical bottom line for Loveless is simply this, "I just want to make music that moves people and helps them cope with their lives. Music is a good therapy—it's a good therapy for me."

In addition to the release of the new album and all the hit singles that it surely contains, as

well as more touring and live performances, Patty can also envision other career branches bearing fruit.

Pausing for a moment, she relates, "I'd love to see myself as a mother. And while I've never thought of myself as an actress, if there was a part where I could be myself, that would be a possibility."

Truly, for Patty Loveless, girl singer, the possibilities are endless. **MC**

### ◀ 37 Grammys

thankful. "When you have five nominees in the final category, and you've narrowed them down from the 2,000 initially submitted to about 25, and if the oversight committee sees that somebody is being neglected, if it pushes somebody into the fourth or fifth slot that would never have been there but that should have been recognized, that's obviously a good thing. I think you have to hope that that process will work, whereas in the past, there may have been records that were voted on just for their popularity. Certainly, producers would have been dead if that was the criteria for a record. If Janet Jackson sold 40,000,000 or 20,000,000 records and somebody else sold 3,000,000 is that a judgment point for production?"

"It asks you clearly on the front page of the ballot for you to consider the artistry and your personal feelings toward the quality of the record, so you're still putting the responsibility at the membership level, not at the committee level. But I think that what's improved is that [producers] Jimmy Jam and Terry Lewis and people who have had phenomenal runs but haven't been recognized are now getting a chance. If someone makes a good record, that's what it's about."

## Not The Same Old Song

Another of the new revisions to this year's Grammy voting process was an expansion in the eligibility requirements for the Best New Artist category, which was formerly limited to artists who released their first commercial recording during the eligibility year. According to the new Academy rules, the award is now open to artists who establish themselves as a "public presence" during the eligibility year, regardless of how many records they may have released previously. It was this new revision which allowed 1995's top-selling artist, Hootie & the Blowfish, to be entered into the category for this year, despite their album having been released in the previous eligibility year.

"We have continued the change that we made four years ago, to continue not to keep people out of that process who we felt were deserving," notes Greene. "The phrase which really pretty succinctly says what we did is, 'the artist who in that eligibility year first establishes their public presence,' and that means they can't have had other releases that were in the Grammy process, and, of course, they can't have ever been a Grammy nominee. But for an artist who has had a regional or indie release that didn't make it to the public's eye, we decided that it didn't serve anybody's interest to keep them out of the process."

"There's a 127-member screening committee that makes the decision as to Best New Artist eligibility, so you've got journalists, managers, A&R directors—every walk of the music industry—in that room in October. And each one of the names of Best New Artist entries comes up for discussion, and it's put to a vote. So, I think it's pretty much covered in terms of having all walks of musical life determining whether they have achieved public persona or public prominence in that year or not."

"I don't know how that rule is going to work at the moment, because some of these rules are tried for one year with no guarantees until you see what the purpose of them is," says Ramone. "If Shania [Twain] had made a couple of albums before and now this is her recognition, is it fair for her to compete against Brandy, who's on her second or first album, or Alanis Morissette, who's also more of a newcomer? Is it fair for them to compete? They do in the song world—they go back as far as you want, as long as the song is recognized as having been released in the eligibility year as a single. That rule has always been there, and I'd say those are the two big rules that have always had the biggest controversy."

## Turn And Face The Ch-Ch-Changes

With all of these ever-evolving rules, one has to

wonder how the industry is reacting to the changes that have been made to this year's voting process.

According to Greene, the response has been overwhelmingly positive. "I would say it's been 100 percent positive! I have had hundreds of letters and months of phone calls and Internet e-mail, and I have not had a negative reaction yet. And I think that's because, at least, of our 10,000 members, these are musicians and songwriters and engineers and producers, etc., etc., and these people, I think, were as fed up as I was with the fact that from time to time we continued to get recordings which really were more of a homogenous kind of reaction from the membership, and you have to remember why."

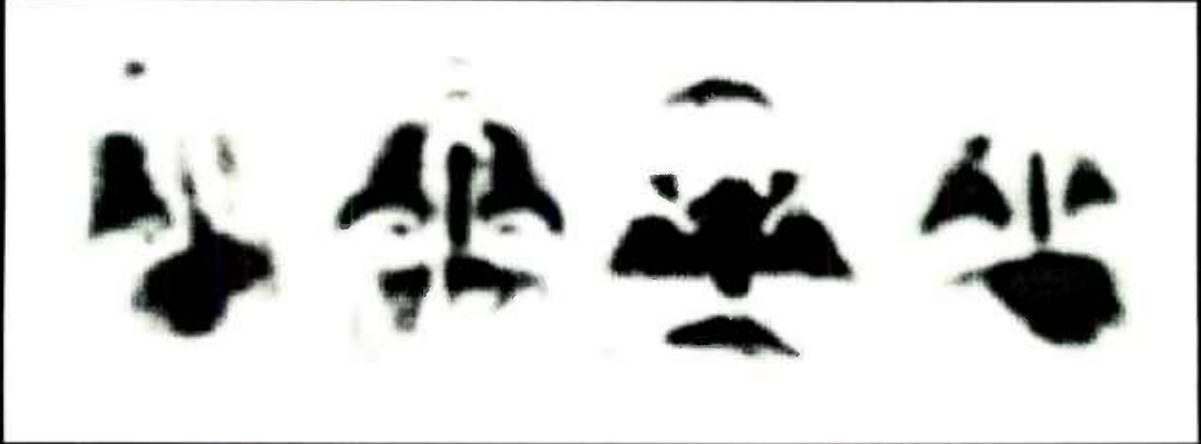
"I mean," he adds, "the 'Big Four' categories are the only categories that all of the membership votes in. They are limited in their voting to eight fields out of 27, but everybody can vote in the four big categories, which means you've got gangsta rappers and contemporary Christian artists and Latinos and polka people and metal heads and country and jazz and classical all voting, and I think it's quite obvious that with all of those people voting, you're gonna come up with—from time to time—a lowest common denominator nomination. The new changes work to avoid that."

"I think the Grammys have grown in the 38 years that they've been in existence, but they've come from a different place than when they started," says Ramone. "They certainly had far less categories, and at the time they were being [voted on] by maybe 1,200 people total. Once you get to 7,000 people, things change. It's a diverse group, and everybody has their feelings about whether or not we're treating country music fair, or whether we're treating jazz fair, or whether we're treating classical fair, and it's a constant reminder that all of us have to be looking at the whole picture—and that's not talking about television [laughs]."

"I think there would be splinter groups if this thing didn't work," concludes Ramone, "but miraculously, more people have joined and more people are interested." **MC**



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RED SKY



David Grow

Contact: Colerick Music  
213-874-9889  
Seeking: Label Deal  
Type of music: Triple A

- Production ..... 7
- Lyrics ..... 7
- Music ..... 7
- Vocals ..... 7
- Musicianship ..... 7

Average

- 1 2 3 4 5 6 **7** 8 9 10

Comments: Some excellent song-writing chops highlighted this demo. "If I" is a radio-ready Triple A hit, featuring hooks galore, and the vocals throughout convey emotional intensity. While there was squabbling over some of the scores, there was no argument about Grow's future. This L.A.-based musician is ready right now for A&R attention!



Neither Trumpets Nor Drums

Contact: Artist Hot Line  
213-735-6156  
Seeking: Label Deal  
Type of music: Triple A

- Production ..... 5
- Lyrics ..... 5
- Music ..... 6
- Vocals ..... 5
- Musicianship ..... 5

Average

- 1 2 3 4 **5** 6 7 8 9 10

Comments: This acoustic-based quartet (and yes, there are no drums...nor trumpets for that matter) has a unique sound and vibe. Call it "alternative unplugged." Featuring nice harmonies and some thoughtful musical changes, there is some promise here for some development. Not quite ready yet, but time can change that.



Every 1 Eye

Contact: Cause Panic Management  
914-255-5283  
Seeking: Label Deal  
Type of music: Alt. Rock

- Production ..... 4
- Lyrics ..... 4
- Music ..... 4
- Vocals ..... 5
- Musicianship ..... 5

Average

- 1 2 3 **4** 5 6 7 8 9 10

Comments: This New York-based quartet is still finding its way. We found the song "Grow" to be the strongest, but it was surrounded by much harder-edged material. The intros should be much more concise, since this is a demo, not a live show. Not many A&R reps are going to wait a full minute for the vocals to pop in. A little more focus is needed.



Visiting Violette

Contact: Artist Hot Line  
213-953-9363  
Seeking: Publishing/Label Deal  
Type of music: Alt. Rock

- Production ..... 6
- Lyrics ..... 5
- Music ..... 6
- Vocals ..... 5
- Musicianship ..... 6

Average

- 1 2 3 4 5 **6** 7 8 9 10

Comments: Blending the essence of 10,000 Maniacs with a periodic hard edge, this quartet has some nice ideas and shows promise but it's not quite ready for A&R attention. However, a label development deal or a publisher interested in helping them to fulfill their promise is certainly in the cards. Stay focused, you're on the right track.



Notes From The Underground

Contact: Gliglio Entertainment  
213-666-2298  
Seeking: Label Deal  
Type of music: Alt. Rock

- Production ..... 5
- Lyrics ..... 3
- Music ..... 5
- Vocals ..... 5
- Musicianship ..... 6

Average

- 1 2 3 4 **5** 6 7 8 9 10

Comments: Hook-laden riffs and melodies, but the lyrics leave us scratching our heads. The occasional harmonies are also a nice touch, and the vocals are much stronger than last year when we listened to these guys. There is also a nice diversity in the songs. Now if they could just say what they're trying to convey. There is some promise here.



Penner-Ger

Contact: Dennis Wayne  
516-654-1314  
Seeking: Label Deal  
Type of music: New Wave

- Production ..... 5
- Lyrics ..... 3
- Music ..... 4
- Vocals ..... 4
- Musicianship ..... 4

Average

- 1 2 3 **4** 5 6 7 8 9 10

Comments: Just when you thought the musical craze of the Eighties was gone, Penner-Ger has brought it back with his blend of Gary Numan-David Bowie techno-rock. Unfortunately, the vocals are submerged in the mix, and the lyrics have nothing to say. It's a very dated approach, but unfortunately, there are more problems than that.



David Koller

Contact: Artist Hot Line  
619-323-3662  
Seeking: Label Deal  
Type of music: Triple A

- Production ..... 3
- Lyrics ..... 2
- Music ..... 3
- Vocals ..... 2
- Musicianship ..... 4

Average

- 1 2 **3** 4 5 6 7 8 9 10

Comments: While the songs have some nice structure, the vocals just don't have what it takes to be a voice in the music industry. The lyrics tend to border on pretentiousness, which harms the chances of Koller being able to pursue a publishing deal. We suggest looking into collaborations with a lyricist and then possibly checking out a songwriting deal.

## SUBMISSION GUIDELINES

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

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

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

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



Van Morrison

How Long Has This Been Going On  
Verve

- 1 2 3 4 5 6 7 8 9 10

Producer: Van Morrison & Georgie Fame  
Top Cuts: "Moondance," "That's Life."  
Summary: You can't beat the thrill of rock legends interacting with live audiences, especially when said legend is so adept at jazzy improvisations. Morrison teams up with vocalist/organist Fame and some well-oiled jazz cats for a London concert which combines original chestnuts with stirring standards by the likes of Gershwin. Best of all are the breaks in the songs when the solo instrumental action begins. And even better is when those are done and Morrison reminds us that original singer-songwriters get even better with age. —Jonathan Widran



Expose  
Greatest Hits  
Arista

- 1 2 3 4 5 6 7 8 9 10

Producer: Various  
Top Cuts: "Seasons Change," "I'll Say Goodbye For The Two Of Us."  
Summary: Though less essential to the late Eighties dance diva era as Taylor Dayne's recent collection, this trio still packed a decent vocal wallop for its genre. Producer Lewis Martinee's best up-tempo gems tended to go for circus-like effects, but "Seasons Change" displayed the tender side of his charges. Interestingly, it's the Keith Thomas-produced Diane Warren cut "I'll Say Goodbye For The Two Of Us," which stands out. If this above-average girl group hopes to compete in the mid-to-late Nineties, a hipper producer or more ballads would be just the right ticket. —Jonathan Widran



The Blazers  
East Side Soul

Rounder Records

- 1 2 3 4 5 6 7 8 9 10

Producer: Cesar Rosas  
Top Cuts: "Before I Get Too Old," "Going Up The Country," "Dance The Night Away."  
Summary: For some, the Blazers are a cultural phenomenon gleaned from the Mexican neighborhoods of east L.A., while others look at them as simply a good-time roots rock band. Either way, this second Rounder release continues to build upon the foundation the band has stood upon for the last several years. Every song here is pleasing, and the performances are solid. The recordings are wonderful, but the live show is even better. East Side Soul is a worthy addition to the Blazers' catalog. Great band, good album. —Jana Pendragon



Sal's Birdland  
Nude Photos Inside  
Discovery Records

- 1 2 3 4 5 6 7 8 9 10

Producer: Leslie Howe  
Top Cuts: "Love Is Groovy," "Should Have Been A Man," "I'm Not Madonna."  
Summary: More female-driven angst from our Canadian neighbors. What else would you call the acidic lyrics from "Love Is Groovy": "I feel special when you slap my face...I feel lucky when you put me in my place," and later when Sal intones, "If I'm in a grease fire, will you come see me?" At times, this sounds like the Cowboy Junkies' heroin-drone meshing with Hole's grunge-induced energy, but there's something oddly melodic about Sal's monotone, and on cuts like "Should Have Been A Man," it's obvious that there is a future here. —Ernie Dean



Andy Cahan  
Snarfel

Hamana Records

- 1 2 3 4 5 6 7 8 9 10

Producer: Andy Cahan  
Top Cuts: "My Little Angel," "Hell Of A Day."  
Summary: This multitasking, multi-instrumentalist, known in the music industry as the "Demo Doctor," has collected the best tracks from throughout his career—a career which has seen Cahan work with the likes of the Turtles, Harry Nilsson and Ringo Starr. Divided into decades, the album spotlights his formidable demo and recording and arranging skills, but also demonstrates why Cahan's abilities are more suited for a behind-the-scenes role, rather than that of a frontman. Nice harmonies and arrangement touches abound. Call: 818-762-8622. —Jan McTish



Goldie  
Timeless  
FFRR

- 1 2 3 4 5 6 7 8 9 10

Producers: Goldie and Rob Playford  
Top Cuts: "Timeless," "Saint Angel," "Sea Of Tears."  
Summary: One of the pioneers of the "Bristol Sound," Goldie is riding the current rage of underground British dance club music know as "jungle rave." Marrying the same litting, soulful vocals you'd hear on a Massive Attack CD with the rapid-fire techno drum bursts of rave artists like Lords of Acid, Goldie has put together a sound that is unquestionably different from anything you've heard on safe radio. "Timeless" highlights the Sade-esque vocals of Diane Charlemagne against the frantic rhythms of a drum machine that sounds like it fell into the hands of a Burundi tribesman. —Tom Farrell



Jon Simon  
Beatles On Ivory

Silver Lining

- 1 2 3 4 5 6 7 8 9 10

Producer: Jon Simon  
Top Cuts: "Magical Mystery Tour," "Norwegian Wood."  
Summary: Since Beatlemania shows no sign of letting up, it's inevitable that up-and-coming artists will try to establish themselves by finding fresh approaches to the classics. Simon mixes jazz and classical approaches in creating skillful renditions of the tunes we could hum in our sleep. And yet, despite the invention, you could swear this sounds like simply good background music at Nordstrom's. As interesting as it is at times, it gets a bit redundant and works best in small doses. It might make you clamor to hear some of Simon's original work, however. —Wanda Edenetti



Constance  
Don't Cry

Euro-One Productions

- 1 2 3 4 5 6 7 8 9 10

Producer: Constance Ayers  
Top Cuts: "Irish Girl"  
Summary: Things get off to a great start as the artist known as Constance comes across as a Tracy Chapman/Joan Armatrading hybrid on the powerfully hypnotic "Irish Girl," which should find a Triple A home. Unfortunately, the next couple of songs fail to capture the emotional energy of the opener, as Constance produces a different vibe that more accurately reflects the textural work of Sade. This release can be seen as another critical success that fails to capture the imagination of the masses, much like, well...Tracy Chapman and Joan Armatrading. Contact: P.O. Box 1993, Hollywood, CA 90078. —Ernie Dean



ROCK



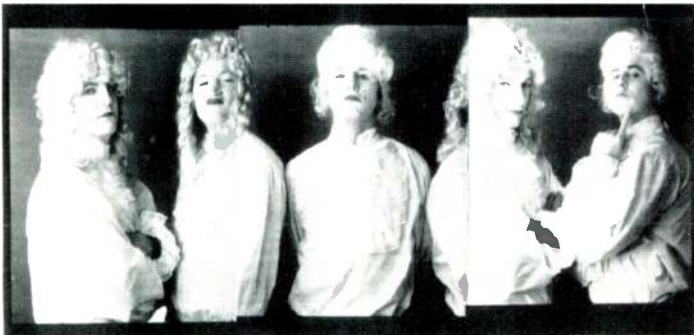
AC/DC's Brian Johnson

As you well know by now, AC/DC has postponed its current tour dates due to the death of vocalist Brian Johnson's father. The rescheduled Southland date, at the Great Western Forum, is February 21st.

Many years ago when Gazzarri's passed from its status as a principal player in rock history, you might have remembered hearing rumors that Billboard magazine (and MC, once again proving that we have our ears to the street, ran a news story several years ago foretelling such a likelihood) was entering into some sort of deal to open a nightclub on the location. It seems like those rumors may finally be nearing the 'confirmed' state. A sign on the new facade of the club foretells of the new Billboard nightclub, which, by appearances, may be opening by late spring or early summer.

The folks at Del-Fi Records have come up with another batch of winners from their endless vault of cool surf sounds. They recently released the best and rarest of their surf, hot rod and rarities via the Wild Surf!, Hellbound Hot Rods! and Lost Treasures! How good are these CDs? Well, good enough to merit an exclamation point after every title!

Surf Music USA editor Bob Dalley described Lost Treasures! as "wicked R&B twist and Jungle Exotica, flavored with a touch of Vegas Lounge." Contact Bryan Thomas at Del-Fi, if you have any questions (310-358-2555).



The Upper Crust

Local punkers NOFX have released Heavy Petting Zoo for the Epitaph label. The cover, which shows a farm boy getting a little too acquainted with one of the livestock, should generate a bit of controversy. Call Kathy Koehler at Epitaph (213-413-7353) for more details.

Bostonian hard rock quintet Upper Crust found their recent set at Hell's Gate cut short when the Fire Marshal shut the club down after declaring it to be dangerously overcrowded (and how many clubs have you been in that aren't—especially on the weekend?).

The band, who sport powdered wigs and 18th Century nobility regale, spoof the decadence and snobbery of those born into power and privilege by way of hard rock anthems with titles like "Let Them Eat Rock." While the members, who go by names like Le Duc D'Istortion, the Marquis de Roque and Jackie Kickassis, thoroughly get into their whole bit onstage. As the crowd grew to NYC subway-at-rush-hour level, vocalist/guitarist Lord Rockingham asked the near-sweltering audience, "Do any of you have a large peacock feather or similar device that you can fan us with? You're all very warm, and it's greatly distracting!"

Fellow vocalist/guitarist Lord Bendover added, "Some of you are perspiring, and that makes it very difficult to play! Please, you're being very rude and disrespectful to the band!" Well, most of the crowd took the satirical chiding in good stride, but when the Fire Dept. pulled the plug, local cross-dressing musician Falling James (immortalized as being Courtney Love's first husband) grabbed the mic and began a diatribe against the Crust for sounding too much like AC/DC and being "major label crap."

James further admonished the band for actually being part of the Upper Crust and launched into the road crew, who he accused of manhandling the clubgoers, seemingly to the delight of the band.

Let's set the record straight. A lot of bands are either similar to others or far from original, so get over it. Upper Crust is signed to Upstart, an indie, not a major label, they are not really wealthy snobs (a majority of the members have day jobs, mostly menial labor and one of them lectures at Harvard!), they have no road crew and they move their own gear before changing into their stage get-ups. So there. —Tom Farrell

COUNTRY



Tom Russell

You say you are looking for some of that old time California country for your home juke box? Then get in touch with the fine folks at AVI. They are responsible for one of my favorite CDs, Wynn Stewart, California Country—The Best Of The Challenge Masters. Stewart is one of our most under-appreciated forefathers whose talent is equal to that of Buck, Merle or Suitcase Simpson. He was, and still is, a voice who stands out in any crowd. Write AVI at 10390 Santa Monica Blvd., Suite 210 in L.A., 90025. Ask for their catalog of real country music.

RCA is also reissuing some of its finest recordings in the country genre under their Essential Series banner. Especially good are the CDs covering the work of Gentleman Jim Reeves and Dottie West.

Congratulations to Big Sandy & His Fly-Rite Boys on their video, "My Sinful Days Are Over," which is in heavy rotation on CMT/TNN. Also look for the boys on Conan O'Brien's show February 27th.

Troubadour Tom Russell was in town recently, playing at a packed house at Hollywood's favorite honky tonk, Jack's Sugar Shack. Special guests in the audience included Dave Alvin, Rosie Flores, Kathy Robertson, Katy Moffat, Mel Harker, Karen Tobin, Steven Van Gelder and Brantley Kearns. It was a great

night, as Russell was joined onstage by some of his guests, as well as his sidekick, Andrew Harden. Pick up Tom's latest CD, The Rose Of The San Joaquin, on HighTone, produced by the King of California, Dave Alvin.

Speaking of Brantley Kearns, he was in Nashville recently playing with Billy Joe Shaver. Look for Billy Joe and Eddy in March at Jack's. Kearns will also be a special guest, along with Rick Shea, at Cody Bryant's February 29th record release party at Jack's.

It was ladies night at Ronnie Mack's Barndance when Patricia Zehentmayr celebrated the release of her CD, Life In The Ruby, with Judy Toy (the "hillbilly Sheryl Crow"), Mark Insley and the Bum Steers. Audience guests included some of L.A.'s top women—Reeva Hunter, Robin Pearl, Barbara Davis, Annie Harvey, Melba Toast, Ellie Mae, Erin McCaffrey and Ruth Gunderson.

Everybody's favorite Muffin has a new showcase at the Crooked Bar on the last Wednesday of the month. With an 8 p.m. start time, the Muff Man is going for more of a band thing this time around. The next show will be February 29th. Call Muffin for details at 818-760-0470.

My favorite L.A. rock band is moving towards a more roots rock sound. Monkey Bread is fast maturing and looking to expand their horizons. They are in the studio recording new material and still baking up some of the hottest sounds around. They are also looking for a new bass player. Interested parties should contact Monkey Bread King, Eric Bradley, at 213-661-5754. And get ready to rock!

Longtime blues favorites, Roomful Of Blues, paved a wide path through Hollywood recently. A very tight band with roots rock overtones, they put on a great show. Look for their latest CD, Turn It On! Turn It Up! on Bullseye Blues Records. This band has been around for twenty plus years...amazing!

Finally, Will Ray has released a terrific CD on the new Southern California label Country Town Records. To get a copy of Invisible Birds or to find out more information, contact Country Town at P.O. Box 2649, Palos Verdes, 90274. Good stuff!

—Jana Pendragon



Reeva Hunter, Patricia Zehentmayr and Judy Toy

## JAZZ



Mark Murphy

At the **Jazz Bakery**, a well-organized tribute to composer **Johnny Mandel** (who was in the audience) featured six different singers: **Mark Murphy**, **Sue Raney**, **Bill Henderson**, **Ruth Price**, **Morgan Ames** and **Heather Gold**.

The former four vocalists appeared for two songs apiece on both of the sets, while Ames and Gold made single appearances. With pianists **Alan Broadbent** and **Mike Melvoin** getting a pair of instrumentals apiece and the singers introducing each other, the long program had plenty of variety and never lost one's interest.

Highlights included Murphy's respectful treatments of "Emily" and the emotional "Where Do You Start," Price's exquisite rendition of "You Are There," Henderson's touching "Without You" and Raney's show stopping performance, sounding as if "A Time For Love" and the sensual "Take Me Home" were written for her.

Ruth Price deserves special kudos and congratulations for organizing this well-conceived salute to one of the world's top living composers.

Also seen at the Jazz Bakery was violinist **Suzy Hansen**, who is preparing her "Bigger Band" for an upcoming **Jazz Caliente** recording. Her Latin Jazz group has intriguing instrumentation: tenor-sax (**Louis Taylor**), trombone, a flutist doubling on percussion, keyboardist, electric bass, drums/timbales, percussion and the leader's violin.

In addition to some colorful originals (including one titled "Open All Night" and "You Name It"), Hansen performed "Spring Can Really Hang You Up the Most" and a delightful Latinized version of "Shiny Stockings."

**Miles Davis** fans have reason to rejoice. Last year, the late great trumpeter was showcased on Columbia's eight-CD set **Live At The Plugged Nickel** (recorded in 1965), and now Columbia is readying a six-CD package of all of the music created by Davis and arranger **Gil Evans** in the studios. But that's not all!

In the near future Columbia plans to come out with complete sets of Miles' classic 1965-68 quintet, his 1968-69 *In A Silent Way* period, the 1969-70 *Bitches Brew* sessions, a Miles Davis/John Coltrane box covering 1955-61 and a couple more sets documenting his many live sessions from 1961-64! It is rumored that virtually all of the genius' Columbia recordings from 1955-76 will be repackaged and expanded in time.

**UPCOMING: Catalina's** (213-466-2210) features **Jimmy Smith** (Feb. 21-25) and **Frank Morgan** (Feb. 27-Mar. 3); the **Jazz Bakery** (310-271-9039) presents the big bands of **Bill Holman** (Feb. 23) and **Louie Bellson** (Feb. 24); the **L.A. County Museum of Art** (213-857-6522) has a free concert from **Bobby Bradford's Mo'tet** (Feb. 23); and singer **Kurt Elling** is apparently everywhere during his month-long visit to L.A. including stops at the **Viper Room** (Feb. 22) and the **Jazz Bakery** (Feb. 25). —**Scott Yanow**

## URBAN



Mel-Low

Gangsta rap may have its share of critics, but a large share of West Coast rappers are making names for themselves with it. One such rapper is South Central's **Mel-Low**, whose debut album, **It's A B.G. Thang (Life Of A Youngster)**, is due out sometime in March on **Poppa C/Def Jam**. The first single, "B.G. Thang," features guest vocals from **L.V.** (who sang on **Coolio's** "Gangsta's Paradise"), and the video is already a top request on **The Box**.

Ex-N.W.A member **MC Ren** will release his next album, **The Villain In Black**, on April 9. Producers on the eleven-track album include the late **Eazy-E**, **Dru Down**, **Ice Cube**, **KAM** and **MC Eiht**. The first single is "Mad Scientist."

Long Beach's **Domino**—who's part of the G-Funk hip-hop movement—is set to return to the charts in late March with the release of his second album, **Physical Funk**. The first single is the title track. Other songs include "Hennessy," "Microphone Musician" and "Get Your Groove On."

**Slow Pain**, who hails from Pico Rivera, has been gaining notoriety because of his song "Money Maid

(Fallin' In Love)." It's already gotten play on several prominent stations, including **Power 106**, and is the first single from **Slow Pain's** debut, **Baby O.G.** For more info, call **Thump Records** at 909-595-2144 or **Costa Communications** at 213-650-3588.

**Lori Esteen**, **Thomas Blincoe** and **Diana Smith Davis** were found brutally murdered last month in Esteen's Jefferson Park home. Esteen was known to the rap community as **Lo** from the duo **Sweet NLo**, whose debut album was released on **Third Stone/Atlantic**. Esteen was working on **Sweet NLo's** next album and **Blincoe** was also an up-and-coming rapper.

Contrary to the negative stereotypes surrounding rap music, the victims were law-abiding citizens and the shootings were not gang- or drug-related. Police haven't named any motive or suspects as of yet.

**Cypress Hill's Temples Of Boom** tour comes to the **Universal Amphitheatre** on March 3rd. The **Pharcyde** and **311** are the openers.

**FAREWELL TO MOTOWN:** It was reported in this column months ago that **Motown Records** would move its headquarters from L.A. to New York City. Now the company has officially announced the relocation of its main offices to the **PolyGram** building at 825 Eighth Avenue in New York. A Motown staff will still be on hand in L.A., but the majority of the label's personnel will be based in the Big Apple.

This is expected to be one of many sweeping changes at Motown under new President/CEO **Andre Harrell**, former CEO of **Uptown Records** and a longtime New York native. Since 1972, Motown had been based in L.A. after founder **Berry Gordy** moved the company from its original Detroit location. Motown is a legendary label, and its presence here will be missed.

Speaking of farewells, this will be my last Urban column for **Music Connection** magazine, since I will now be writing the **Songworks** column.

Thanks again to everyone for all your generosity and support. Peace out. —**Carla Hay**



Miles Davis



Slow Pain



**Paul Norman**  
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*The Troubadour*  
Los Angeles  
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Derek Sutton and David Christensen, Stardust Management: 213-660-2553

The Players: Stephen Bertrand, lead vocals, guitar; James Guffee, bass, vocals; Chuck Jones, guitar, vocals; Brent Klopp, drums.

Material: These guys wear their heart on a flannel sleeve ("motor cars and chocolate bars could never take your place...") only to roll it up and forget about it ("...I must be on my way..."). As any broken heart will tell you, indifference can be painfully sexy. Eventually, the lyrics cave in to the black hole of romantic abandon ("...tell me who you are...") with a slow, sweet touch that makes you trust them again...the bastards. On the safer side, my favorite song rambled complete nonsense that somehow made sense. Something about an infomercial starring Cap't Crunch (Hey, I'd watch it) with a chorus asking the controversial question: "Do you believe in science and Tupperware?" (Answer: Yes, but not at the same time).

Musicianship: As the frontman, Bertrand possesses a strong, sure voice that suggests—dare I say it?—subtle happiness; I refer not to the band's Philosophy 101 lyrics but the Tories general attitude as perceived from the cheap seats. (Please note: their showcase favorite, "Don't Be Long," features Bertrand whistling.) Personally, I find their mood refreshing amidst our current national whining trend. Even their sardonic take on "It's A Wonderful Life" remained hopeful. Bertrand occasionally utilized a bullhorn to create, I assume, a spooky, distant mood for certain

songs, but he should save these parlor tricks for the studio. Jones has his own fierce energy and served us a few tight solos but has a tendency to posture as if before a teenage bedroom mirror.

Performance: Flick the chip off Green Day's angry shoulders and you might get the Tories—a lean, clean, more playful machine. Bertrand is so free and comfortable onstage, he actually remembers to have a good time, teasing the audience and twisting himself around the microphone, singing upside down. (Even the devilish Klopp sneaks in an occasional stick flip.) Only a confident band can afford to be so loose—an enviable state. Weak harmonies do damage to an otherwise splendid performance; if they can't strengthen this aspect of their act, they should leave it at the one-voice-band stage.

Summary: The Tories are a scruffy, healthy-looking bunch with clean energy and a tight sound. There's

some work to be done here before they offer a concrete sound of their own, but unlike so many bands out there, this one might be worth the wait.  
—Heather Clisby

**Big Sandy & His Fly-Rite Boys**  
*Alligator Lounge*  
Santa Monica  
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Allen Larman: 213-913-3918

Players: Big Sandy, vocals, acoustic guitar; Ashley Kingman, guitar; Lee Jeffriess, steel guitar; Wally Herson, bass fiddle; Bobby Trimble, drums.

Material: A breath of fresh air, this band not only puts on a flashy live show, but they combine material from both of their HighTone CDs as well as gems from C&W masters like



Big Sandy & His Fly-Rite Boys: More than fun, these shows are an event.



The Bomboras: Creepy surf music not often heard on the L.A. club circuit.

Hank Cochran and Hank, Sr., thus displaying their knowledge and understanding of country and western swing music. Their originals tend to rock, but the band puts the shuffle-and-twang thing into high gear on songs like "Jumpin' From 6 to 6" and "Blackberry Wine." Also good is "Why Do You Have to Torture Me?"

**Musicianship:** Sandy is at the top of his game in front of a live audience, and this shows up in the rest of the band's presentation. His voice gets better and better. Exceptional moments are demonstrated by each member of the band. They know how to perform for a crowd and entertain as each member demonstrates his strengths. Kingman and Jeffries stand out with their hard-hitting guitar styles, while both Herson and Trimble tend to lay back, comfortably keeping the band on the right track.

**Performance:** A live show by Big Sandy & His Fly-Rite Boys is more than just fun, it is an event, as Sandy's personable manner draws audiences in. His music is accessible and makes people want to dance and have a good time. The band's performance is not to be missed. There is always something going on and always an emotion that gets touched as they work their way through a satisfying set. More importantly, their show is not an instant replay of their recorded material.

**Summary:** This band is at the top of its western swing/rockabilly game and ready to grow beyond their current boundaries. The success they have garnered has been hard-

earned and well-deserved. Seeing them perform live is a special treat. They are one of L.A.'s favorites. The next year should see Sandy and the boys continue to mature musically and go in some new, exciting directions. There is too much talent here to be contained in one little style box.

—Jana Pendragon

### The Bomboras Jack's Sugar Shack Hollywood

1 2 3 4 5 6 ★ 8 9 10

**Contact:** Artist Hot Line: 213-660-0443

**The Players:** Jake, organ, guitar; Lord Hunt, guitars; Action Andy, bass; Big Wave Dave, drums.

**Material:** The Bomboras kick out predominantly instrumental surf music that has managed to find its own essence. So what sets the Bomboras apart from the rest of the pack? They take the standard surf sound a bit further—they experiment. The Bomboras will take a stock song and give it a creepy flavor, an exotica aftertaste, a rough garage rock edge or an upbeat turbo-charge powered by Jake's growling organ riffs. Still, the band's musical platform is a little weak, but if they strengthen their songwriting foundation, they could go places.

**Musicianship:** The Bomboras are the type of band that would have your typical arms-folded-across-the-chest M.I. geek running for the nearest exit and the safety of a Rush CD.

But is that really a bad thing? Oh sure, no one will probably accuse the Bomboras of being great musicians, but if you're willing to look the other way at punk pop, or worse yet, rap music (an oxymoron if there ever was one), then you can tolerate this. It seems to be more important that the Bomboras deliver the goods without looking utterly incompetent or having to rely on tapes, samples, sequencers, etc. What stands out the most is the growling and unmistakable tone of Jake's Farfisa organ, which supplies the Bomboras with a sound not often heard on the L.A. club circuit.

**Performance:** Playing behind a smoking papier-mache volcano that brought back memories of my junior high science project, the Bomboras played a set which called upon quite a few adjectives. Like the volcano, they started out a bit slow, jolting forward in a clumsy yet honest fashion. A guitar player who showed up mid-set, running out of guitar picks and awkward stage banter, actually managed to close the distance between the Bomboras and their audience in a very garage rock sort of way. Then things kicked in, and it was full-steam ahead with the band members really getting into the feel of things.

**Summary:** The Bomboras need a bit of work, but they're offering the L.A. clubgoer something other than another rehash of Pearl Jam or Nirvana, or for those already jaded to punk-pop, another rehash of the Buzzcocks or the Ramones.

—Tom Farrell

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## CLUB REVIEWS

### Steve Earle

*The Troubadour*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑩

**Contact:** Lisa Shively, Press Network: 615-322-5445

**Players:** Steve Earle, acoustic guitar, lead vocals; Roy Huskey, Jr., bass; Norman Blake, guitars; Peter Rowan, mandolin, guitars.

**Material:** This performance was more than just inspired. The electricity that ran through the audience only intensified the material since a majority of the crowd sang along. The songs Steve Earle chose to perform ran the gamut from his early days of success to his most recent release, *Train A Comin'*. Big favorites included "Guitar Town" and "Copperhead Road." Earle also chose to perform a Celtic folk song or two. Regardless of the period or the intensity of the song in question, the audience followed every note and lyric in a devotional fashion. And, there were points where the singing from the audience overwhelmed the performance on stage. Satisfied, Steve Earle allowed his fans their moment and enjoyed hearing his lyrics upon their lips.

**Musicianship:** Steve Earle surrounded himself with top professionals, and they are just that. Stand-up bassist Roy Huskey, Jr. demonstrated his legendary prowess, while both Rowan and Blake simmer with perfection, adding just the right folksy edge.

**Performance:** Earle has an interesting kind of charisma that has kept his fans enthralled for years. Honest to a fault, he is always entertaining in subtle ways. Personable when he allows his humor to show and dark and brooding when he's chasing the devil, Steve Earle puts on a good show even when he's not rockin' hard or searching for that one last honky tonk tune to dive into. This acoustic performance was impressive and detailed the depth of Earle's artistry as well as his ability to entertain without all the bells and whistles. Touching and tender at times, Earle proved to be exceptional.



Steve Earle: His personal struggles have led to artistic growth.

**Summary:** Going to see Steve Earle in this stripped down mode made him more enticing and allowed his material, especially the older tunes from his early years, to be more heart warming than ever before. While he is a master at pain, the acoustic performance with just a handful of select musicians made the sentimental Steve Earle stronger and more accessible. The man has grown through his struggles and so has the artist. —*Jana Pendragon*

### Los Straitjackets

*Jack's Sugar Shack*  
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

**Contact:** David Sakowski, Upstart Records: 617-354-0700

**The Players:** Danny Amis, guitar; Eddie Angel, guitar; E. Scott Esbeck, bass; L.J. Lester, drums.

**Material:** Los Straitjackets play instrumental surf rock with a slight

comic edge. A touch of hot rod music flavors Los Straitjackets sound and they manage to give their overall feel a bit of its own identity at times. Songs such as "Tail Spin," from their current CD, *The Utterly Fantastic And Totally Unbelievable Sound Of Los Straitjackets*, stand out by merit of their high-octane energy and contagious riffs, but a noticeable portion of the band's repertoire wipes out.

**Musicianship:** All of the trademark sounds of instrumental surf turn up in Los Straitjackets' music—the rolling tom-tom drums, the Fender-reverb soaked guitars, etc., but they don't drown in any of the surf sound stereotypes. Still, don't go looking for the next Dick Dale here. Los Straitjackets are all above average musicians who perform cohesively with no standouts among them.

**Performance:** There's a ton of instrumental surf bands who come equipped with a gimmick, as harsh sounding as that word can be. The Spies Who Surf dress up like spies who surf, the Mummies dress up like...well, you get the picture. Los Straitjackets have earned fame through their matching attire and Mexican wrestler masks. I guess when you don't have a frontman, you gotta find a way to hold the crowd's attention. Well, it worked for a while. Even the between song banter that featured one of the guys talking a stream of gibberish that sounded like it was spewed out of an AM radio station south of the border lost its novelty pretty quickly. I guess we really are getting shorter attention spans.

**Summary:** Los Straitjackets are a fun instrumental surf band if you like that kind of music and still worth a gander if you're neutral on the subject. They're not the best, nor do they claim to be, but improvements in the songwriting and stage show departments couldn't hurt.

—*Tom Farrell*



Los Straitjackets: Instrumental surf rock with a slight comic edge.





Hula Monsters: Eclectic music married with burlesque.

### The Hula Monsters

Jack's Sugar Shack  
Hollywood

1 2 3 4 5 6 7 8 9 10

**Contact:** Hank Mann, Sunrise Management: 310-398-6621 or Jon Bare, Mega Truth Records: 310-390-5081  
**Players:** Hank Mann, steel guitar, vocals; Jon Bare, lead & rhythm guitar, background vocals; Erik Shank, bass; Rob Man, drums; Tauanna, Sushi & Delcina, hula dancers.

**Material:** With a combination of exciting covers and original material this band hits all the bases. A little country, some honky tonk, a touch of roots rock and soul keeps the music lively and upbeat. "Hey Bartender," "Mama Don't Allow" and "Smoke. Smoke That Cigarette" all are given a happy lift by the Monsters and their onstage madness. When it comes to the originals, "Mandevil" and "Hula Monsters" shine brightly, as does their inspired cover version of "Sea Cruise" and the "Hawaiian War Chant." Their flawless ability to move smoothly from one genre to another is underscored by their exceptional version of the country classic, "Six Pack To Go."

**Musicianship:** These guys are tight, well rehearsed and confident enough to play around onstage. Mann's steel is solid, Bare has a firm grip on whatever instrument he's playing at the time, and the rhythm section of Shank and Man keep things in line. They are all sharp and top-notch professionals.

**Performance:** This is truly a band that shines onstage. While I found the hula girls distracting (they certainly do not add to the music and in fact in some places they were too distracting), I am told that male members of the audience love the grass skirts. Personally, I'd rather see this band concentrate on the music and

put the burlesque show aside. Both Mann and Bare are born entertainers who work the audience with their infectious high-energy fun. Vocally, Mann has the lungs to get the job done right.

**Summary:** There is no one else doing what the Hula Monsters are doing. They have great potential and as the word gets out I suspect they will build up not only a strong following but a solid reputation. There is always room for refinement, but overall this is a good band that is on the right path. —*Jana Pendragon*

### Mr. Mirainga

The Roxy  
West Hollywood

1 2 3 4 5 6 7 8 9 10

**Contact:** Erik Stein, MCA: 818-777-0586

**The Players:** Potz Poturalski, vocals, percussion; Stevorenno, guitar; Hedge, bass; Drt, drums.

**Material:** Mr. Mirainga is at their



Mr. Mirainga: Unique elements that show promise.

best during their rowdy hard-core/salsa numbers, but even these songs have some arrangement problems and often wind up seeming too short. In this department, a few more warped, extended rhythm breaks would add more spice to the recipe, though all the ingredients are clearly there. Conversely, the more straightforward alternative tunes are usually a little too long, and feature simple vamps that repeat over and over again. These songs are catchy and powerful the first few times you hear them, but they stop being effective after the third or fourth listen. The lyrics are pretty raw and juvenile, with some fine one-liners sprinkled throughout.

**Musicianship:** Poturalski's upper register was thin, whiny and kind of irritating at times, but his voice was powerful and not without character. When he sang in the lower end of his range, he sounded much more accurate and satisfying, and his salsa percussion stayed locked in perfect synch with Drt's tight, punchy drumming. Hedge's bass playing was wild, loopy and often very melodic, sometimes serving as more of a lead instrument than Stevorenno's guitar. Stevorenno's an athletic and accurate player as well, though he could try more interesting chord inversions, and his strumming patterns were a bit repetitive. Also, his use of feedback and noise seemed a little generic. He seems to use these techniques kind of arbitrarily, instead of deploying them when they would be most effective.

**Performance:** If no one really went nuts over these guys, there was definitely a certain guarded enthusiasm in the crowd, and the atmosphere was quite positive. The staff's attitude at the Roxy seems to have improved, and the club definitely earned points at this show for a really fine mix—you could hear the vast majority of the lyrics clearly. But Poturalski's stage act went a bit over the top, as the strutting and preening near the end didn't really cut it.

**Summary:** This band is definitely on to something, but the unique elements of their sound are sometimes eclipsed by a few weak choices and bad habits. —*Matthew J. Jansky*

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Stage Capacity: N/A  
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Piano: No  
Audition: Call or mail promo package.  
Pay: Negotiable.

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Type of Music: Rock  
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Piano: No  
Lighting: Yes  
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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>ABSOLUTE - Producer/Writer</b> Lead sheets/lake-downs.	818-700-0677	✓	✓	✓	✓	✓	Several years experience in take-downs, lead sheets, arranging and writing. State-of-the-art computer/MIDI system. Work done for nationally known artists. Doctorate in music composition. Absolute pitch. ASCAP. Discount rate.	If you want accurate, computer-printed and yesterday call me	✓	✓	✓	✓	✓
<b>CHRIS BERRY - Vocalist/Producer</b> Vocalist, producer, blues lead guitarist, production director. Over 20 years pro experience in everything from blues, alternative, R&B, hip hop, rap.	818-352-2452	✓	✓	✓	✓	✓	I have produced over 40 albums, and have post production coordinated over 4,000 albums including Body Count, Stone Temple Pilots, Urge Overkill, etc.	My specialty is getting the best out of you. I am a post production, mastering and product manufacturing expert. I can save you tons of money and time.	✓	✓	✓	✓	✓
<b>NELSON BLANTON - Guit./Wtr./Arr.</b> Strats, vintage Marshall and Fender amps, effects, acoustic.	818-985-0369	✓	✓	✓	✓	✓	Extensive studio and stage experience with members of Pink Floyd, Toto, Steve Miller Band, and many more. Lead or rhythm. Slide, open tunings.	Extremely versatile, reliable, cool look, sounds to die for. Real tone, no processing.	✓	✓	✓	✓	✓
<b>DEAN BRUNI -</b> Strats, Les Paul, Jazz Master, vintage Hiwatt, Gibson, Laney amps, unique vocal, tenor range.	310-823-6786	✓	✓	✓	✓	✓	10 Years' playing, writing, recording indie label albums. Mostly self-taught, with an AA in music to boot. Also two years pro engineering experience.	Creative player. Know how to collaborate for the song. Minimal or maximum. Atmosphere or melody.	✓	✓	✓	✓	✓
<b>MARTY BUTWINICK - Bassist</b> Custom four string, double on guitar and keyboards; vocals; arranger; songwriter, music copyist; fluid with hand-held percussion.	818-242-7551	✓	✓	✓	✓	✓	Thirty years of pro work: live performance and studio; original projects, clubs, casuals, concerts, film, records and TV. I sight read, play by ear, and am an expert sideman, band member, band leader, conductor, and musical director. Resume on request.	I specialize in doing what's needed to make the project happen. I can fill the bass chair or actively organize and run the entire project.	✓	✓	✓	✓	✓
<b>TY DENNIS - "Songwriter's Drummer"</b> Acoustic/Electric drum programming, KAT, RB mklII, TD-5, snares, dble pedal, AKG Shure mics. No drum room, use MIDI kit. Real-time MIDI to sequencer.	213-256-5681	✓	✓	✓	✓	✓	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly. Dynamic. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Vibe/energy player - dynamic.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, know it, love it. Flexible rates.	✓	✓	✓	✓	✓
<b>JERRY DIXON - Producer</b> Owns studio with 2" 24 track and 24 track ADAT	818-782-5096	✓	✓	✓	✓	✓	Recorded four albums with Warrant for CBS & CMC records. Produced several now signed artists.	Songs always come first. Then recording second.	✓	✓	✓	✓	✓
<b>LISA FRANCO - Medieval Strings</b> Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	✓
<b>JOHN GINTY - Keyboardist</b> Hammond B-3	201-829-1564	✓	✓	✓	✓	✓	Major label credits, pro equipment. Lots of live and studio experience.	East coast based, but readily available for west coast situation.	✓	✓	✓	✓	✓
<b>JOE GOFF - Drums/Percussion</b> Yamaha maple custom drums, Zildjian cymbals, miscellaneous hand percussion.	310-577-0004	✓	✓	✓	✓	✓	12 years experience. Extensive touring & recording. P.I.T. honors graduate. Studied with the best. Specializing in demo & session work at reasonable rates. Casuals, club work, touring & substituting.	Highly versatile player. Fast learner. Great groove, meter, & click playing. Read music well. Multi-purpose image. Demo & resume available. Pro situations only please.	✓	✓	✓	✓	✓
<b>PETER GRANET - Producer/Engineer</b> World class Grammy nominated recording engineer & producer with over 20 gold & platinum albums.	818-848-3505	✓	✓	✓	✓	✓	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted. Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.	✓	✓	✓	✓	✓
<b>CARY GREENAMYER - Guit./Prod.</b> Guitars, DA 88's, automated 32 channel Mackie board, Mac, sampler, synths, string, ethnic instruments, recording studio, wiso rooms, MIDI.	213-735-6221	✓	✓	✓	✓	✓	25 years experience. Built pro recording studio. Recording / rehearsal, MIDI, and live rooms. Pro recording engineer on premises.	Versatile, cooperative, and enthusiastic.	✓	✓	✓	✓	✓
<b>CARLOS HATEM - Percussion/Drums</b> Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravisimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓	✓	✓	✓	✓
<b>TOMAS JANZON - Guitarist</b> Fender Stratocaster, Gibson L-7, electric classical, Korg MIDI converter.	213-993-5709	✓	✓	✓	✓	✓	Graduate of the Conservatory of Stockholm, Sweden. Outstanding Guitar Player of the Year, Musician's Institute. Mentors include, Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Brandon Fields, Dave Carpenter, 5th Dimensions, Ben Verene, Charo.	Tall, slim & expressive. Excellent reader. Good vocals. Lessons available.	✓	✓	✓	✓	✓
<b>BRYAN JAY - Guitar/Writer</b> B.C. Rich, Charvel guitars, Marshall & Peavey amps, effects rack.	310-379-8135	✓	✓	✓	✓	✓	Professional musician with extensive national and international touring, recording, and teaching experience. Diligent and honest.	Have great stage presence and professional work ethics.	✓	✓	✓	✓	✓
<b>CHRIS JULIAN - Producer/Writer/Eng</b> Over 30 gold & platinum. Automated 24-track 2" analog recording, MTR-90 II. Live room, Top mics & midi, Ocean view, Malibu, HIP productions.	310-589-9729	✓	✓	✓	✓	✓	Experienced, focused, dig working with bands and singer/songwriters. Great rates. Winning attitude! 1 Emmy, 3 grammy nominations. Loads of major label, TV, and movie credits. Singer, Mac programmer, play guitar, bass, piano, & synth. Love scoring, arranging, and new sounds.	Call me - we can work it out! Recent productions for Art Garfunkel, Jimmy Webb, mixes for Bowie, Vanessa Williams, David Crosby. Many projects w/ Don Was. R&B writing & more. Deep grooves.	✓	✓	✓	✓	✓
<b>BOB KNEZEVICH - Producer/Musician</b> "Songwriter's One-Stop"	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 low-rates.	Live sampled and MIDI arranging. Emphasis on mood, flow and style.	✓	✓	✓	✓	✓
<b>LEIGH LAWSON - Bassist/Vocalist</b> Electric & acoustic fretted/fretless basses, MIDI pedal keyboard, Boogie & SWR rigs, Fender, Gibson, Alembic, Washburn, Rickenbacker, Tenor vocal.	714-373-1400	✓	✓	✓	✓	✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓	✓	✓	✓	✓
<b>BARBARA MAX - Vocalist</b> Voice of "The Angel"	310-285-3546	✓	✓	✓	✓	✓	Songwriter with upcoming CD. Local and international aplay. Have recorded, performed for, and written with (most recent credits) Mugs Cain (Michael Bolton), Jamie Glasier (John Luc Ponty), Ricky Phillips (Babys), Producers David Dunn (Encino Man), and Tony Franklin (The Firm).	You have found the best! Will give your project that special touch. Paid sessions only.	✓	✓	✓	✓	✓
<b>STEVE MCCORMACK - Bassist</b> Electric fretted bass and fretless 5-string bass. Stereo SWR rig, Lexicon effects, F Bass endorsement, Bantone tenor vocals.	310-543-5093	✓	✓	✓	✓	✓	19 years experience. International album and tour credits. Extensive jingle credits. International television credits, 4 years college education. Read all charts and notation. Resume available on request. Will fax!	Fluent in all styles of music. Pro attitude always. Extensively quick study, excellent look & image. Known as the groove Meister.	✓	✓	✓	✓	✓
<b>LESTER MCFARLAND - Bassist</b> 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.	✓	✓	✓	✓	✓
<b>DANNY MORELL - Keyboardist/Vocs.</b> Korg 01W, Roland Axis remote, Alesis D4, Atan Stacey. Master tracks pro, gear investment conscious. Vocals: Tenor / high harmonies.	602-279-1773	✓	✓	✓	✓	✓	31 years old, 24 years playing, 14 years professionally. Excellent chops & showmanship. Classically trained, sight reader, MIDI programmer, ace, arranger, vocalist, relative pitch, creative, team player, no bad habits, positive attitude, healthy, camera ready. Promo packages available on request.	Phoenix based. Looking for tour with high-energy signed original act only please. I will fly in for auditions without obligation.	✓	✓	✓	✓	✓
<b>STEFAN NEARY - Prod./Eng./Gtr.</b> Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓	✓	✓	✓	✓
<b>WILL RAY - Country Producer/Picker</b> Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWIII thru a Fender.	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carole King, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16 24 32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓
<b>WYNN ROCHA - Vocalist</b> Soulful and bluesy tenor range. True stylist. Very versatile in Spanish or English.	714-970-2351	✓	✓	✓	✓	✓	Vocal graduate from Miami Conservatory of Music. Several album credits and years of studio and live performance.	Singing is my life! I also play several instruments.	✓	✓	✓	✓	✓
<b>R. J. STINGER - Guitar/Vocals</b> Lead and background - best tenor.	818-705-0463	✓	✓	✓	✓	✓	Forty years in business and got paid for it.	Wide vocal range.	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. First and effective in the studio: a madman on stage. Record producer/arranger. Wayne State University, Michigan, Ravi Shankar School of Music, L.A. City College. Demo bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓

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		SESSIONS	TOURING	CLUB WORK	PRODUCTION			ROCK	POP	R&B	JAZZ	COUNTRY		
<b>"TAKA" TAKAYANAGI - Keys./Prod.</b> Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓	✓	✓	✓	✓	✓	✓
<b>PAUL TAVENNER - Drums</b> Yamaha Recording Custom & customized vintage Ludwig kits. Nobel & Cooley piccolo. Yamaha maple custom, Ludwig, DW snares, Zildjian cymbals	818-753-3959	✓	✓	✓	✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate, 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓	✓	✓	✓	✓	✓	✓
<b>TREVOR THORNTON-Drums &amp; Percus.</b> Full international Yamaha & Zildjian order. Acoustic/electric; real-time programming.	818-380-0453	✓	✓	✓	✓	Top English drummer now available in USA. 18 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including Asia Aqua tour, 1992-93; Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543	✓	✓	✓	✓	✓	✓	✓
<b>TOM TORRE - Violin/Fiddle, Guitar</b> Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	818-340-6548	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓	✓	✓
<b>CHRIS TRUJILLO - Percussion</b> Extensive percussion and drum set-up.	818-725-4424	✓	✓	✓	✓	15 years experience. Recently on platinum albums with Rod Stewart, Richard Marx, Toto, Terence Trent D'Arby, The Black Crowes. Completed 1994/95 world tour with The Black Crowes and Rolling Stones. Worked in studio with Glenn Frey, Diana Ross, Mijanes, Vikki Carr, David Benoit, Simon Phillips, Los Lobos, etc.	Can play all styles Latin - hard rock and everything in between. Highly respected, was Jeff Porcaro's choice for Toto. Resume upon request.	✓	✓	✓	✓	✓	✓	✓

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- ADA MB1 bass preamp, all programmable, SWR 500 watt pwr amp, Two Goldrat II spkr cabs, very loud xint cond, manuals inclm, \$2800 818-249-3805
- Ampeg SVT avail. \$200 Needs tubes & work Matt, 818-986-8947
- Bass amp Peavey, TKO 80 watt, \$120 213-464-2927
- Bass cab, Peavey 1810 biamp, one 18" and two 10" spkrs \$100, Peavey cab \$400 Doug, 310-840-4172
- Carvin bass bottom, 18" folded horn w/Altec spkr, \$350 obo, 818-771-9585
- Collector's 1968 Fender vibrolux reverb amp in near perf orig cond incl all orig tubes & used every day Serious only 714-443-9561
- Fender Studio lead 12 amp, \$275 or trade KK Audio 1-15' Carlson cabs w/EVM 15, \$275 ea or trade Bryan, 805-269-0917
- Fostex 2016 line mixer, 16x2, aux sends \$150 818-727-9565
- Gibsonette tremelo classic guit amp from 1950's 20 watts, one of a kind, \$300 Robert, 818-243-6502
- Kustom style luck-n-roll 4x10 empty spkr cab/combo shell, black vinyl, \$45 818-780-4347
- Lee Jackson 100 watt metaltronic alt tube hd very loud, \$500 obo 818-985 8601
- Marshall 4x12 straight cab, previously owned by George Lynch, \$350 obo, Mfg, 310 594-4717
- Marshall 9001, \$499 Sansamp PSA-1 \$394 Custom cab w/two 15 EV spkrs \$550 Ron, 310-423-3899

- Marshall JNP-1 preamp, \$500. Boogie 5050 pwr amp, \$375 Chris, 805-484-7758
- Mesa/Boogie amp, Mark IIB, 100 watt, 5 band EQ, chan switching, 12" spkr, \$550. 310-546-6360
- Randall 100 watt RGT HT tube amp, rack mountabl, crunch tone, \$365 213-256-5141
- Take over no pypmts or buy outright complete state of art sound system, Mackie, EAW, Carver, ART w/trailer. Michael, 970-382-0566
- Yamaha Soldano T100 C2 amp w/slo 100 watt head Reverb overdrive and extras, \$4000 818-757-5097

### 3. RECORDING EQUIPMENT

- Akal MG1214 12 chan mixer & 12 trk recorder, good cond, \$1200. Ultimate support stand, 3 tiers, silver, 5 ft, 48" wide, \$150 818-762-5860
- Ampec 456 2" 24 trk tape, unused, \$100 ea. 213-960-1628
- Fostex A8 reel-to-reel recorder Fostex mixer w/meter bridge 10ft Mogami snake, needs service, everything works, \$650 obo 310-594-4717

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- Teac 80-8 1/2" 8 trk recorder, xint cond w/custom rack, DBX unit & remote, \$1475 714-730-5621

### 4. MUSIC ACCESSORIES

- 100 ft 16x4 snake w/aluminum laminate APA road case, \$310 obo, 310-594-4717
- ADA midi foot controller, MC1, \$75 818-780-5279
- Alesis miniverb III, \$200. Ron, 310-423-3899
- Anvil fiber case for drum hardware avail DW single foot pedal, both \$65 818-783-9750
- ATA kybd light case, 38x17x5, \$160. Yamaha RX5 drum machine, \$250 818-224-2237
- DBX 140S pro noise reduction unit, Costs \$300, sell \$90 ea 818-754-4470
- Midi drum kit, new DM5 module, 3 Roland, one kit kat w/pedal, rack, clamps, sacrificial, \$1200 213-464-9128
- Mutron biphas plus Mutron optical speed control foot pedal w/switches, both in xint cond, \$600. 310-397-7111
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- Rane PE 51 bass permittic EQ, \$250. Genesis two-way audio spkrs, \$100 818-727-9565
- Seymour Duncan hot rails pickups, white & black, neck & bndge avail, \$60 ea, Paul, 213-658-8264
- Tascam 38 w/reload, 2 DX-4D NR units & cables, \$1250. Tascam M-35 8x4x2 inserts, two band parametric EQ, \$375. Both for \$1500. Ron, 818-840-8549
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- Collector's model, not sold in US, 1994 signature bass, blue see through, humbucker pickup, \$800. Mike Taylor, 310-471-6686
- Gibson Firebird, sunburst, w/case, great gut, need cash, \$600. 213-460-2825
- Gibson Firebird sunburst w/case, great guitar, need cash, \$600 213-460-2825
- Gibson SG 1967 near mint, 100% stock w/orig hard case, worth \$1800, sell for \$1200 obo, Billy, 805-498-4711
- Heckstrom Les Paul bass, early 70's, good cond w/ig bag, \$550 obo Maico precision bass, \$100 obo, 310-798-5461
- Ibanez custom fretless bass, single jazz pickup, carved exotic wood body, hs case, \$400 obo, Mike, 310-391-5866
- Ibanez Roadstar bass body & neck, Bartolin pickups, plays/sounds great, hs case incl, \$500, 818-248-3805
- Kramer Strat shape, make in USA, EMG pickups, no case, \$175 Ibanez RX series, two humbuckings, xint cond, no case, \$160 818-780-4347
- Spectr NS-20 bass, highly flamed maple, mint cond, w/case, \$1500, Freddy, 516-244-3707
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24 Trk. Digital Rec. \$20 per hr. Blk Rates

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6. KEYBOARDS

- Ensonic ASR 10 kybd sampler w/great effects, 16 trk seq, incl 20 discs, perf cond, \$1490, 310-226-8099
- Fender Rhodes stage 73, sounds great, looks good, great cond, paid \$1100, sell \$575, 818-784-2750
- Roland 405 kybd w/spkr, stand, bench, midl & op code mod interface, like new, \$1000 obo. Fiona, 209-943-5359
- Roland elec piano w/weighted keys, midi, \$1000 obo. 714-589-3147
- Weber grand piano, xint cond, dark Oak, \$3500 obo. Ben, 213-666-4007
- Yamaha TG55 sound module, fantastic sound, rack mountable, perf cond, \$375, 818-754-4470
- Yamaha TX 616 six module midl rack, \$700, 818-727-9565

7. HORNS

- Silver plated tenor sax, beautiful instrument, \$1200 or trade for alto. Bass clarinet, xint cond, \$1100, B-lit clarinet, just overhauled, \$425, 818-242-7405

8. PERCUSSION

- KIT, \$125, 9 toms, \$100 ea. Stands, \$160. Heads, \$30. Hates, \$80. Percuss equip. \$500. Drum case, \$35. Misc items, \$200. Ron, 310-423-3899
- Premier snare drum w/hs case, \$200 obo. Yamaha snare drum, 14" w/case & double brace stand, \$200 obo. Mark, 818-907-5807

9. GUITARISTS AVAILABLE

- #0 guit/sngwrtr, 27, pro gear, all of the essentials, looking for all band w/same. Infil Bush, Foo Fighters, Pumpkins. Serious only. John, 818-285-2310
- 22 yr old guit avail. 818-342-8025
- Acous guit sks instrum/sngrs for casual unplugged band. Bluesy, rootsy xint improviser. 818-755-9369
- Alt guit/sngwrtr w/voc avail, current, dedicatd, pro. Les Paul, wah-wah, echoplex, tremelo, stage/tour/studio exp. 818-341-0850
- Alt hr gut seeking band for collab. Extreme diversity, 90's sound. Alice, Bush, Hendrix, Live, Peppers. Pro equip, seeking motwaid talentd people. 818-782-8762
- Alt mainstream guit/writer/voc sks together band, have set material ready plus industry interest. Need mature, accomplished good striving team to let loose. David, 619-323-3662
- Are you looking for a rockin, cntry, blues, funk plyr? Then you are looking for me. Pro equip, exp. att. Demo avail. John, 310-796-4042
- Blues guit avail, pro sit. Also voc w/our sets songs ready to go. Play slide, acous Dobro. 818-772-1413
- Blues guit/voc from Chicago, lots of wild vintage gear, touring/rec credits. Have Strati will travel. Mackay, 818-713-1316
- Blues/rock guit wnter sks studio or working grp. Slide, open tuning, melodic, soulful, pro, exp. Infil Gary Moore, Freddy King, 818-761-9354
- Cntry rock & blues gut sks bst & drmr. Lenny, 818-767-1415
- Dependabl pro sks estab or signed band. Extensv

- touring, studio exp. Fully loaded, pro image/att. S'garden, Page, Zakk, 818-380-1230
- Exp gut looking for collab w/male or fem sngr. Infil U2, Floyd, Pumpkins. Serious only. Michael, 818-986-9711
- Exp pro rock guit/sngwrtr w/major label credits now avail for pro sit only. 213-851-7137
- Experienced dedicatd rhythm guit, ex-Dr. John & Elvin Bishop, baritone tenor voc range, open to all oppitys. Steven, 818-769-1854
- Funk/rock guit sngwrtr avail to join/form band. Exp. equip, tunes, talent, 213-745-6968
- Goth/indus guit avail for pro dark proj. Chrs, 818-754-4751
- Guit, 29, sks bst & drmr or band to form grp. Infil Gary Moore, S'garden. Serious only. No time-wasters. 818-577-5931
- Guit, 25, sks band or drmr to form creatv & intense proj, unique, alt, KXLU, Msg, 810-840-4326
- Guit avail, primarily rhythmic, looking to join/form band, improv, funky, dedicatd. Infil Dead, Allmans, War. David, 310-652-3118
- Guit avail, sks kybst/arrangr for proj. Instrum/voc. Can sing great & jam. 818-766-8392
- Guit avail, plenty stage/rec exp. 3 albums, commercial metal. 819-909-5500
- Guit avail for live/studio gigs, album credits, world wide magazine appearances & airplay. 818-985-8601
- Guit avail for serious funk/R&B proj, Pro exp. Infil Prince, EWV, Cool & The Gang, Parliament 818-707-9202
- Guit avail for studio work, acous/elec, Satriani-type plyr, 310-374-3281
- Guit avail for working cntry, rock, blues band willing to practice for upcoming gigs. Have transpo. 213-728-6562
- Guit looking for working proj or interested muscians Exp playing rock, blues, funk, jazz, experim, classical. 213-255-0624
- Guit sks heavy band that wants to rock. Driving up beat positiv rockin music. No grunge. Good musicianship, song wnter w/direction, 818-783-3953
- Guit sks per fno to form blues/rock band. Infil B.B. King, Gary Moore. Serious only. All org, 818-577-5931
- Guit w/serious chops/musicianship touring supporting Allman Bros, Robin Tuba, Tubes & others sks musical soul mates. Infil Johnson, Gabale, etc. Mike, 818-754-4265
- Guit w/sngwrting style like Alice, STP, Candebox, Zep sks pros w/similar interest. Total pros only. If you suck, don't call. 818-780-6424
- Guit/musician, 25, sks others to rec/perf heavy bluesy experimental R&R, Brett, 818-881-6158
- Guit/sngwrtr looking to join/form heavy rock band. Infil Yngwie, Sykes, Howie, 881-994-7995
- Heavy groove gut sks to join/form band. Infil Korn, Primus, Machinehead, NIN. Have xint equip, dedicatd, talent. K.C., 818-955-8240
- Heavy hard rock rhythm gut that grooves Gibson, Marshall, 310-305-1009
- Interested in pursuing success orien metal rock proj, 818-363-5185
- Lead gut looking for band members to join/start orig hr band, no grunge pls, very serious/pro. Jeff, 213-650-5599
- Lead gut sks join/form grp into Mavericks, Dwight, SRV, Vintage gear, extensv stage/studio exp, old school type thing, 818-985-0369
- Lead gut w/backing voc, pro image, gear, sks working cover band or paid sit, 213-960-5795
- Lead/rhythm plyr avail for blues-style band Chuck Berry, Also doubles on piano, harp, voc. Adam, 213-715-5212
- Modern rock gut avail to join/form new band. Have sound, soul, vibe, exp. 213-368-4762

- Pro guit avail for rock, pop, blues, fusion, or new age studio sessions/showcasing, versatl sound & easy going. Dave, 818-985-4179
- Pro guit avail for session, tour, clubs, casuals, jazz, rock, fusion, R&B, pop, top 40, classic 1981 GIT gar. Sight reads, easy going, pro credits. 818-247-7429
- Pro guit avail, 818-981-4760; pgr, 818-352-8697
- Pro lead gut avail, album credits, noit tour exp, sks all band/muscians, 70's meets 90's direction. Joey, 818-780-5279
- Pwrful, soulful, pretty voc sks gut for covers & orig to play out. 310-826-9150
- Rhythm guit, age 40, ex-pro bst, still seeking someone stupid enough to let me in their band. Antelope Valley only, Bryan, 805-269-0917
- Talentd 27 yr old lead/rhythm gut w/backup voc & great sound looking for complete band w/serious grooves, bluesy sound, 90's feel, great songs. Mark, 310-376-4450
- The one...you want. Rock, pop, etc. If you can handle a hot gut, call 818-766-8392 and get to know...
- Well seasnd, hard-edged groove orien gut w/Hollywood rehers sks band w/drive & dedicatd. Zombies. Love Bone. NIN, 213-962-8981
- World class lead gut/lead voc avail for pro paid sit. Pro equip, transpo, credentials on req. 818-771-9585
- World class pro guit/front man, plays 70's funk, old school, blues. Avail now for paying sit. Good looks, passport & easy on your mind, 310-842-9894

9. GUITARISTS WANTED

- 20-25 yr old groove gut wtd. Infil COC, A'Chains, Pantera 818-973-3198
- 2nd guit wtd, giging band, org, R&R, punk. We have rehers studio in Paramount. Call Rotten Rod or else, 310-864-2313
- 2nd guit wtd by melodic hr band w/mgmt. Infil O'ryche, Dokken, Scorpions, MSG. Rehers spc in Whittier. 310-425-0661
- 2nd guit wtd Infil Mick Jones, Joe Strummer, Andy McCord, Nasty Succide, Keith Richards, Ronnie Wood. 213-427-8457
- 2nd lead gut wtd for orig hr band. Infil Scorpions, O'ryche. Pending CD proj, have mgmt & rehers in Whittier. Voc a - 714-444-0374
- 70's type gut wtd to form hr band into Zep, Sabbath, Aerosmith, Beatles. Thin w/long hair, serious only, prev vintage equip. 310-798-4993
- Acous guit w/voc, synth equip wtd. Melodic, rhythmic, tight, intense style. Talent, exp, dedicatd essential. Mainstream progressv rock, funk, pop tunes. J.V., 310-455-4304
- Acous gut neded for fem sngr/sngwrtr to perf upcoming gigs, restaurants, bars, coffee hses, Orgs/covers. Elthridge, Joplin. Serious only. 818-327-5282
- Acous guit/banote gut sks same in lenor for working duet. Zep to Hootie. Pro talent and att. Rob, 818-249-0736
- Acous mentor sought by sngwrtr for 2 hrs per week. Into Eagles, Beatles, J.T. My place or yours. Comfortable atmos, 213-469-3543
- Acous/elec gut for pro-minded rock band w/xint material. Poss album on indie label in 1996. Serious pls. Jeff, 818-450-0301
- Aggressv fem voc/rhythm gut forming band. NIN, PJ Harvey meets mod-gothic. Pros only. Call to hear music. Mo, 213-935-2007
- Alice's garden in the Oasis neds weedding, all fem voc/ sngwrtr harvesting gut & drms. SONIC FRUIT #1. CD out in Japan/Europe 818-996-8811
- Alt band warplay & television program sks gut/voc. Send pgs: Jag Music, 444 South Flower Street, Ste 2300, LA, CA 90071
- Alt pop fem artist/poet w/publishing deal & major label ntd sngt/voc ASAP. Must be pro. 818-762-5426
- Attractv soulful fem voc/gut wtd by male sngr/sngwrtr gut for org act. Pro talent/att. Wiltons, McKennent. Finger style a must. Rob, 818-249-0736
- Band wtd: fem voc nds to form band, funk/rock style

- Gigs, demo, touring. Have label int. Tina Turner infl. 818-955-6571
- Beach Boys of the 90's-type grp doing orig songs about surfing/summer fun looking for gut w/clean-cut image. Bruce, 310-372-8732
- Boring, uneducatd, passionless, idiot gut/voc neded. Dream Theater, Queen, Yes, NIN, Faith No More, Jellyfish, Doug, 818-342-3812
- Cntry blues band, fem sngr, looking for steel gut plyr for gigs, special events. We have rehers. We are 5-pc. 818-352-3168
- DJANGO study grp forming. Share your talent & insights w/like minded gut. Advanced plyrs pref. Check ego out dorr, Dave, 818-797-7159
- Drmr [student of Ginger Baker] sks drmr/sngwrtr to form new & cover proj. Ala STP, S'garden, Stones, Pearl Jam, etc. Andy, 310-391-3365
- EX-CBS rec artist sks rhythm gut to complete hr alt band. Les Pauls. Backing voc/slide a +. STP, Pearl Jam. Jay, 310-581-4887
- Exp fem gut w/snging abil + a must be mature, willing to develop unique musical style w/musical partnership. I am superb lyrcs. 213-653-8782
- Fem sngr/sngwrtr w/R&R heart & restless soul sks like-minded gut/arrangr for creatv collab. Dillon, Westerberg. Judy, 213-654-0701
- Fem voc/sngwrtr sks gut to form rock/cntry band. Infil Fleetwood Mac, Eagles, Orig. covers. Erin, 818-377-9914
- Flamenco rhythm gut wtd for adult contemp R&B/acous pop proj. Serious only. 818-224-2919
- Guit, way loo tuning, no scoo, music is super ill, able to work w/another gut tone, style. 714-536-0780
- Guit driven pop/folk sngwrtr duo sks gut/backup voc. Have mgmt, label int, following. Getting bookings, time to fill out sound. Sean, 213-871-6823
- Guit neded for dark pop coed band. Infil PJ Harvey, Breeders, X, Hole, Sonic Youth, Dream Syndicate. 213-896-3056
- Guit roadie, driver neded ASAP. Located in San Fernando Valley, 8-15 hr week. No flakes. This is a real job. Nikk, 818-772-1572
- Guit sought by sngr/sngwrtr for collab/form band. Strong melodic alt style, open-minded. Infil Crowded House. 213-782-6966
- Guit to play elec/acous in band w/career goals. Pro att. Beatles, Afghan Whigs, Neal Young, Replacements. Lockout, indie CD, Mick, 818-450-0358
- Guit wtd, late 20's early 30's, for pro orig proj. Old Cult, A/CDC, 818-769-7200
- Guit wtd by drmr to form heavy hr band. Serious image, OC area. 714-991-6536
- Guit wtd by English sngr/sngwrtr/gut. Into Billy Bragg, Paul Webber, Radiohead. To gig coffee houses for now. Lots of own material. Joseph, 213-882-8119
- Guit wtd by heavy alt band w/pro mgmt to showcase imed. Paid rehers, pro only. Infil A'Chains, Filter, etc. Call msg for info. 818-777-5918
- Guit wtd for band w/set of showcases for rec companies to see. Infil Hootie, NIN, Floyd, Alanis. Dave, 805-250-3090
- Guit wtd for cutting edge proj, performing, very versatl, trend-setting. Jeff, 310-823-7003
- Guit wtd for pop/rock band w/indie CD. Mostly rhythm & acous neded. Infil Live, Beatles. Rehers in NoHollywood. Andrew, 714-846-2598
- Guit wtd to join org alt band into S'garden, Faith No More, Jane's, Peppers. Demo avail. 714-999-0319
- Guit wtd to join up & runnng STX cover band. Voc a big +. Mark, 805-496-6355
- Guit wtd w/voc for tribute to 70's progressv rock band. Genesis, Yes, ELP, etc. Some orig. Greg, 818-963-7853
- Guit/sngr & drmr forming pro sit. You must have lead capabl, versatl effects, mod tones, pure dedication. No 80's rockers. John, 818-875-2310
- Guit/voc sngwrtr into Crows, Crow, Raitt w/acous emphasis wtd to collab in grp sit w/fem sngr/sngwrtr/instrum. Peggy, 818-895-3030
- Guit/voc wtd, pro, for working cover band. Classic & current KROQ, Star98. Some travel, upbeat stage presence. Flexible, open minded, fast learner 714-224-3060
- Heavy groove band looking for stars. No speed demons. 310-306-1588, 310-305-7728
- Innovatv Asian gut/sngwrtr sks creatv 2nd gut/sngwrtr for new progressv hr band proj. Infil O'ryche, all Europ hr. Pros only. Howie, 213-481-1359

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•**Kybat** & **bst** learn nds you Progressive, non-trendy, heavy, ambiguous, melodic. Infi Queen, Faith No More, Beatles. Zep. Curt, 818-996-1881

•**Lead** guit wtd to form heavy rockin band w/retro sound. Motley, GNR, Motorhead, Zep, etc. Allorig have demo, Hillywood L&R & PA 213-957-5167

•**Lead** guit wtd. Infi Keith Richards, Izzy Stradlin, Graham Parsons. Scott, 818-985-5042

•**Lead** singing bst sks guit to form band A'Chains. S'garden w/Infi Crowded House. No clean cut, politically correct types pls 213-526-2979

•**Lead** voc & kybat w/BMI film credits sks lead guit for collab & perf. Infi Morisette, Kate Bush 818-780-4262

•**Lead/2nd** guit wtd. alt w/pwrfvl voc, but same old crap. Infi Pearljam. Bush Rehears spc. demo. exp a must. Tomika, 818-343-9941

•**Looking** for ultra low tune guit to join band Vision. S'garden w/Infi Crowded House. 213-911-4715

•**Orig** alt pop band, Oasis, Matthew Sweet, Dave Matthews, sks visionary guit w/good tone to play parts & leads. No atts. Mike, 818-761-5009

•**Orig** alt rock, writer, voc a . fem sngrs, exp musicians 310-598-2747

•**Peter Townsend** pr sound alike to join fem Keith Moon for natl WHOO act. Must have orig side Fran. 310-799-8294

•**Pop** voc grp sks guit. Must have good ear for harmony & fast learner. Jeanie, 818-786-5537

•**R&R** guit for orig band, have reher & gigs. West Valley area. Dedicated & serious only 818-887-6576

•**Recording artists** seeks superstar rhythm guit Infi Kravitz, Beatles. Zep. Serious only 310-471-4629

•**Rhythm** guit wtd for English mod alt band, making album, must sing backup & have good image. Infi Oasis, Beatles, KROQ Rec/tour 805-581-6467, pgr, 805-531-1411

•**ROADHOUSE** sks pr bluesy R&R plyr. Must have killer gear, great alt. Voc a must Steve, 310-398-9456

•**Scorpions** tribute band forming, seeking Rudolf. Must know the songs, have equip & transpo. Scott, 818-980-9563

•**Serious musician** into ambient music to form musical proj or band. Infi Slowdive, Cocteau Twins, Bjork, Portishead, 310-676-7747

•**Sngr/sngrwr** sks guit for melodic alt proj w/Euro edge Early 70's plus 90's Must be gifted, serious, humble. I have rehearsal studio, ages 20-30 818-286-7025

•**Sngr/sngrwr** sks new cntry guit for collab & poss bands. David, 818-769-4370

•**Temp** guit neded for rock band w/songs. Infi Screaming Weasel, Nirvana, Lookout Records-type stuff. No Pearljam fans pls. John, 310-821-9059

•**Two** guit wtd to form aggressv metal band Studio/ stage & writing exp a . Priest, Trouble, Maiden, Machinehead, Thin Lizzy Ed. 310-375-1307

•**Working R&R**/soul bands sks guit. Inland Empire We have indie CD & major label int. Keith, 909-624-9121

•**Wtd**: guit fluent in both elec/acous for adult alt proj, backup voc would be nice. Elena, 213-653-9933

**10. BASSISTS AVAILABLE**

•**#1** bst w/great voc. 6 string, SWR appl, looking for part perf, live/studio 805-297-1325

•**20** yrs exp bst wtd voc avail for rec, studio, live. Classic rock, top 40, Bryan, 818-715-0423

•**5-string** bst w/voc avail for currently working band Blues, classic rock, cntry, org a., 213-851-7495

•**5.5 octave** vocal range, road/rec exp Infi Chris Squire Seeks to complete non-metal org band. Greg, 818-963-7855

•**Acous** bst & elec fret/less bst plays blues, R&B, rock, jazz. Have groove, read, gigs rec/rehers Joseph, 818-763-8073

•**Avail** bst, plays acous, upright, elec, fret/less into jazz, rock, blues, R&B Has groove, reads. For gigs, rec, showcases. Joseph, 818-763-8078

•**Bst** avail, sks guit for up & running Styx cover band. Voc a big a . Mark, 805-496-6355

•**Bst** avail, 4 & 5 string, fret/less 714-543-2691

•**Bst** avail for rec/perf, all styles, fret/less/upright, jazz, funk, blues, sight reading. Pros only 818-909-4952

•**Bst** sks free & experim rock band in Pasadena area Infi Can, Coltrane, King Crimson, Ted. 818-285-7376

•**Bst** sks paid touring/rec w/orig act. Infi Simple Minds, Sting, Don Henley, Robert Palmer. Pros only Mike, 213-872-0334

•**Bst/sngrwr** sks acad funk groove band w/latent plyrs Fretless, 6-string, upright Infi James Brown, Police, Miles, Dead. Pros w/gigs only. Chris, 818-516-7168

•**Bst** w/voc, 34, looking for position in pro band lead voc & songwriting abil. Alt to mainstream Infi Talent exp equip Phil, 310-798-5461

•**Bst/wrtr** w/voc w/credit sks to join high energy melodic alt band. Older pros only Gann, 213-961-1970

•**Christian** bst avail for alt, hard-edged groove rock band Musical infl Jane's, lyrical infl. Scripture. Chris, 213-467-6011

•**Passionate & intense** bst avail, 310-398-1821

•**Powerful 6-string** bst looking for working band, 4 nights week w/ 100 m of LA 818-424-0956

•**Tall, skinny**, tons of tattoos, short hair, image low stung T-Bird rec/tour exp Seeking pr signed proj 818-769-7247

•**Versatil bst** for estab band solid, dependabl w live, studio exp. Infi Sonic Youth to Springsteen to U2 Eddie, 818-752-2740

•**Versatil pro** bst avail for rec, showcasing live, poss tour, fretless. Mesg, 818-771-7498

•**World class** bst, strong backing voc, great gear, sks signed band, paid sit, Killer groove, very creative, extensv credits. Responibl team plyr. Tad, 310-391-1704

**10. BASSISTS WANTED**

•**#0** bst neded, alt, heavy A&M deal, U2, STP, very pro. Rehears, gigs, no hustlers. Paul, 213-655-4346

•**#19-25** bst neded to form orig progressv metal band. Focus on musicianship, direction, I have material. Serious only No drugs, Westside pref. Andre, 310-576-2053

•**27-35 yr** old solo bst w/backing voc a must for estab hr band ala new Van Halen, promoting movie theme 818-886-4626

•**#A1** groove addicted Westside nds bst to complete band Jane's, Zep, Pumpkins, Doors, Gigs, lockout, album Mike, 310-318-1362

•**A-1** bst wtd for orig pop/rock band w/major mgmt. Infi Tears for Fears, Van Halen, Oasis. Serious only. 213-650-5014

•**A-1 funky** bst in style of Beastie Boys, Peppers wtd for signed band Must have looks/dedicatn, ready to travel 818-981-5212

•**A-1** voc/guit, hip alt material, indie release getting serious interest from majors, nds bst, 28+ pro only Robert, 310-556-3841

•**AAA** alt sks melodic grp orien bst, fem, voc, acous, elec guit, R&B, cntry, cntry/rock infl. Mgmt co support Joe, 818-954-0742

•**AAA** bst wtd for WALKING GIANT, S'garden, King's X, STP kind of thing. No tired, burned out, bitter 30-somethings pls. Chris, 818-760-1138

•**ACE** bst w/voc wtd. Melodic, rhythmic, tight, intense style Talent, exp, good alt, dedicatn essential Mainstream progressv rock, funk, pop tunes. J.V. 310-455-4304

•**ACES & EIGHTS** roadhs guit & LA's most soulful killer sngr/frontman sks solid bst w/voc for pro lockout. Andre, 818-0761-0288; Guit, 310-370-0360

•**Aggressv fem** voc/rhythm guit forming band. NIN, PJ Harvey meets good-gothic. Pros only. Call to hear music stu. 213-205-2100

•**Aggressv pwr** groove bst wtd for heavy proj Former members of MIND OF SUBSTANCE. 818-418-5897

•**Alt** band nds bst w/good chops & gear. Must be ready to go 310-827-1796

•**All** band w/airplay & television program sks bst/voc Send pkg Jag Music, 444 South Flower Street, Ste 2300, LA, CA 90071

•**Alt/new** groove band looking for bst. Grooving, very good level. U2/Electrification 310-208-3772

•**Ambitious** sngr/sngrwr bst bst to start band with Early Prince, D'Angelo, Brand New Heavies, Ohio Players, Sade Mickey, 213-851-0997

•**Are** there any British musicians out there? Lead guit sngr/sngrwr sks drms, bst, keys to form org rock band Serious plyrs only. 714-846-5845

•**Attn** bst, heavy aggressv pwr groove proj sks solid bst w/stage presence, nothing fancy, no alt, pr minded. No balls, no calls 818-848-3009; pgr, 818-418-5897

•**Band** looking for bst, must know odd meter & play off times, heavy Infi Korn, Helmet, Tool, S'garden. Must have gear & transpo. We have lockout. 818-764-1124

•**Bass** plyr wtd, 22-30, for alt band w/foreign label deal, major endorsements & backing Infi Bush, S'garden Voc a . 213-971-8055, x527

•**Beach** Boys of the 90's-type grp doing org songs about surfing/summer fun looking for bst w/clean-cut image. Bruce, 310-372-8732

•**Black** bst, ala Bootsie wtd for folk mob. Parliament, early Prince, Band of Gypsies. 310-372-3208

•**British** band sks bst. Sex Pistols, NIN power & aggression w/Bowie/Menswear image & style. Good plyr, under 25. Real label int. 310-473-2566

•**British** voc, 23, & guit, 26, seek bst to join band Org alt rock, U2, REM, STP, Nirvana Pros only 818-359-4005

•**Bst**, 18-30, wtd for rock band. Direction: Kravitz, Petty, Black Crow's. No flakes. 818-340-9865

•**Bst**, under 25, neded for band. Infi AC/DC, Ramones. 818-403-0937

•**Bst & drmr** wtd by org proj/CD & upcoming gigs in No Cal 1000 Maniacs sound w/jazz & Latin infl 213-953-9363

•**Bst** neded by R&R band w/punk edge NY Dolls. Chris, 213-650-8204

•**Bst** neded for flamenco/jazz ensemble. Steve, 213-650-5555

•**Bst** neded for org 4-pc band ready to rec/gig. Sexy punk metal grunge w/soul infl. Kiss, Zep, Living Colour, Metallica Faith No More, Phish, Dorn, 213-465-5980

•**Bst** neded for THEATER OF MADNESS, progressv band Dream Theater meets Death. Scott, 419-627-9813

•**Bst** neded to complete 4-pc band Infi Live, Beatles, Police Label int. Byron or Anthony, 818-886-6011

•**Bst** to complete 3-pc alt band. Westside, no drugs Jeff, 310-394-3949

•**Bst** under 25 neded for band Infi AC/DC, Cult. 818-403-0137

•**Bst** willing to do anything, Westside area, no pussys 310-202-7030

•**Bst** wtd, working alt/rock/top 40 cover band w/origs on tour now. Phil, 307-734-1942

•**Bst** wtd, sold, aggressv, groove orient team plyr neded for fem artst proj. This is what you've been looking for Serious only. Jeff, 714-636-7540

•**Bst** wtd, play odd meter, have transpo & gear, serious & dedicated. We have lockout. Helmet, Korn, S'garden Dan or Roman, 818-764-1124

•**Bst** wtd, age 22-30, neded for org band w/fem sngr. Infi Sonic Youth, Elastica, Hole, 213-852-1152

•**Bst** wtd by band the redefining standard of rock music No excuses, Larry, 818-899-7958

•**Bst** wtd by dark metal band w/indie CD release. Paid gigs pending w/summer tour plans, must be dedicated, no flakes. Vega, 213-312-4343

•**Bst** wtd by low slung, tuned down 90's band from hell. Estab w/24 hr lockout, great vibe. Ready to explode Pgr, 310-239-9465

•**Bst** wtd by rock/pop/grunge trio You must have plenty of alt. We have rec deal in Europe. Great songs & a great future. Andy, 213-667-0621

•**Bst** wtd for acous type thing. Stand-up, wash tub or whatever. Infi Geraltine Fibbers, Leo Constance, Violent Femmes, Call for details 213-938-5267

•**Bst** wtd for org progressv/metal band w/pwrfvl melodic infl. Infi Iron Maiden, Rush. For gigs/rec deal. Victor, 818-889-0615, Brett, 805-494-8325

•**Bst** wtd for blues band, Infi Muddy The Wolf, Elmore, Buddy, BB, 310-659-1951

•**Bst** wtd for Euro alt band w/fem sngr. Infi Pumpkins, Mazy Star, Nirvana, Sylvia, 310-455-7000

•**Bst** wtd for org, experim, rock band. Interest must lie within expanding horizons of rock. Polyrhythmic strategies. Infi King Crimson, Primus, Sly Stone, Zappa Dave, 909-737-9074

•**Bst** wtd for org proj, Infi Big Country, Tears for Fears 213-650-5014

•**Bst** wtd for progressv rock major label proj, lead voc a . Floyd, Rush, Zep. Must have tape/bio, no exceptions. 818-916-2212

•**Bst** wtd for R&B alt pop, Nick Lowe meets Al Green. Funk w/ dedicatn. Dave, 310-452-4154

•**Bst** wtd for re/alive. Infi Sundays, Suzanne Vega, Sarah McLaughlin, The Story, Jim, 213-932-6078

•**Bst** wtd for signed indie band. Michael Penn, Crowded House infl. Two CD's out. Must play for joy, not for cash. Dreflus, 310-439-6299

•**Bst** wtd for Thin Lizzy tribute band. Philip Lynott-style voc a ., but not rec. Must be familiar w/music & easy to work with. Jeff, 310-316-9566

•**Bst** wtd to form band w/guit & drmr. Groovy R&R music w/psyched improv jam-ability. David, 310-652-3118

•**Bst** wtd w/solid foundation, improv, jazz/rock, progressv rock, plus funk groove. Serious music. Dedicatd musicians only Omar, 818-734-9515

•**Bst** wtd, Infi Bill Wyman 213-427-8457

•**Bst**/collab neded to infl. strong & accessible punkish material. Songs come first, the rest comes naturally. Dan, 213-465-8117

•**Cntry** rock band sks bst. Infi Eagles, Petty, etc. Lenny, 818-767-1415

•**Cntry** rock blues band nds drmr. Infi Eagles, Petty, etc. Lenny, 818-767-4415

•**Creatv** bst wtd for org band. Infi Something Red, Toto, Lead the Wet Sprocket. Must be commitd & serious 213-469-6681

•**Death/jazz** trio forming, neded bst w/solid time & distortion pedal. Hendrix, Zorn, Coltrane 213-664-1976

•**Elec**, stand-up for pwrfvl roots infl band to start blues, Pgr, Borracho 213-461-1927

•**Elec** and/or upright bst wtd for heavy instrum grp alt a. Saircan, Beck. Rehears spc in Santa Clarita. Rock facalt begins. 805-296-8685

•**ELECTROLUX** sks solid & melodic bst who loves us Infi Beats, Radiohead, PJ Harvey, Breeders. Bobby, 213-720-9510

•**Estab** band PROTOTYPE sks bst, must have exp, musicianship, dedicatn, exp. Progressv & thrash infl. Kragen, 310-915-0423

•**Estab** roots-based rock band, currently gigging. Infi PJ Harvey, Tom Waits, Neal Young, T-birds 213-650-8725

•**Estab** working band looking for exp bst w lead & background voc, into Infi R&R, rock, dance, pop, jazz, etc. Serious. Mike, 818-508-1374

•**Exp** bst w/writing ability/R&R infl. Elliott, 213-460-6051

•**Fast** moving org alt band seeking serious exp bst to complete proj, have demo, rehears studio, no knockheads. Infi STP, Alice, S'garden 818-318-2101

•**Fem** sngr & guit ssk fem bst to form punk pop loud band Infi PJ Harvey, Stooges, Breeders. Sue, 310-358-0253

•**Fem** sngr/guit sks bst for alt org proj. Infi Prince, Sly & Family Stone, Hendrix, Seal 213-461-2108

•**Fem** solo artist looking for bst to complete lineup for soon to be showcasing band. Serious plyrs only. Toni, 714-227-8930

•**Funky, punky**, bluesy bst wtd for alt-based R&R band w/gigs lined up. (one this month) Giovanni, 310-453-4068

•**Gothic** psychd band w/rec deal & natl tour now holding auditions for bst 714-890-1577

•**Guit & drmr** w/orig music looking for bst that can sing & play. Melodic infl. desired. Judy, 818-848-2273

•**Guit w/sngr** writing style like Alice, STP, Candlebox. Zep sks pros w/similar interest. Total pros only. If you suck, don't call 818-780-6424

•**Guit/sngr & drmr** forming pro sit. Get in near the beginning, infect our sound. Pro gear essential. Infi Bush, Pumpkins, Foo Fighters, John, 818-985-2310

•**Hard** rock band sks bst. Dave, 818-352-7285

•**Hard** rock blues band looking for hr blues bst 818-716-9060, 310-379-9550

•**Hard-edged** groove monster neded to fill vacancy of yet another rtd. flake bst. Don't be the next one. Serious only, great content. Andy, 714-633-3495

•**Heavy** aggressv bst wtd for estab showcasing band w/ 24 hr studio & lockout. S'garden, Sabbath, Zep No flakes, 818-380-7127

•**Lead** bst req for showcasing my unique trio to three midly interested A&R reps 818-705-3467

•**Male/fem** bst wtd for alt trio, must be team plyr, dedicated, hard worker, backing voc a must. sngr/writing a . We have connects, great songs, gigs 818-753-0290

•**Original** alt, 70's meets 90's, lead guit w/voc, publishing co. label, 24 hr rec for CD releases 5/1. Joey, 818-780-5279

•**PINCUSHION** now auditioning rockin' & groovin' bsts. Groove, taste, creativity, dedicatn a must. We have lockout, material, concept, originality. Eric, 818-755-9174

•**Pop** voc grp sks bst, must have good ear for harmony & fast learner. Jeanie, 818-786-5537

•**Pro** exp dual guit sk bst for bluesy hr style, for gigs, demos. 818-346-0498

•**Progressv** rock band sks bst w/strong backing voc. Indie label w/natl distrib. For more info, call 818-981-6212

•**Progressv** rock band sks bst w/strong backing voc. Indie label w/natl distrib. For more info, call 818-981-6212

•**Progrsv** metal/thrash groove master bst wtd by name guit 310-379-8135

•**Pwr** trio sks groovin bst to complete org band into Beatles, S'garden, Goo Goo Dolls, Must be serious. We have demo/rehears, 818-703-0712

•**R&R** band w/gigs about to rec CD looking for psychd bluesy bst. Jeff, 213-950-6616

•**Real** bst wtd for org band. Infi Genesis, Midnight Oil, U2, Gin Blossoms. Very serious only. 213-874-7376

•**Rockin** superstar bst wtd for rec artists. Infi Kravitz, Beatles, Zep, 310-471-4629

•**Scorpions** tribute band forming, seeking Rudolf. Must know the songs, have equip & transpo. Scott, 818-980-9563

•**Serious** R&R nds bst imed, looking for dedicatd, focused exp plyr. Infi Floyd, Live, Kravitz, Have our own sound. George, 213-351-3983

•**Souful** groove driving bst wtd for estab band. Infi Nirvana, Peppers, Oasis 213-469-3459

•**Still** sks bst. S'garden, STP, Beatles, Pumpkins, Hendrix, U2, Zep. Rehears spc, productn deal. Dmtrn, 310-915-5040

•**Ultra low-end** bass monster, 20-26, neded ASAP for hemp-cool, heavy groove act. Have mgmt, label int, private studio. Must have pro gear. Serious musicians only. 818-972-8500, x57064

•**Upright** bst neded for working jazz trio, 818-718-1590

•**Wtd**: bst by sngr & guit w/songs to form band. Infi Stones, Petty, Mellencamp, etc. Mike, 213-933-3131

•**Young** band w/major mgmt deal sks intell focused bst

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11. KEYBOARDISTS AVAILABLE

- 24 yr old North Texas mother f---. Beethoven, Bee-bop, Billy Joel, Harry Connick. Midi gear & many discs. Jazz credits & accompanying exp too. 818-763-1287
•Alt plyr w/top gear to join/form band. Dark, mystical, exotic, unique sound. Cashmere meets NIN. Rick. 213-469-6748
•Fem kybst avail. BMI writer. Infl KROQ & new age. Prel Westside. Melinda. 310-642-4952
•Kybd plyr/program avail for studio, demo, arrangmnts. Sequencing, drums loop, kybd parts. Atari Cubase, M1, R8M, S220, U220, etc. Extensv exp. Eric. 310-208-3772
•Kybst avail, sks gut for up & running Styx cover band. Voc a big +. Mark. 805-496-6355
•Kybst sng/sngwrtr w/two albums avail for band w/ major label deal. 818-342-3100

- Looking for working band or paying proj. Most styles. Have pro gear, 25 yrs playing yrs, mature, no drugs. Bill. 818-566-8318
•Pianist/kybst sngwrtr looking for pro sit. Trackup in theory & perf, from rock to classical. Jeff. msg. 818-781-3237
•Pianst avail, 818-718-1590.
•Pro accompnst formerly w/Sarah Vaughan/Joe Williams avail for sngs proj. Herb Mickman. 818-990-2328
•Pro Hammond B3 plyr, doubles on rhythm gut, backup voc, sngwrting. Formerly w/Peter Wolf & J. Geils Band & Sass Jordan. Avail for pro sit only. Greg. 213-960-4358
•Very exp kybst looking to get into blues and/or oldies grp. Been gigging since 1963. 310-839-4840
•World class pro Hammond shredder, currently world class touring acts only. Santana, Allman Bros, Little Feat, etc. Xlnt state-of-art mde rig, Hammond C3. 818-382-7048

11. KEYBOARDISTS WANTED

- Ace kybat w/voc wtd. Melodic, rhythmic, tight, intense style. Talent, exp, good att, dedicatn essential. Mainstream progressv rock, funk, pop tunes. J.V., 310-455-4304
•ACRES & EIGHTS roadhrs gut & LA's most soulful killer sngfrntman sks kybst aia Hopkins, LaBelle, Lord for pro rock band. Andre. 818-761-0288; Doug. 310-370-0360
•Amazing versatl kybst wid for orig pop rock band. Infl Seal, Dolby, Gabriel, Tears for Fears. Have label contacts. Ethnc infl a+. Derek. 213-389-6619
•Ambitious sng/sngwrtr sks kybst to start band with. Early Prince, D'Angelo, Brand New Heavens. N Rhoads.

- Seal, 70's funk. Mickey. 213-851-0997
•Any good organ plyrs left who want to play good ol' R&R? Improv & groovy. Brent Midland, Herbie Hancock. David. 310-652-3118
•Are there any British musicians out there? Lead gut sng/sngwrtr sks drms, bst, keys to form orig rock band. Serious plyrs only. 714-846-5845
•B3 clavinet baby grand synth monster wtd for funky, jazzy, progressv, hr band w/ally. Versatl, textures, soloing. Rush, Yes, King's X, Living Colour. 213-465-4615
•Band wtd: fem voc nds to form band, funk/rock style. Gigs, demo, touring. Have label int. Tina Turner infl. 818-955-6571
•Estab roots-based band currently playing out sks kybst. Infl Neal Young-Crazy Horse, PJ Harvey, T-birds. 213-650-8725
•Estab working band sks exp fem kybd w/lead & background voc into funk, R&B, rock, dance, pop, jazz, etc. Serious only. Mike. 818-508-1374
•Fem voc/sngwrtr sks kybst to form rock/cntry band. Infl Fleetwood Mac, Eagles. Ong, covers. Erin. 818-377-9914
•Hard rock band sks kybst. Dave. 818-352-7285
•Klezmer group forming: need clarinet, violin, accordion, keys, etc. Call evens. 818-788-4084
•Kybd plyr for Deep Purple/Rainbow tribute. Pro sit/pro plyrs only. Dennis. 818-761-7173
•Kybd plyr wtd for studio/live work. Schooled plyr w/pro gear pref. Michael. 310-450-8100
•Kybd plyr wtd to round out well-developed hr band w/ good plyrs & good songs. Elton meets RLJ meets Roy Bitten. Bob. 818-342-6581
•Kybst nded to counterpoint 6-string stereo elec viola, scored sheet music provided, unique oppty in rock genre. Cat & let's talk. 310-822-7550
•Kybst wtd, many things going on. Stephen. 213-953-4853
•Kybat wtd for Deep Purple/Rainbow tribute. Band complete pros pis. Dennis. 818-761-7173
•Kybat wtd for orig 4-pc band ready to rec/gg. Sexy punk metal grunge w/soul mlt. Kiss, Zep, Living Colour, Metallica, Faith No More, Phil or Donna. 213-465-5980
•Kybat wtd for work on film proj, exp helpful but not necess. Jeff. 818-752-0266
•Kybat wtd to complete blues boogie quartet, some voc helpful. Jeff. 818-348-6671
•Kybat wtd w/solid foundation, improv, jazz/rock.

- progressv rock, plus funk groove. Serious music. Dedicatd muscns only. Omar. 818-734-9515
•Kybat wtd w/voc for tribute to 70's progressv rock band. Genesis, Yes, ELP, etc. Some orig. Greg. 818-963-7855
•Looking for fun & highly skilled kybst for orig & some cover tune band. Rec & perf involved. Beth. 818-985-2677
•Orig band, fem sngrs, all rock, writing a +. Singing a +. exp muscns. Long Bch. 310-598-2747
•Pop voc grp sks kybst, backup voc, must have good ear for harmony & fast learner. Jeanie. 818-786-5537
•Pro kybd octopus wtd for exciting high tech orig wtd & paid top 40 gigs, must double on anything. Send tape/ pkg: 6120 St. Claire Avenue, N. Hollywood, CA 91606. 818-753-5635
•R&B kybst wtd for funk rock band w/mgmt. Compliment existng tunes & cowrite new material. Great oppty to finally be heard. Shelly. 310-313-5669
•ROADHOUSE sks pro kybd plyr for B3 & accous piano programs only. Must have voc & great att/imag. Steve. 310-398-9456
•Seeking exp fem kybst, singing abal a +, must be mature & willing to develop unique musical style w/ sngwrting partnership. I am superb/lyrcst, pop, soft rock. Sean. 213-853-8782
•Touring cntry rock band wants kybd plyr/voc. Steel violin patching necess. Positiv, youthful att/w/00's image. HWP important. Bill Farmer. 206-752-2200
•Versatl male sngwrtr/rclr sks band members for collab on adult contemp & R&B music for requested demo. Brighton. 310-429-9939
•Vrtuoso kybst nded by signed metal fusion band. 818-591-5946
•IND OF CHANGE sks kybst, open minded, versatl, pwrful, has demo. Infl Dream Theater, Floyd, Freddy Mercury. Serious only. Norm. 818-897-5811
•orking R&R/soul band sks kybst. Inland Empire. We have indie CD & major label int. Keith. 909-624-9121
•Id: kybat by sngr & gut w/songs to form band. No synth. Infl Stones, Petty, Mellencamp, etc. Mike. 213-933-3131
•Young band w/major mgmt deal sks intell, focused kybst w/great look & stage presence. Infl U2, Journey, Brian Adams. 818-329-4792

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12. VOCALISTS AVAILABLE

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•26 sngr sks estab band w/rec deal. Pwrfvl voice, rock image, aggressv performer, tons of exp. 800-960-4967
•28 yr old young black fem sks pop/R&B producer for promo pkg. Tamiko. 213-845-9641

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CLOSE-UP

A SHORTAGE OF LEAD-SINGERS? WHY?

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

I believe that all musicians are basically singers, but many choose to play an instrument they could buy already assembled. After all it's so much safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "cracking" on a "highnote," or forgetting the words, ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!

Here are a few musicians who became singers: Phil Collins, Don Henley, Tommy Shaw, John Sykes, Kip Winger, Ritchie Sambora... Gaddy Lee, Trevor Rabin and Greg Allman.

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

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Jeffrey Allen is an internationally known voice teacher, experienced stage performer, lecturer and author. He has lectured extensively at the Musicians Institute, Dick Grove Music Workshops, and California State University's Extension. He currently teaches at the U.C.L.A. Extension program as well as at his own private studio in Sherman Oaks, CA. Jeff's celebrated vocal method Secrets of Singing is revolutionizing voice training for the stage and studio. Mr. Allen's other releases for Warner Bros. Publications Inc. include The Hip-Pocket Book of Vocal Know-How and The Guide to Karaoke Confidence.

WORKSHOP

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•35 yr old cntry sngr looking for working proj. Write songs, also poss collab. Bobby James. 805-522-0031  
 •A-1 **voc/guit**, hip alt material, indie release getting serious interest from majors, nds bst & drms, 2g+ pro only. Robert. 310-556-3841  
 •**Aggressv fem** sks killer guit to form the hottest band in LA. Carla. 310-454-8711  
 •**Aggressv fem** voc/rhythm guit forming band. NIN, PJ Harvey, reats mod-gothic. Pros only. Call to hear music. Mo. 213-935-2007  
 •**Alice's garden** in the Oasis, alt fem voc/sngrwr collab guit & drums. SONIC FRUIT #1. CD out in Japan Europe. 818-996-8811  
 •**Attitude-based** voc avail to join/form aggressv metal band. Studio/stage exp. Pantera, Priest, Machinehead. Maiden. Ed. 310-375-1307  
 •**Attractv Asian** fem sngr sks band. studio work or chorus grp into funky R&B/funk rock. Pwrful voc, background, harmony, good ears. Serious only. 213-464-2927  
 •**Attractv black** fem voc avail for gigs, session work. Jazz, pop, standards. Own equip. 310-836-8406  
 •**Attractv fem** cntry sngr looking for band to do showcases. No flakes, serious only. 310-842-8581  
 •**Attractv fem** voc looking for musics band to do showcases. Xint stage presence & great sngr. Cntry, pop, rock. Serious only. 310-842-8581  
 •**Beautiful young** talentd fem voc. R&B/pop, w/studio & live exp. sks rec deal, mgmt. material. Avail for demos, sessions, jingles. Wendy. 714-490-7092  
 •**Cntry fem** voc sks cntry sngrwr/producer to rec with & collab for demo or deal. Pros only. Nancy. 310-859-4621  
 •**Cntry sngr** sks top 40 & orig band. Wade. 818-769-1095  
 •**Fem** lead voc sks blues/rock/cntry band dedicatd, very versatl. 818-259-0206  
 •**Fem** lead voc sks orig bluesy alt band. I like Indigo Girls, Joni Mitchell, Zep, Live, Bush. Open to anything that's this good. 213-661-0388

•**Fem** pro session drmr for paid proj. Pop, R&B, alt, light rock, hip-hop, jazz. 310-687-8840  
 •**Fem sngr** w/alt sound & demo tape sks musics. Infi Tori, Alanis, Cranberries. Xintimage, nodrugs/att. Antia. 310-838-4259  
 •**Fem sngr/dncr** sngrwr sks producer w/studio access. Major labels interested. 310-281-7174  
 •**Fem sngr/sngrwr** w/R&B heart & restless soul sks like-minded guit/arranger for creatv collab. Judy. 213-654-0701  
 •**Fem** voc avail to work, looking for band/musics. Attractv, great sngr. Serious only. 310-842-8581  
 •**Fem** voc looking for R&B/jazz-type band in OC area. 714-589-3147  
 •**Fem** voc/sngrwr sks musics to form rock/cntry band. Infi Fleetwood Mac, Eagles. Orig. covers. Ern. 818-377-9914  
 •**Funk** male voc, baritone tenor, pro. Sessions, jingles, studio work. Todd. 818-607-3244  
 •**Hard rock** blues voc avail for complete band. Steve. 310-379-9551  
 •**Lead** voc/guit live/studio performer avail for creatv orig proj. Pro only pls. Thomas pgr. 909-426-2565  
 •**Male** pop sngr avail for demos, jingles, session work. Exp: talentd most styles covered. When you need a real sngr, call me. Steven. 213-876-3703  
 •**Male sngr/sngrwr** w/soul sks serious talentd band. Xint jazz, blues, funk voc. Infi. Sting, Radiohead, Tears for Fears. Noah. 310-451-5722  
 •**Male** tenor voc, pro exp, most styles, avail for leads, backups, sessions, demos, gigs. J.R., 818-884-2146  
 •**Melodic** passionate sngr/sngrwr sks musics of the

same. Infi Seal, Sting, Sade, Steve Perry. Serious musics only. Rob. 310-399-5954  
 •**Multi-talentd fem** voc avail for session/backup, four octave range, sight read. 310-826-9150  
 •**Pro** black fem, lead & background enhancer, R&B, jazz, blues, gospel, salsa, rock, pop, skat & cntry. Concerts, studio & demos only. No drugs. K.C., 213-704-1426  
 •**Pro** fem lead voc/sngrwr w/pwrful gospel/R&B chops sks work: clubs, studio sessions, Seek's estab, gigging band. Infi Whitney, Debbie Dee, 818-795-7022; 818-816-5746  
 •**Pro** male voc avail for session work. R&B. Christopher. 213-962-8937  
 •**Pro** sngr w/good credits & exp avail for all paying gigs, studio & live work welcome. Specialties: R&B, pop, soul, blues. Top 40, dance. Susan. 818-784-1643  
 •**Sngr/sngrwr** muscn entertainer looking for band being signed. Tons rec/live exp. Wide voc range, styles, open-minded. Dave. 510-458-1649  
 •**Sngr** avail, style of Joplin, Marriot, Muddy Waters, also doubles on piano, guit & harp. Looking for dedicatd plyrs. 213-715-5212  
 •**Sngr** sks open-minded musics to join/form KROQ type band. No pros pls. Devin. 310-450-4867  
 •**Sngr** sngrwr, 26, w/Euro alt edge sks 3-pc band that

can deliver the goods. Infi Bowie, Bono, touch of psychosis. I have rec/rehers studio. Gifted & humble only. 818-286-7025  
 •**Sngr/sngrwr**, major label credits, int'l touring sks band w/credible mgmt/deal. Anything from Staley to Seal, Cornell to Insomma. Will relocate. 908-830-1497  
 •**Sngr/sngrwr**, alto, two octaves, looks, style, charisma. Infi Zep, Sabbath, Nugent, Queen, Mick. 818-837-7044  
 •**Sngr/sngrwr** looking to join/form pop/rock band. No metal or flakes. 213-8745-6968  
 •**Sngr**: Cornell meets Aretha, sks bluesy hr/alt band w/

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mgmt, label int. Infi Crows, Pretenders, U2, Pearljam. No drugs/freaks. Kat, 818-769-1267

- Soulful/edgy sngr** avail. Infi JB, Morrison, Ziggy, Iggy, Lydon. Exp pros only pls. 213-469-3459
- This is stuff dreams are made of.** If you believe in magic, call 818-705-3145
- Voc & drmr** team avail for band w/backing or label int. Ala S garden, King's X, Bill or Tyler. 213-651-1954
- Voc & drmr** team nd working sit or proj w/label int. R&B to att. Bill or Tyler. 213-651-1954
- Voc avail**, ex-THERE GOES BILL, for alt pop. Infi Beautiful South, Aztec Camera, Terry Hall, Nick Hayward, Robin Hitchcock, Duran Duran. 213-931-9667
- Voc into ambient music** sks serious collab. Infi Billie Holliday, Morrissey, Portishead. 310-676-7747
- Voc sks** rec proj, lead/backup, jingles, hr, pop rock, rock, blues. J.J., 714-444-0374

12. VOCALISTS WANTED

- A #1 raging voc** for heavy alt rock band, ala Cornell, etc. Arena shows, indie rec deal. 310-543-1885
- A-1 pwrful lead** throat nedd by all org heavy groove band w/many industry connects. Pros only. Las Vegas area. 702-256-7002
- Acous guit/banion** guit sks same in tenor for working duet. Zep to Hootie. Pro talent and att. Rob, 818-249-0736
- Alanis & Bjork** have a baby named Courtney who joins a band that plays NIN songs Zep style. Rick, 213-469-6748
- All types** of sngrs nedd by BillBoard credited sngrwr. Must be serious only. Msg w/Michael, 310-572-4173

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- An campshd sngrwr** looking for energetic young fem artists/sngwrtrs for collab. Joan Osborne meets Live Trent, 818-508-7158
- Attract fem R&B** voc nedd by sngrwr/compr w/rec studio for orig R&B & rap proj, ready to be released. 909-469-0023
- Attractv soulful** fem voic/guit w/td by male sngr/sngwrtr guit for orig act. Pro talent/att. Wiltons, McKennett. Finger style a must. Rob, 818-249-0736
- Awesome R&B/gospel** background voc w/td for funk rock proj. Chaka Kahn/Jennifer Holiday. Big pipes, must commit to twice weekly rehears. mgmt. Shelly, 310-313-5669
- Backup sngr** for spot light in rhythmic band w/label interest, mgmt, gigs. You have strong voice, charisma, young, great looks, tape, no pay. 818-980-2091
- Backup sngr** w/td, male/fem, 2nd tenor baritone range. George Michael meets Gypsy King. Live exp. pro. att. Rafael, 818-224-2911
- Ballsy, poetic** sngr w/td for new cutting edge band. Modern sound w/60's soul & 90's pwr. Exp pros only. 213-368-4762
- Beach Boys** of the 90's-type grp doing org cuts about surfing/summer fun looking for w/clean-cut image. Bruce, 310-932-8732
- Blues rock** proj neds sngr. Great musicn, good oppty. Frank, 818-338-3106
- Call machine**, hear samples. Need cool, deep voc. 25-33. Infi Floyd, U2, Trower, Idol. 818-343-5508
- Classic funk** rock band sks amazing melodic poetic front man for timeless music, major label int. Infi Zep, Funkadelic, Jane's, Bob Marley, Cobain, Hendrix. 213-930-2799
- Entry rock** band sks backing voc, must have harmony exp. Lenny, 818-767-1415
- Drmr & bst** sk fem sngr into R&B pop. Serious only. No egos please. 818-753-9634
- Emotive bluesy** sngr w/range nedd for divers hr band. Have songs, lyrics, atty, demos. Need talent, stability, heart, teammate. 213-465-4615
- Estab hard** groove alt rock band sks pro minded voc. Intensity, range, image, att, will, dedicatn. No 80's screamer. 310-402-7794
- Estab hr** band sks new voc, many org. Infi Iron Maiden, O'ryche, Judas Priest. High range a +. Dan or Steve, 818-915-2802
- Euro sngrwr** muscn looking for Asian/American sngrs for collab. Contemp music w/progressv sound. Mix of

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- Exp pro** guit/sngwrtr w/major label credits sks R&B inlf R&R sngr/front man to form band. 213-851-7137
- Fem backing** voc nedd for only rock band. Infi Eagles, Feily, Ronstadt, Lenny, 818-767-1415
- Fem voc**, under 25, w/long hair, sexy image, ala Tina Marie, w/td for 70's inlf funk proj. Early Prince. Bootsie. 310-372-3208
- Fem voc** for reclive. Infi Sundays, Suzanne Vega, Sarah McLaughlin, The Story, Jim, 213-932-6078
- Fem voc w/td**, must play instrum well, be mature, willing to develop unique musical style w/ musical partnership. I am superb lyrics. 213-653-8782
- Fem voc w/td**, young blond, glam rocker, to front hot top 40/org band. Infi Pat Benetar, Madonna, Cyndi Lauper, Blondie, Video, paying gigs in works. Ernie or Cory, 805-964-3035
- Fem voc w/td** by guit/sngwrtr to collab with & form band. English alt feel. Into Elastica, Nirvana, Angelfish. 213-464-7007
- Fem voc w/td** for dance, house, techno proj. Leave msg. 818-727-3329
- Fem voc w/td** for reclive. Infi Sundays, Suzanne Vega, Sarah McLaughlin, The Story, Jim, 213-932-6078
- Fem voc w/td** to cover Roxette tunes, 800-471-5391
- Fem voc w/td** to sing on R&B/hip-hop tracks. Tim, 310-322-5526
- Fem/male sngr/sngwrtr** sought by exp composr/guit for collab rec. Light rock, mellow pop, ballads. I have rec equip. 310-823-0449
- Freddy Mercury** reincarnate nedd by band of many visions. NIN, Dream Theater, Yes, Jellyfish, Mason, 818-342-3812
- Front person w/td**, must be passionate. Infi Black Flag, MC5, Miles Davis, Ramones. No drug addicts. 213-259-8797
- FUNKY JUDY**, alt rock band sks lead voc, five or more yrs exp please. Rob, 310-594-6176
- Grant**, where are you? We auditioned you in Redondo Bch. 310-543-1885
- Guit/sngwrtr** w/ll production studio sks male, 90's, creatv sngr for imed collab & rec. Mike, 310-652-3158
- Guit/voc w/td**, pro, for working cover band. Classic & current KROQ, Star98. Some travel, upbeat stage presence. Flexible, open minded, fast learner. 714-224-3060
- HAPPY DEATH MEN** sks voc/lyrcst/frnt man to complete music for soon to be released CD. Paul, 818-440-9686
- Innovatv Asian** guit/sngwrtr sks great sngr, image a must, for new progressv hr band proj. Infi O'ryche, all Europ hr. Pros only. Howie, 213-481-1359
- Isn't there** a single sngr in this city who actually has a great voice and the balls to make it happen? Heavy/altmos. 818-901-7102

- LA's best rock** voc sought by guit/sngwrtr for hr band. Blues-based, dedicatd, motivated w/rock image. Pete, 213-650-7257
- Latina voc w/td**: Latin, top 40 proj ready to go. Just need the right singer. Good image/pro att a must. 213-664-6578
- Looking** for ill-natured freak w/voc & vision for band w/ fat tones, groove & style. 714-536-0780
- Looking** for sngr able to get low & creepy then go off. Music is super low, rhythmic & hard. Jay, 213-991-4715
- Lounge performers** for gigs/poss label deal. Betty, 213-683-5543
- Male sngr/lyrcst** w/td for orig band. Hendrix, Beatles, James Brown, U2-type vibe. Jason, 818-788-9428
- Male voc w/td**, able to sing 1st tenor, 2nd tenor, baritone & lead. The higher the falsetto the better, also full voice. Michael, M-F, 9AM-9PM, 213-292-9046
- Male/fem sngr w/td** for collab/band. U2, Merchant, Pumpkins, Floyd. Serious only. Michael, 818-986-9711
- Male/fem voc** nedd by kybst/arrng for demo work on spec. Jeffrey Osborne/Whitney Houston styles. Aaron, 213-482-8443
- Male/fem voc** nedd by kybst/arrng for demo work on spec. Jeffrey Osborne/Whitney Houston style. Aaron, 213-482-8443
- Progressv metal/thrash** sngr/rapper w/td by name guit to collab sngwrtr for new band. 310-379-8135
- R&B, pop** dance producer w/td by 28 yr black fem for promo pkg. Tamiko, 213-845-9641
- ROADHOUSE** sks 2nd guit/voc for hr blues groove. Already have killer lead voc. Need rhythm plyr. Steve, 310-398-9456
- Rock voc w/td** by guit for orig hr band. Must be raspy, pwrful, melodic & have rock image. Serious calls only. Jeff, 213-650-5589
- Roger Daltry** sound alike to join fem Keith Moon for nail WHO act. Must have orig side. Fran, 310-798-8294
- Scorpions** tribute band forming, seeking Rudolf. Must know the songs, have equip & transport. Scott, 818-980-9563
- Sngr nedd** for hr band w/Euro distrib deal. Ala Skid Row, Whitesnake. 800-547-4470
- Sngr w/individ & dynamics** w/td. 213-467-1309
- Sngr w/td**, inlf Plant, Vedder, Bono, by guit inlf by Page, Navarro. Age 22-30. 310-358-7567
- Sngr w/td** by guit inlf by Johnny Marr, Radiohead, REM, etc. to start new band. Zak, 310-441-0979
- Sngr...creatv, passionate, indie inlf?** Then where the hell are you? 805-565-3100
- Sngwrtr searching** for fem R&B voc & dancer to join dance grp w/org songs & rec studio. 310-604-1710
- Souflful** voc, any style, just need drum beat. If there's a babe & I like it, I'm on it. Wilson Pickett. R. Kelly, Keith, 310-860-9747
- THEATER OF MADNESS**, aggressv metal band, sks pro lead voc. Dream Theater meets Death. Scott, 419-627-9813
- Unique voc** sought for rec proj & live work. Demo tape req. Call Michael, 310-450-8100
- Very progressv** aggressv 3-pc nds unique voc, male/fem. Infi Deal, Sabatoge, Metallica but not pref. No egos. Dan, 818-289-3114; Javier, 213-342-0373
- Voc, male**, w/td by sngrwrtr in San Fernando Valley to rec up tempo entry songs. Must have exp singing inlty. 818-342-8963
- Voc w/td**, late 20's early 30's, for pro orig proj. Old Cult, AC/DC. 818-769-7247
- Voc w/td**, call machine, hear songs. Need super cool voc. Infi Floyd, Jezebel, Trower, Idol, U2. 818-343-5508



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- Voc wtd for eclectic proj. Infi Bjork, U2, Brian Eno, Stephen, 213-953-4853
- Voc wtd to complete 4 pc underground hr band. Dave, 213-874-5625
- Voc wtd to form heavy rockin band w/street sound. Molley, GNR, Motorhead, Zep, etc. All orig, have demo, Hillyrd lockout & PA. 213-368-4656
- Voc wtd who plays instrum for eclectic pop AAA CD. Infi Fleetwood Mack, Eagles, Diamond Rio, Flame. Westside rehears, 310-288-6500
- Voc/front man wtd estab commercial hr band w/3 album credit. Great songs/pro att. Infi Whitesnake, AC/DC, Journey, Crue, Chuch, 818-363-4812
- We need intell/chromatic front man w/emotional creatv melodies who wants to make it & is willing to do whatever it takes. 818-901-7102
- WIND OF CHANGE sngs sngtr/sngwtr, open minded, versatl, pwrtf, has demo. Infi Freddy Mercury, Serious only. Norm, 818-897-5811
- Wtd: lead sngtr/lyrcst for blues-based hr band. We have songs, rehears, PA. Must be serious. Infi Zep, Pearl Jam, Steven, 213-969-8036

**13. DRUMMERS AVAILABLE**

- A versatl drmr, very solid & exp. avail for live/studio gigs. Gretsch endorsee. Infi Bonham, Bruford, Bozzio. Paul, 818-985-3700
- A-1 funky Bonham style drmr w/big sound, ready to go, free to travel, avail for pro sit only. 818-981-5212
- Black drmr into hip-hop, R&B, funk, new Jack swing avail for studio, tour, serious gigs only. Elec triggings. MBW, 310-352-8092
- Billiant drmr sks to complete a pop inlf/hip-hop house techno, dance, cutting edge w/substance. U2 meets Madonna. Bernard, 310-316-9458
- Creatv pro drmr avail for studio/gigs. Pro gear. Midi & click friendly. Infi Simon Philips, Neal Pert. Paul, 818-980-5833
- Drmr/lead voc first tenor avail for top 40, classic rock, org band. 300 songs in book, very pro. ref avail. Jay, 818-765-8660
- Drmr & voc team nd working sit or proj w/label int, R&B to alt. Bill or Taylor, 213-651-1954
- Drmr (student of Ginger Baker) sks lead guq/sngwtr to form new & cover proj. Ala STP, S'garden, Stones, Pearl Jam, etc. Andy, 310-391-3365
- Drmr avail for cover gigs, showcases, any situation. 818-703-0669
- Drmr avail for gigs, rec, playing. Most styles. Pref pop, jazz or metal. Conrad, 213-467-3834
- Drmr sks hr band. Dave, 818-352-7285
- Drmr sks muscians to form heavy hr band. Serious image, OC area, 714-991-6536
- Drmr sks to complete brillian, cool, original, pop inlf techno, hip-hop, rave, pwr dance band w/substance. Bernard, 310-316-9458
- Fem Keith Moon, great sound, exp, sks plyrs w/classic rock roots modernized. Have rehears spc Fran, 310-798-8294
- Friendly drmr percuss avail for sessions, casuals, etc. Bobby, 818-584-0192
- Funky groovy R&B/rock drmr sks paid gigs or signed sit. I also play congas, timbales, etc & sing 310-281-7778

- Groove orien drmr, album/tour exp, sks bands w/ groove orien sound. Signed acts only. 818-783-2948
- Jazz drmr sks other muscians to play music of Ornette Coleman. 810-820-9658
- Loose Grohl/Peppers drmr avail. Nds to be well-connected. No time for dramatic conversations. Send tape: 3387 Barham, Los Angeles, CA 90068, #31
- March to a new beat. Tired of phoneys, false prophets, flakes? Let's compare horror stories & form a family w/ o these qualities. Beatles, Metallica. 818-357-4699
- Percuss: congas, bongos, jimbahs, timbales, all styles music. Avail clubs, gigs, tour. 818-441-1601
- Pro drmr, ex-Berklee, rock, blues, soul, jazz, pop. Live/ studio. 310-556-6152
- Pwthouse drmr, DW endorsee, has worked w/Tony Franklin & others. Paid sit pref. Curt, 310-796-4923
- Versatl drmr w/very good chops, good image, looking for pro sit w/deal. Roman, 818-907-6434

**13. DRUMMERS WANTED**

- 19-25 drmr nded to form orig progressive metal band. Focus on musicianship, direction. I have material. Serious only. No drugs. Westside pref. Andre, 310-576-2053
- 90's blues/rock newly formed trio sks drmr. A Chains meets Black Crowes. Have pro gear, ten songs. 213-526-2979
- A #1 percuss for orig pop rock band. Infi Seal, Gabriel, Tears for Fears. Have label contacts. Ethical inlf a +. Derek, 213-389-6619
- A-1 voc/guit, hlp all material, indie release getting serious interest from majors, nds drmr, 28+ pro only. Robert, 310-556-3841
- AAA- drmr w/strong voc wtd to play w/orig rock blues band w/horns. Hotline, 800-815-4968
- ACES & EIGHTS roads guq & LA's most soulful killer sngtr/frontman sks solid drmr for pro rock band. Andre, 818-761-0288, Doug, 310-370-0360
- Adventurous, creatv, in-the-pocket drmr nded for very org, alt pwr folk band. Positiv att, sense of humor, dedicatn req'd. Jules, 310-473-9159
- Aggressv fem voc/rhythm guq forming band. NIN, PJ Harvey meets mod-gothic. Pro only. Call to hear music. Mo, 213-935-2007
- Alt band w/airplay sks drmr w/rehears spc. Send pkg: Jag Music, 444 South Flower Street, Ste 2300, LA, CA 90071
- Alt fem fronted cover/orig band sks dedicatd trmr. Must have great feel, tempo & abil to travel. Inlf Pretenders to Pumpkins. Cara, 818-222-6735
- Ambitious, dedicatd, dynamic groove monst'r nded. Ready to make difference in town full of followers? From Zep to STP, VH to Alice, Jim, 818-980-0388

- Ambitious sngtr/sngwtr sks drmr to start band with, Early Prince, D'Angelo, Brand New Heavies, Tribe Called Quest, Sade, Seal, Wendy & Lisa, Micky, 213-851-0997
- Are there any British muscians out there? Lead guq sngtr/sngwtr sks drms, bst, keys to form orig rock band. Serious plyrs only. 714-846-5845
- Band wtd: fem voc nds to form band, funk/rock style. Gigs, demo, touring. Have label int. Tina Turner inlf. 818-955-6571
- BRAIN FORCED sks open style, double kick drmr for previously signed band. Infi Alice's Helmet meets Jane's Tool, 213-464-3557
- British voc, 23, & guit, 24, seek drmr to join band. Orig alt rock. U2, REM, STP, Nirvana. Pros only. 818-359-4005
- BUBBLE PUPPY, an orig band w/unique tunes looking for serious drmr. Lockout, gigs pending. Robin, 310-451-0086
- BUZZ sks drmr, must have double kick bass. Inlf Green Day meets Metallica. Lenny, 818-767-1415
- Christian drmr/percuss wtd for alt band. Moody feel, very aggressv to very quiet. Non-ministry. Doug, 818-301-0434
- Cntry blues rock band sks drmr. Must have exp & transpo. Infi Eagles, Bad Co. Lenny, 818-767-1415
- Cntry rock blues band nds drmr. Infi Eagles, Petty, etc. Lenny, 818-767-4415
- CYLINDER sks drmr. We have something going on, do you? Slammin dynamic rockers nded to complete linup & make it happen. 818-503-5504
- DARK WAVE, alt band sks open-minded creatv drmr, pwrtf, progressv, professional. 714-775-4438
- Double bass progressv metal/thrash of the 90's wtd by name guq. 310-379-8135
- Drmr, 18-30, wtd for rock band. Direction: Kravitz, Petty, Black Crowes. No flakes. 818-340-9865
- Drmr nded by R&R band w/punk edge. NY Dolls. Chris, 213-650-8204
- Drmr under 25 nded for band. Inlf AC/DC, Cult, 818-403-0937
- Drmr w/elec drum kit only to complete new band. 90's rock. Have practice place, 10 songs, pro gear. 213-747-4191
- Drmr w/elec drum set wtd to complete 90's newly formed rock trio. Free Hillyrd rehears spc, pro gear. 213-747-4191
- Drmr willing to do anything. Westside area. Don't be a pussy. 310-202-7030

- Drmr wtd, modern rock w/edge. Bush meet Zep. Under 30. Have Nihilwtd rehears. David, 213-982-6369
- Drmr wtd, Jerry Nolan, Charlie Watts. 213-427-8457
- Drmr wtd, estab roots-based rock band. Infi PJ Harvey, Tom Waits, Neal Young, T-birds. 213-650-8725
- Drmr wtd, must be steady. Inlf blues, etc. Mark, 818-762-2084
- Drmr wtd, late 20's early 30's, for pro orig proj. Old Cult, AC/DC, 818-769-7247
- Drmr wtd, inlf Bonham, Copeland, Perkins by guit inlf by Page, Navarro. Age 22-30. 310-358-7567
- Drmr wtd, melodic punk band w/indie deal, ready to tour. Infi Clash, Jawbreaker, Social Distortion, 213-851-5375
- Drmr wtd by alt pop band w/indie releas. Infi Replacements, Goo Goo Dolls, Bill, 818-988-8178
- Drmr wtd by heavy alt band w/pro mgmt to showcase imed. Paid rehears, pro only. Infi A'Chains, Filter, etc. Call msg for info, 818-407-7909
- Drmr wtd by heavy groovin solid Black Sabbath meets Metallica-type band. No drugs. Kevin, 310-454-5900
- Drmr wtd by rhythm guq/lead guq starting new proj. Edward, 213-874-1060
- Drmr wtd for 90's alt metal band. Brand new grp forming. Randy, 818-846-7164
- Drmr wtd for alt band. Contact Stephen, 213-953-4853
- Drmr wtd for electro indus band, must be able to play w/click. Infi NIN, 242, 805-526-1223
- Drmr wtd for Euro alt band w/fem sngr. Infi Pumpkins, Muzzy Star, Nirvana, Sylvia, 310-455-7000

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•Drmr wtd for gigging band. orig. R&R. punk. We have rehearsal studio in Paramount. Call Rotten Rod or else. 310-864-2313

•Drmr wtd for new band into Bowie, Cure, Vince, Bunneyman, Suede, etc. 805-565-3100

•Drmr wtd for orig rec proj, creativity, meter, style most important. Infil Rush. Zep, heavy but very musical. 310-985-9333

•Drmr wtd for signed indie band. Michael Penn. Crowded House infl. Two CD's out. Must play for joy, not for cash. Drefus. 310-439-6299

•Drmr wtd for studio/live work. Midi drum kit & demo tape req. Pro sit. Michael. 310-450-8100

•Drmr wtd for Thin Lizzy tribute band. Must be familiar w/music & easy to work with. Jeff. 310-316-9564

•Drmr wtd to complete 3-pc band. Band of Gypsies groove w/psyched edge. Heavy groove a must. Have gigs & mgmt. 818-783-9750

•Drmr wtd to form heavy rockin band w/street sound. Motley, GNR, Motorhead, Zep, etc. All orig. have demo. Hillywd lockout & PA. No posters. 213-957-5167

•Drmr wtd w/good fell for sng orig pop rock band. Greg. 818-789-8016

•Drmr wtd. Infil Charlie Watts. Portishead. Beatles.

Verve. Neil Armstrong. Matt. 818-766-4795

•Drmr/percuss wtd for heavy instrum grp ala Satirani. Beck. Coltrane. Rehears spc in Santa Clarita. Rock facillit begins. 805-296-8685

•Drmr/washbd plyr for cntry metal band. Twisted sense of humor a plus. 818-985-2256

•Dynamic drmr nded for funkadelic rock grp. Position req abill in wide variety musical styles, backup voc. Imagination & humor. CERAMIC BUDDHA. Rick. 310-559-1870

•Dynamic plying drmr. age 22-30. nded for orig band w/ fem sngr. Infil Sonic Youth, Elastica. Hole. 213-852-1152

•Estab band PROTOTYPE sks drmr, must have exp. musicianship, dedicatn, equip. Progress & thrash infl. Kragen. 310-915-0423

•Estab rock band nds complete rock drmr. Have fem voc. all orig. Infil U2, John Wats. Alex. 310-424-9309

•Exp drmr wtd to join orig band. All we need is you. Aggressv hard-edge rock. Mgmt/gigs pending. 310-374-5105; 818-884-5306

•Extreme band. ala Korn & Deftones. sk solid drmr. 818-787-9515

•Fem drmr nded, all girl rock band. full time gigs, free rent. 45 min to beach. Send demo: P.O. Box 592324. Orlando, FLA 32859

•Fem sngr & gutt looking for aggressv drmr to form loud punk pop band. Infil Stooges, PJ Harvey, Breeders. Sue. 310-358-0253

•Hard blues rock band looking for drmr. 310-379-9551; 818-716-9060

•Highly technical drmr w/last double kick, heavy hitter.

for signed metal fusion band. 818-591-5946

•Hillywd band w/Polydor Atlas interest nds solid exp drmr. Infil Pumpkins, Pistols, Beatles, Nirvana. No time wasters. James. 213-469-3495

•IMMORTAL GONZO ROSHIS, sks drmr. Youthful ref pts include Deftones, Korn, Tool, etc. 818-787-9515

•Innovatv Asian gutt/sngwrtr skspwrful drmr for new progressv hr band proj. Infil Q ruche, all Europ hr. Pro only. Howie. 213-481-1359

•Latin gutt walks w/rooving looking for drmr or lead gutt w/same. Young, hungry, visionary welcome. Armando.

•MAGIC LOVE FOUNTAIN sks team plyr for modern psyched rock band shopping 24 trk demos. More rec & gigs pending. No hired guns. Brad. 818-990-4487

•Musical pocket drmr wtd for orig in-your-face folk rock band. Let's not be in denial about time or over-playing. Dedicated pros only. 310-479-0992

•Percuss nded for flamenco jazz ensemble. Steve. 213-650-5535

•Percuss who sings wtd for eclectic pop AAA CD. Infil James Brown, Fleetwood Mac, Diamond Rio, Westside rehears. 310-288-6500

•Percuss wtd for magical org folk classic alt rock grp. No grunge, voc a +, no talent/alt. Rob. 818-249-0736

•Pop voc grp sks drmr/percuss, must have good ear for harmony & last learner. Jeanie. 818-786-5537

•Pro exp dual gutt & voc sk drms, hr bluesy style, for gigs & demos. 818-346-0498

•R&R band w/gigs about to rec CD looking for psyched M&B Mitchell-type drmr. Jeff. 213-850-6616

•REACTOR sks drmr. We are headlining hr heavy metal band w/infil: Skid Row, Ozzy, Crue, Dokken, Van Halen. Equip, transpo, image, dedicatn req. Greg. 818-980-3254

•Recording artists seek superstar drmr. Infil Kravitz, Beatles, Zep. Serious only. 310-471-4629

•Serious fiend nds drmr imed, looking for dedicat, focused, exp plyr. Infil Live, Kravitz. Have own sound. George. 213-351-3983

•SLAVE, alt metal band looking for Joe-drmr. Edward. 213-874-1060

•Solid drmr wtd for estab band. Infil Nirvana, Peppers. Oasis. 213-469-3459

•Still sks drmr. S'garden, STP, Beatles, Pumpkins,

Hendrix, U2, Zep, Rehears spc, productn deal. Dmitri. 310-915-5040

•TRAVELING SUNUNUS have gigs, CD, promotion, tour. We need drmr ala Agent Orange, Dick Dale, Mike. 310-396-1307

•Versatl pro drmr nded for showcasing my unique trio to three midly interested A&R reps. 818-705-3467

•Versatl solid open-minded percuss plyr nded. Exp in many styles a must. Msg. 818-771-7489

•Voc/gutt looking for open-minded drmr to complete band. Must be 22-28 yrs. Image, equip. Steve. 310-857-5671; 213-851-0701

•We need a pro drmr to complete newly formed 90's rock band. A'Chains, S'garden w/Black Crows edge. No pay. 213-526-2979

•Wtd: drmr who can groove by sngr & gutt w/songs to form band. Infil Stones, Petty, Mellencamp, etc. Mike. 213-933-3131

•Young band w/major mgmt deal sks intell focused drmr w/great look/stage presence. Infil U2, Journey, Brian Adams. 818-329-4792

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- Pro trumpet plyr w/mayn album credits, exp in all styles, jazz, funk, R&B, hip-hop, rock, pop avail for rec/ rehears live perf. Michael. 213-882-1996
- Sax plyr, tenor, alto, flute, clarinet, sks rehears band/ working bans. Xint reader/soloist. Craig. 213-294-6404
- Sax plyr avail for interesting proj, also plays flute, clarinet. Serious only. 310-358-7194
- Sax plyr avail for rehears & sessions of any kind. Horn sections, Sanborne, funk, dance, soul. Roubin. 818-291-5516
- Sax plyr avail for work, all styles. J.R., 714-960-7267
- Sax/flute plyr avail for studio & pro work of any kind. All styles, no un-pnd showcases. Maurice. 213-662-3642
- Soprano sax plyr w/amplification & effects sks other muscns or grp. Richard. 213-664-4647
- Tenor sax flute, fem. European, B.A. degree & exp. avail for local gigs, for tour. Rock, pop, R&B, soul, funk. Anna. 818-990-2059
- Trombonst avail for styles of any kind. Horns section & arrngar also avail. Hank. 800-610-0611
- Trumpet/trombone plyr avail for all jobs, all styles. Arrangmnts, horn sections. Skup Waring. 310-828-5192
- Xint sax/windwind plyr avail for sessions/work, all styles, horn section also. 310-493-4042

**14. HORNS WANTED**

- Soutful sax plyr wtd for bluesy hr band, to be prominent member, no egos, open-minded. Steve. 310-657-5671; 213-851-0701
- Tenor flute, soprano sax plyr nded for jazz trio, must read music. 818-718-1590
- Klezmer group forming: need clarinet, violin, accordion, keys, etc. Call Evers. 818-788-4084

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- **All rock band** sought to gig w up & coming English act in So Ca. Send demo & into P O Box 25572, Los Angeles, CA 90025
- **Arrange/compr** avail. horn sections a specialty. Give your song that extra something. Hank, 800-610-0611
- **Attractiv fem** looking for investors/work songwriting co-producing, arranging, voc Exp in R&B hip-hop, dance. Serious only 310-239-7832
- **Atty sought** by fem voc w finished CD master, own label/publishing to shop for distrib deal. AC, jazz pop style 310-936-8406
- **Avail:** multi-instrumentalist, tabla, conga, flute. Looking for working sit. Reggae, soft rock, new age etc. Hubie 818-366-0777
- **Black drmr** into hip-hop, R&B funk, new Jack swing avail for studio tour. serious gigs only. Elec triggers MBW, 310-352-8092
- **BMi writer** 12 string plynr avail for studio session work. Arun, 310-559-7017
- **Booking agt** sought by fem artist recently retrnd from Japan. Jazz, pop, R&B, standards 310-836-8406
- **Cellist, violinist** wtd by serious acous rock orchestra George, 213-351-3983
- **Crnry blues** band, fem sngr, looking for steel gut plynr for gigs, special events. We have rehears. We are 5-pc 818-352-3165
- **Crnry voc** into studio proj. lead/background harmony. Voc demos avail. Bobby James 805-522-0031
- **Crnry voc** sks studio proj. Lead/background voc harmony. Voc demo avail. Bobby James, 805-522-0031
- **DJANGO study** grp forming. Share your talent & insights w/like minded gut. Advance plyrs pref. Check ego at door. Dave, 818-797-7159
- **Dynamic fem art/production** sks job w/rec label 310-454-8711
- **Guit roadie,** driver need ASAP. Located in San Fernando Valley. 8-15 hr week. No flakes. This is a real job. Niki, 818-772-1572
- **Hip-hop fem** sngr sks tall male backup sngrs/dancers for grp. 909-489-1989
- **Hot plynr wtd** for studio rec. Ins Christa, 213-850-5599
- **Killer fiddle** sks work in or out of town. 818-359-7838
- **Klezmer group** forming, need clarinet, violin, accordion keys, etc. Call eves, 818-788-4084
- **Kybst compsr** w/xint techno dance seq currently seeking contacts for infomercials, work-out programs home exercise equip commercials etc. 818-382-7048
- **Looking** for band to do music video. Jazz, R&B, pop, adult contemp. Val, 213-464-8063
- **Madonna,** please call me. I've written new pwr dance

- **Produce** for next album. This is new. It's called punk groove. Bernard, 310-316-9458
- **Male/fem musicians** wtd to put together band to travel US and overseas. Imed work avail. R&B, top 40, Motown, pop/rock. Alan, 310-672-4288
- **Melodic rock band** w/ht songs avail for mgmt/label proj. Fem sngr, quality people & sound, ready for success, 310-473-2145
- **Mgmt wtd** for heavy alt act. orig sound, great songs. Must be serious/estab. Have masters. Michael, 213-666-2371
- **Migr wtd** for fem solo artist w/great image, songs, single to be released. Must be serious, estab. able to raise capital. 818-905-4545
- **New wave/falt** band looking for gigs or openings. CD, extensiv live exp. 310-208-3772
- **POISON DOLLYS, POISON DOLLYS, POISON DOLLYS.** Where are you? P's call Tiffany in New York, 212-207-8958
- **Produce** wtd, R&B, classic soul, for collab on 12 song album by sngr. sngr wtd w/reputable representation. Spec production deal neg. 415-776-2770
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- **Sngr sngr wtd** gts sks mgr/entrep for mutually beneficial relationship. Melodic alt rock w/Euro edge. 818-286-7025
- **Stretch your musical talent.** Pro ensemble sks quality musicians, 818-441-4567
- **The gut** thing is worn out & tired. My elec 6-string viola can do so much more for your band. I shred all. 310-822-7550
- **The worst fiddle** plynr avail, great chops & equip. Don't call me. Straight jacket, 818-359-7838
- **Viola** or violin plynr wtd for acous/elec band blending classical/rock. Must be able to improv. Voc helpful. Roy Scout, 818-905-0458
- **Violinist,** improvises in all rock styles, sks band or studio proj. Eddie, 310-559-8524
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- **Wtd:** guit picks w imprinted logos & signatures for big collector, from AC DC to ZZ Top. Pay cash now. Dave, 818-957-5229

• **Wtd:** hip-hop & R&B producer for R&B girl grp. Niko, 213-347-3693

**16. SONGWRITERS**

- **6-string flying-V** stereo elec violist avail. Nothing on Earth sounds like it. Break the mould. I am the anti-gut. Mack, 310-822-7550
- **A-1 trax** of orig songs avail for your record or demo. R&B, New Jack, alt, dance, rock, etc. Maurice, 213-662-3642
- **All mainstream** gut/wntler/voc sks together band, have set material ready plus industry interest. Need mature accomplished god striving team to let loose. David 619-323-3662
- **Attractiv** fem looking for investors/work songwriting, co-producing, arranging, voc. Exp in R&B, hip-hop, dance. Serious only. 310-239-7832
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