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Antone's Records: 10 Years of Spreading the Blues

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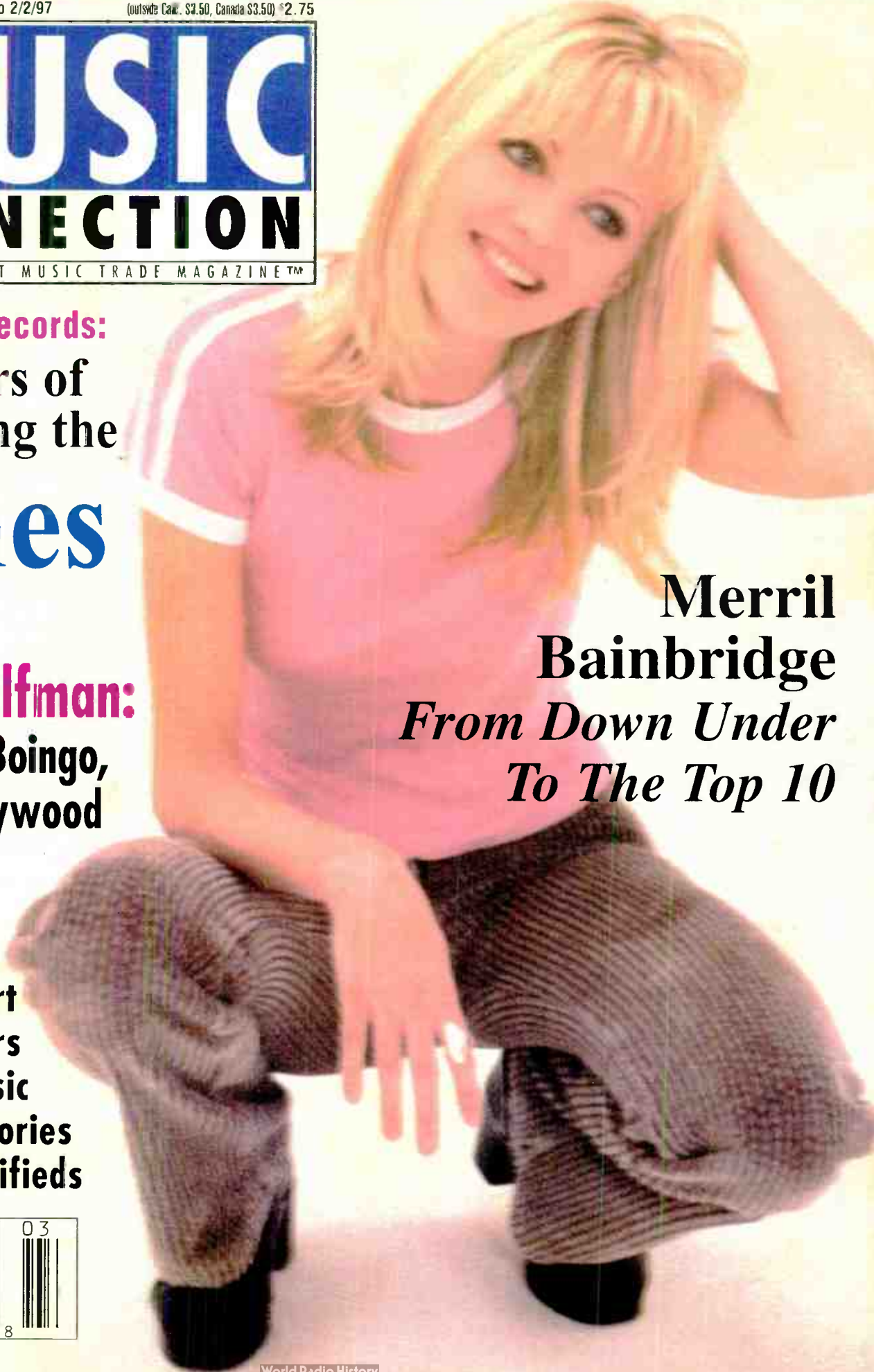
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by
Merril
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Music

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FEATURES



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MERRIL BAINBRIDGE

This Australian singer-songwriter has come from down under to crack the U.S. Top Ten with her hit single, "Mouth." Now, Universal Records has the challenge of breaking her album, *The Garden*, which has already gone double-platinum in her homeland.

By Heather Clisby



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ANTONE'S RECORDS

Clifford Antone has been stoking the fires of the blues for more than 20 years. And now, with a new distribution agreement with Discovery Records, Antone's Records is ready to play with the big boys.

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Cover Photo: Rodney Stewart



Where's Ani?

Dear MC:

Now that you have covered "Women In The Top Ten" of commercial music (Vol. XX, Issue #25), how about covering the "Best Women In Music," and you can easily top the list with Ani DiFranco, who happens to be the female Bob Dylan of the Nineties with an amazing voice. You can't just ignore her because she isn't part of Corporate America's scheme.

She's such a success without even airplay, and inspires all artists and musicians with such a gracious humility, and she has fans screaming for her at her performances (myself included, reminiscent of my Beatle craze daze!). Please give space for the "cutting edge" that is revolutionizing the music industry.

Truly,
Jo Alice Braswell

The MC Rolodex

Dear MC:

We recently used *Music Connection* directories exclusively as our Rolodex for our showcase at the Roxy. We don't know if it was the great directories, or the great visibility of our demo review (Vol. XX, Issue #22), but we've had tons of RSVPs from record labels and other industry people for our showcase. When we pitched Dave Weiderman (Head of Artist Relations for Guitar Center) about endorsements, he had our review right in front of him on his desk! We couldn't have done it without you.

You're the Man!
Insomnia

The Ultimate Connection

Dear MC:

I wanted to thank you for continuing my subscription to *Music Connection*. Your magazine has seen me thru my work in artist relations with Kahler Tremolos and Fender Guitars, to heading up the Gibson Guitars West Coast office.

Music Connection has also been with me through years of session work as a vocalist, guitarist and music teacher. Believe it or not, I met my husband, David Arkenstone, through your magazine. He was in town recording his album, *Spirit Of The Olympia*, and I was in town with the Neil Diamond tour. We both lived in different states and far away from L.A. at the time.

At that time, I was in your Demo Critique section and David saw my picture in *Music Connection* and called my producer. David invited

me to Sound Chamber where he was recording.

We had not seen each other at the time for about twelve years. When I walked into the studio it was absolutely love at first sight, which was a big surprise because years back we had worked in a band together, and had absolutely NO romantic interest towards each other.

What an incredible music connection you helped make for us. We have been together ever since, almost five wonderful years now. Thank you for that. Words can't express enough what a wonderful, wonderful marriage David and I have. Thank you again, and thank you for the best magazine around: *Music Connection*.

Most gratefully,
Diane Arkenstone

Thorny Thanks

Dear MC:

Just a quick note to say thanks for the Thorn Hill review in Demo Critiques (Vol. XX, Issue #23). Since it's release, it has generated some industry interest in the band, and as a subscriber, it was cool to see their picture in one of my favorite magazines.

We do, however, disagree with the evaluation we received. We feel the band's material is stronger than you indicated. Of course, if we didn't, we wouldn't be making the music in the first place. We also wanted to bring light to the fact that Pierce, the singer of Thorn Hill, was omitted from the picture in the magazine. Still, we are no less appreciative. Any ink is good ink. Thank you again for your time and space.

Vic Edgerton
Phred Records

Corrections:

In our year-end issue (Vol. XX, issue #25), there were a few errors in regards to contact numbers in the 5th Annual "The Hottest 100 Unsigned Artists" listing:

Taryn Lynn Donath can be reached through **Doug Deutsch** at 213-463-1091. **Leo Nocentelli** can be contacted at 818-753-7874. **Ozomatli** can be reached at 818-754-0222, and **Sweet Baby J'ai** can be contacted through **Barbara Collins** at 213-660-1016. Also, in our last issue (Vol. XXI, issue #1), the Club Review of **Daniella** had an incorrect phone number. The correct contact is **Simco & Associates** (213-656-4771). Our apologies for any inconvenience these errors may have caused.



Record Grafix

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Quick! Name one popular rock & roll artist who has managed to stay completely independent from start to finish—meaning no major label studio, no major label manufacturing, no major label promotion, and of course, no major label distribution. I'll save you the trouble: Ani DiFranco.

In the meantime, you can become another Ani DiFranco, by contacting Record Grafix. The two year-old company will not only manufacture the first thousand units of your independent product, they'll set you up with an entire package of promotion, distribution, and according to Mark Kasserman, one of the company's founders—"the finest graphic arts in the record business."

It all started, humbly enough, with the manufacturing. "Record Grafix emerged as the leader in the manufacturing of Compact Discs and Cassettes for the independent record trade," says Kasserman, who, despite agreeing to do this interview, doesn't want to shift the spotlight away from the company.

"Then, we did some research," he continues, "and we found that about 95 percent of the bands that made these 1,000-piece CD runs, you never hear from again. Sixty percent of the inventory was in somebody's garage or closet, the band had broken up, and they were bankrupt because they tried to go out and face the record industry and do all the things it takes to break a record."

Kasserman wanted to put a stop to this. He researched the cost of breaking a record and found it to be a minimum cost of \$25,000.

"Ninety-nine percent of the projects are bankrupt by the time they get the record out. I looked at why the cost was so high and found that most of the promotional people will only work on a national level. If they're asking for a thousands bucks a week in fees, they gotta show some serious numbers.

"So I said, 'Let's figure out how to break a record with that initial 1,000 piece inventory, get the product to equity-expand itself so that once a band hits its initial investment, they don't contin-

ually have to come out of pocket."

After some exhaustive scouring of both radio promotion and distribution companies, Kasserman brought Record Grafix together with two industry heavyweights—the venerable Gavin Report and John Christian, to form RG Distribution.

"Major labels don't sign undeveloped bands," says Kasserman. "They rely on an indie, or the band themselves, to develop a demand. For just over double the cost of the manufacturing, we launch a three month radio campaign, put their piece into retail outlets, and inside the first 60 days, we'll sell the first thousand units.

"The band can use those profits to fund their further promotional needs. After that, the band needs to decide whether they will go for a licensing deal with a major label, or whether to do it themselves [a la Ani DiFranco]." Kasserman's opinion is that if the material is strong, the latter is the better decision.

RG has recently distributed a few bands that Kasserman thinks will hit it big, such as the Melancholics from Las Vegas, Natell Belle and Ben Hunter. They are also working on an entirely new medium, Dimensional Reality Cinema, which entails complete plays, written and performed by Ryan Eldred, recorded in all encompassing surround sound.

Still, the main focus is the promotion, distribution and manufacturing of the hard-working independent musician. "We've combined straight business marketing sense with all the promotional expertise, and brought all the right people together," Kasserman says. "If anybody out there has gone the self-label route, trying to get signed or get airplay, and you're ready to throw in the towel, but you want to get your record broken, we're able to do this. We set up financing that allows anyone to have the same advantages that they would on any major label."

Record Grafix is located at 3430 Sacramento Way Suite A in San Luis Obispo CA 93401. You can call them at 800-549-5528.



By Carrie Colombo

If you have an event, workshop, class or seminar that you want us to announce, send the info, in writing, to: **Calendar**, c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607

Current

The Songwriters Guild of America (SGA) continues their monthly "Ask-a-Pro/Song Critique" series (conducted the third Wednesday of each month). These seminars are presented in English and Spanish and are designed to help participants get a better understanding of the craft and business of songwriting. The next event will take place on Wednesday, February 19 (7-9 p.m.). Space is limited, so reservations are required.

The Songwriters Guild Foundation will present the next Latin Music Seminar on Wednesday, January 29 (from 7-9 p.m.), with special guest Humberto Hernandez, radio programmer for Radio Ranchito. If you're interested in making reservations for this event or getting information about other SGF workshops, you can call the Songwriters Guild of America at 213-462-1108.

Since the emergence of hip-hop and rap, traditional R&B artists have faced some difficult challenges in navigating through the strict formats of radio. Tony Rich faces this particular problem because of his "traditional" R&B style. Other artists such as Me'Shell Ndegéocello, the Fugees and Bone Thugs & Harmony also face this challenge because their crossover capability or alternative rhythm doesn't fit radio's narrow niche format. Join the Los Angeles Chapter of NARAS as they discuss this dilemma which leaves the interest of the artists on the short end of the equation. "Innovators, Instigators And Motivators: Artists Who Are Changing The Face Of

R&B" will be presented on Tuesday, January 21 by NARAS, at the House of Blues (8430 Sunset Blvd.) from 8:30 p.m.-10:30 p.m. Panelist will include prominent industry professionals with special surprise guests to be announced. For more information or reservations, call 310-392-3777.

The National Academy of Songwriters is sponsoring Jai Josefs' "Writing Music For Hit Songs" class beginning Thursday, January 23, at 7:30 p.m. and will continue for ten weeks. The class will be held at The Musicians Institute (1655 McCadden Place in Hollywood). The charge is \$210 for NAS members and \$225 for the general public. You must have some exposure to musical notation and the ability to play chords. Contact NAS to register at 213-463-7178.

Come check out thousands of guitars, amps, mandolins and banjos for sale or trade Friday through Sunday, January 17-19, at the Orange County Fair and Expo Center. That's right, bring all you can carry to sell, trade or show. You'll see that anything goes as you find everything from \$25 wall-hangers to \$40,000 investment collectibles. Custom builders, repairmen, appraisers and manufacturers will also be present to offer services and answer questions. If you play music, you gotta see this show. This special expo is being presented by the folks at Texas Guitar Shows, Inc. The Orange County Fair and Expo Center is located at 88 Fair Drive in Costa Mesa. If you'd like to obtain more information on this event, you can call 800-453-7469. **MC**



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World Radio History



If you or your organization is making a difference in the music community, please fax (818-755-0102), mail (4731 Laurel Canyon Blvd., N. Hollywood, CA 91607) or e-mail (muscon@earthlink.net) your information to Heart & Soul columnist Carrie Colombo at Music Connection.

Since the inception of this column in August of 1996, Music Connection has featured ten worthwhile charity organizations in this space. However, in an effort to keep up with the tremendous industry response to Heart & Soul, Music Connection has decided to try a different approach. Instead of reporting on one organization or artist in each issue, we will now touch on several. As always, we will provide you with a point of contact for more information.

District. Supported by the National Endowment for the Arts, the City of Los Angeles Cultural Affairs Department, Mayor Richard Riordan's office, the Hollywood and North Hollywood Chambers of Commerce, local community members and many others, Nomads 1800 is dedicated to the growth and inspiration of diverse arts—ranging from canvas to film and alternative to classical music—and will support and sustain live music, independent film, theater and more, under one roof. The center will offer an interactive consumer experience where any visitor can create art or music. Nomads 1800 will provide scholarship programs in conjunction with local community members and business. It will also offer a restaurant, and art-related shops for consumers. For more information, call 310-306-2366.



Rain Of Mercy is a CD released by alternative world beat band Agarthia, the first release on the new Fearless Music record label, a company run by music industry veteran Stanley Herman. Agarthia was founded by Boro Vukadinovic and Zoran Todorovic, both born and raised in Bosnia. Their music falls somewhere in between Enigma and Deep Forest. Grateful for their success in America, yet wanting to do something for their motherland, they decided to dedicate a percentage of their CD proceeds to orphans of Bosnia. Each CD sold will help feed, clothe or provide medicine for one Bosnian child. Boro and Zoran feel that the crossing of their paths in Southern California—so far from the homeland—was by design of a greater hand. Besides performing, they also produced the CD and dedicated it to the "freedom of creative expression and unity from oppression." For more information, contact Stanley Herman at Fearless Music (310-289-8116).



Artists Against Racism (AAR) is an educational, non-profit organization where artists have donated their names, funds and time to serve as role models to youth. Their aim is to combat racial youth recruitment, and undercurrents of racism in schools. Canadian artist Mendelson Joe donated the artwork for the beautiful four color poster that depicts people of different races above the planet, and features the names of participating artists. Top name musicians, actors, directors, authors, dancers, comedians and artists from every area of arts and entertainment have endorsed AAR. You will find such names as Dan Aykroyd, Mike Myers, Neil Young, k.d. lang, Paul Shaffer and Martin Short among the supporters.

The "International Day for the Elimination of Racial Discrimination" takes place on March 21st. AAR's slogan is "We are all one people, with different faces, from different places, but we are all one people." Be sure to check out their web site (<http://www.vrx.net/aar>). For more info, contact Lisa Cherniak at 416-410-5631, or write Box 54511, Toronto, Ont. M5M 4N5.

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East West

Leading Distributor Of Sampled Sounds

By Scott Lenz

There are some people who think that the only "samples" one might find in New Zealand are those of kiwi products. Native New Zealander Doug Rogers, however, forgot to bring a very different type of sample—a reel of musical samples—with him during a 1987 trip to America, and his fruitless search for replacements resulted in his forming East West, which, ten years later, is the world's largest distributor of sampled sounds—musical and otherwise.

"I came up here to mix a record for Sony," recalls Rogers. "In those days, the producers and engineers used to trot around with reels of samples—usually for drum replacement. For some reason I'd forgotten [mine]. I scouted around music stores [and] there just weren't any, so we basically ended up making one. We put out the very first drum sample CD."

Its title? "The Pop Rock Drum Sample CD," laughs Rogers, "a very original name." While that freshman effort was successful, Rogers says that the company's second effort in 1989, recorded with the help of venerable sound mixer Bob Clearmountain (Bruce Springsteen, Hall & Oates), "got us phenomenal recognition internationally. We built relationships with distributors around the world, started distributing their products

in the U.S., and it [grew] from there. Every year has been better than the last."

After many years of churning out quality product, Rogers says that, while his company is no longer the largest developer of samples in the world, "we are by a country mile the largest distributor."

"There's a company in Germany called Best Service [whose products] we distribute here. They probably have more titles than we do. We'd be number two behind them. Eighty percent of the stuff we sell, we do on behalf of other companies that we exclusively represent."

East West is able to remain immensely prosperous by keeping a close eye on industry changes. Rogers says that the process of sampling has eliminated the need for the mid-level recording studio, and has moved that process straight into people's homes.

"Musicians need good sounds," explains Rogers, "but they can't record good sounds in their homes because they don't have a room to record them in. Sampling has provided the vehicle to deliver those good sounds, if you like. As more and more high quality libraries

have become available, the process is used more and more throughout the entire musical spectrum. Even the big artists are using samples.

"It's an inexpensive way of getting sometimes even better quality than you'd get out of a \$2000-a-day studio. Also, some wannabe in some small town can actually make music with Prince's rhythm section."

In addition to keeping an eye on changes, it helps develop them as well. Rogers says that his company will unveil a spectacular technological breakthrough in sampling at this year's NAMM convention.

Rogers says there are basically two ways to build a sample library. Artists solicit sounds and material to the company, and they are sifted through and brought on board just like at a record company—or, as Rogers says, "We might design a project from scratch. We approach an artist, take them into the recording studio, record everything, sign them up, put the product together and distribute that."

According to Rogers, the artists are chosen based on their sound and feel, depending on the musical

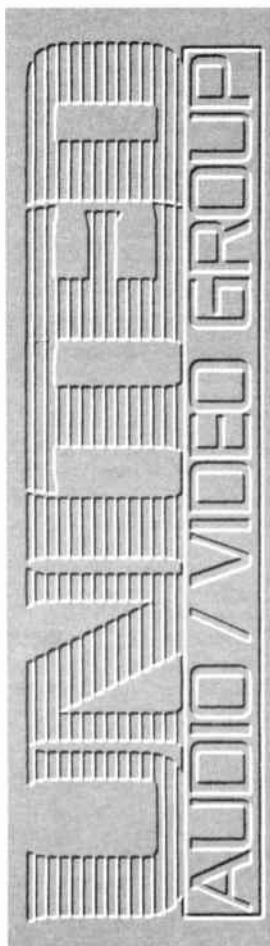
genre. And what happens if that small town wannabe submits something to East West that sounds a bit too similar to Prince?

"It's a pretty rare occasion that someone blatantly rips off a key element of someone's music," says Rogers. "We've been doing this for ten years, and we have never had even the hint of a lawsuit. We make people sign binding legal documents stating that they haven't interfered in the third party copyright of any song. If there's a hint of skepticism over the originality of a sample, we drop it like a stone."

And what of claims that sampling has stripped music of much of its integrity and originality?

"Samples have created more original music than any other instrument out there," Rogers says emphatically. "You can now make music from almost any kind of sound that you can record. In terms of whether or not it has had a negative effect on the music business—I think the statistics speak for themselves. The music business has never been bigger than it is now."

East West is located at 345 N. Maple Drive, Ste. #277, Beverly Hills, CA 90210. Their phone numbers are 800-833-8339 or 310-858-8797, and the FAX number is 310-858-8795. Web site is at <http://www.eastwestsounds.com>.



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Bob Merlis

Bob Merlis has been promoted to the post of Senior Vice President, Worldwide Corporate Communications for **Warner Bros. Records**, where he will represent the company and its various divisions as a worldwide media liaison. He will continue his hands-on involvement with selected artists, the Media Information Services Department and his function as an A&R source for new comedy signings. Contact 818-953-3223.

Brent Hansen has been appointed President/Chief Executive of **MTV and VH1 Europe**. His new role will bring together the daily business and creative operations of the two companies, as he will oversee programming, production affiliate and advertising sales, marketing, finance, business affairs, talent and artist relations for MTV Europe, VH1 UK and Germany, and MTV's Central, Southern and Northern Services. In related news, **Gulf DTH**, the satellite pay-television service that was launched earlier this year to serve the Middle East, has named **Peter Einstein** to head the company. Contact MTV Networks at 818-505-7582.


Kenny Gravillis

Kenny Gravillis has been promoted to the post of Vice President, Creative Services, Black Music for **MCA Records**, where he will be responsible for supervising the packaging, merchandising and advertising for all artists on the label's Black Music roster. In related news, MCA has also named **Nick Attaway** to the position of National Director, College Music Strategies, and **Charles Dixon** has been named National Director, DJ Marketing & Promotion, Black Music. Finally, **Coco Shinomiya** has been

appointed Art Director for the label. For further information on the previously mentioned appointments, you can contact MCA Records at their Universal City, California offices (818-777-4000).


Barry Ehrmann

Barry Ehrmann has been appointed Senior Vice President of **Archive Recordings**, the new division of **Paradigm Music Entertainment**. The new division will consist of Archive Recordings, specializing in never-before-released classic rock albums, and **Live From The Archives**, specializing in unreleased live classic rock radio and television concerts. The first releases from Live From The Archives include a **Deep Purple** double-CD live set, and the initial releases from Archive Recordings include an unreleased **Humble Pie** album. Contact 212-387-7700.


Allan Nichols

Allan Nichols has been named Vice President of Sales & Marketing for **Soundcraft**, where he will be responsible for the development and implementation of all U.S. sales and marketing programs to support the full range of Soundcraft consoles. Contact 615-399-2199.

Peter Wright has been named General Manager of **Rykodisc USA**, where he will be responsible for all operations of the company. **Jill Christianson** has been appointed Director of Marketing, and will manage all operations of the marketing department. Also, Rykodisc has appointed **Ron Decker** and **Chris Gray** to the post of Product Manager. Contact the company's Salem, Massachusetts-based office (508-744-7678).


Janet McQueeney

Janet McQueeney has been named Director of Artist Development for **Silvertone Records**, where she will oversee all aspects of marketing and artist development for all Silvertone artists. In addition, **Rey Roldan** has been named Manager of Publicity, and **Damon Grossman** has been named Manager of West Coast Promotions. All three can be reached at 212-620-8758.

Viscount America Distributing, the distributor of Viscount products, has named **Mark J. Love** as President. The Ann Arbor, Michigan-based company can be contacted at 800-253-0293.

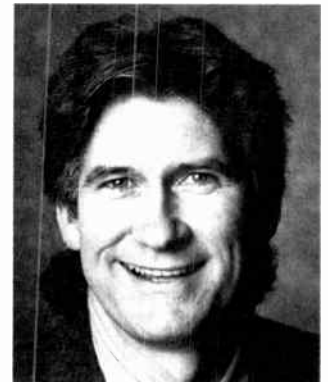
Mitchell Wolk has been promoted to Vice President, Finance & Administration at **RED Distribution**. Based in New York (212-337-5200), Wolk has been with RED for over five years.

Sennheiser Electronic Corporation has been named the exclusive distributor of **D.A.S. Audio** products for the entire United States. Beginning on January 1 of this year, Sennheiser is now warehousing, marketing and selling the complete line of D.A.S. loudspeakers and accessories. In addition to this announcement, D.A.S. Audio of America, Inc. will relocate to Miami, Florida, where it will handle the export markets of Central and South America. U.S. Sales and distribution will be directed by Sennheiser from its main facility in Connecticut (860-434-9190).


Christopher Allen

Christopher Allen has been appointed to the post of West Coast Regional Promotion at **Zoo Entertainment**. Other Zoo promo-

tion staff appointments include: **William Marion**, Southeast Regional Promotion/Marketing Manager; **Kathy Long**, Mid-Atlantic Regional Promotion/Marketing Manager; **Chuck Graham**, Regional Promotion/Marketing Manager, Seattle; **Matt Ulanoff**, Regional Promotion/Marketing Manager, Detroit; **Todd Heft**, Promotion/Marketing Manager, New England; and **Chris Anderson**, Regional Promotion/Marketing, Dallas. Contact Zoo at 310-358-4218.


B.J. Lobermann

B.J. Lobermann has been named Vice President of Sales for **Virgin Records**, where he will guide campaigns aimed at retailers nationwide and oversee the label's field staff. Also, **Bill Giardini** and **Paul Babin** were promoted to National Sales Director, and **Melanie Levy** was promoted to National Retail Marketing Director. You can contact Virgin's Beverly Hills offices at 310-278-1181.

Uni Distribution has appointed **Michele Christiana** to the post of National Marketing Coordinator and **Billye Sluyter** to the position of National Merchandising Coordinator. Christiana will be responsible for supporting the activities of Uni Distribution's marketing department and label liaisons, while Sluyter will handle merchandising activities, as well as serving as liaison to the field staff for issues relating to point-of-purchase. Contact the Uni offices at 818-777-0915.

DOD Electronics Corporation has recently been reorganized and is now known as the **Harman Music Group**, which is made up of three individual companies: **DOD**, **DigitTech** and **dbx**. **John Johnson** serves as President of the Harman Music Group, with **Wayne Morris** functioning as Executive Vice President. **Elpitha Votsis** is the Vice President of HMG's financial department and **Gerald Biesinger** is Vice President of Human Resources. Also, **Larry Banks** now serves as President of DOD, while **Rob Urry** occupies the same position at dbx. Contact 801-566-8800.

EDnet, a leader in providing digital networking services, has hired **Jeffrey F. Way** for the newly created position of National Director of Video. The company is located in San Francisco (415-274-8800).



CHUCK PHILIP

Scott Schiff

Title: Managing Director
Duties: All
Years With Company: 2
Company: Touchwood Records
Mailing Address: 1650 Broadway, #1210, New York, NY 10019
Phone: 212-977-7800
FAX: 212-977-7963

Background: At Touchwood Records, LLC, they give new meaning to the term "family atmosphere," as this small, hands-on, full service label is run by the mother-and-son team of Lisa and Scott Schiff.



And don't let the size of the label fool you. Their roster includes hard rock, rap, R&B and alternative, as well as classical, jazz, cabaret and easy listening. Touchwood also distributes their artists as well as outside music product.

A descendant of philanthropist Jacob Schiff, Schiff trained in the music business for a year with Richard Perry in California, then returned to New York to work for Atlantic Records, where he helped recognize the potentials of Collective Soul and All-4-One. It was as a member of Atlantic's three-person phone research team that Schiff first heard from an enthusiastic merchant in Columbia, S.C., that *Koochypop*, a self-produced CD from a local band with the unlikely name of Hootie & The Blowfish, was outselling practically every superstar album in his store. Schiff continued his research, learning that Hootie had sold tens of thousands albums, had airplay on about 50 radio stations and was successfully merchandising things like T-shirts and hats. He delivered this data to Atlantic co-Chairman Doug Morris, who insisted they be signed. It is this research technique on which the foundation of Touchwood is based.

Schiff's mother, Lisa, is the daughter of T. Newman Lawler, a musical copyright specialist whose clients ranged from Irving Berlin to Van Cliburn. Her personal involve-

ment with some of the most impressive names in classical, jazz and cabaret made her the obvious choice to head Touchwood's After 9 label.

The first pop/rock releases for Touchwood are by the Canadian band Neotone, and California's Bill White Acre. Other upcoming releases will include those by Bad Company vocalist Brian Howe and New York-based alternative/rock/ska/punk band, The Divers. After 9 has new releases by Joel Silberman, Barbara Carroll, Ann Hampton Callaway, Billy Stritch and Carol Woods.

Label Philosophy: "It was great [working for Atlantic Records], but for my own personal reasons, I needed to go off and try some of my own ideas on my own, while I was young, to see if they made any sense or if what I learned was correct, or if I thought all these things I thought were true could be true. If the artists are given as much space as they need and a very small family-oriented business to back them, but of course not sacrificing anything as far as the promotion or distribution, can you get a more effective product or team? In those types of situations, do the artists create more? I was trying to create the type of environment where they could be as creative as they could be where they're all feeling good and feeling part of a large family."

Label Technique: "We have recreated the same type of computer data base we had at Atlantic, which allows us to call store managers and get research. My old boss from Atlantic, Dick Vanderbilt, networks with us here at Touchwood. We started up this research thing that proved very effective at Atlantic in finding young groups that were doing very well but don't always appear on Soundscan. You talk to these store managers while you're doing research and you're getting the hands-on, personal, real feel of what is happening, not just what the numbers are saying."

Working With Mom: "My mom was definitely the musical one in the family and the only one I could talk to about music. My dad really didn't know much about it and wasn't really interested. Through the years, she was the one who always said, 'Keep up the piano lessons.' She had a lot of great friends and loved this type of music. Her father was an entertainment lawyer.

"I came up to her and we were sort of talking. I said, 'How about if you joined this thing? You handle jazz, classical, cabaret and blues, which is what you know and love.' All these people are friends of hers: Wynton Marsalis, Bobby Short.

"It gives you a very safe feeling when you're trying to start up a

new company to know there's someone you have absolutely no questions about. She's just as involved with the company as I am. My dad's actually started to yell at me because my mom's not home anymore."

Company Size: "We probably have sixteen to seventeen people full-time now. We have a lot of different things happening here, though, between the rap label, the jazz/cabaret label, the classical label, the regular rock label, Touchwood, and our publishing.

"It's kind of hard to say where I think it's going to go and when I think it's going to get there. We keep moving forward. I would like to be around for a long time."

After 9: "This is definitely music I grew up on. When I was twelve or thirteen years old, this is what I knew best: musicals, Bobby Short, the old Fred Astaire movies and so forth. I definitely would have done something like this when I branched off on my own, but I think the fact that my mother was willing to come with me made it a much bigger thing than I might have been able to handle on my own. We've been able to do much more with it because she was on board."

In-House Distribution: "It seems like the most effective way to be able to control your product, the way it gets out to the market and the way that it's worked to the market. We started our own distribution network. We also do distribution for other small, independent labels."

Bill White Acre: "One of the people [who is currently] on staff here came in one day through a friend of a friend. He applied for a position and said, 'I know how most people come in and say they have

great ears and that if you hired them, they'd find the next Led Zeppelin for you. I brought a tape to you that I think is really good of somebody who's not signed.'

"This is unique. I said I'd love to and popped the tape in. That was like a Wednesday evening. On Friday, I was on a plane out to the West Coast. I saw Bill in concert that night, went to a couple other gigs and started trying to work out a contract with him. It took a while, but we were lucky enough to get him. There were some major labels interested but we got lucky."

Where New Signings Come From: "There are a bunch of different ways. I have a group here in the city called the Divers. I got a copy from my godmother and then I got a copy from the father of a guy I went to school with. They both came to me in the same week, so I figured I had to listen to this tape."

Demo Tapes: "Getting tapes is my favorite part. When you put in that tape you got in the mail, you have no clue if this is going to be absolutely fantastic or something you don't get.

"I put in every tape I get twice because maybe I'm in a bad mood or something when I listen to it the first time. I'll listen to it a second time in a different situation."

Getting His Attention: "There are lots of different ways to get the attention of a label. For me, it's a lot easier because I happen to enjoy listening to tapes. You send me a tape and send me a note but then don't call me the next day to find out if I've listened to it that quickly. I always listen to tapes and I'm more than happy to talk to people about it."

—Interview By
MC Staff Writer Tom Kidd

ANTONE'S MAKES A DISCOVERY



RICHARD ABRON

To help celebrate the new pact between Antone's Records (see feature story, page 26) and Discovery Records, four of Antone's artists—Sue Foley, Candy Kane, Teddy Morgan and Guy Forsyth—have been on the road together, billed as "The Antone's Rockin' Roadhouse Revue." Pictured backstage after a show at Santa Monica's Alligator Lounge are (L-R): Teddy Morgan, Syd Birenbaum, President/CEO, Discovery Records; Candy Kane and Sue Foley.

A RAINN-Y BENEFIT CONCERT



Singer-songwriter Tori Amos joined Calvin Klein at a New York press conference to announce Klein's sponsorship of "Unlock The Silence," a year-long program that will support The Rape, Abuse, and Incest National Network (RAINN), a non-profit organization based in Washington, D.C. (800-656-HOPE is the 24-hour hot line). "Unlock The Silence" kicks off on January 23 at the Theater at Madison Square Garden with a special RAINN benefit concert by Amos, a survivor of sexual assault. Lifetime cable channel will also air a Tori Amos special, in conjunction with "Unlock The Silence" on January 24th.

Green Returns

Fleetwood Mac founder Peter Green has announced a tour with a new band that includes veteran drummer Cozy Powell. Considering Green's strange past, this is nothing less than stunning news.

Many of you born after the Sixties probably don't realize that Fleetwood Mac was not always a platinum-selling pop/rock outfit like they first became known for in the mid-Seventies. In point of fact, the band that formed during 1967's Summer Of Love was one of Britain's leading blues outfits throughout the rest of that decade and into the early Seventies.

Green, the group's founder, chief songwriter, vocalist and blues guitar great, named the band after the rhythm section of Mick Fleetwood and John McVie, and would go on to pen such immortal rock classics as "Black Magic Woman" (which was a UK hit for Mac a few years before Santana's version would crack the Top Ten in the U.S.), the chart-topping instrumental "Albatross" and "Oh Well" (which has grown to become a Mac concert staple throughout their history), but there was a dark side to this legendary talent.

Green remains one of rock's most infamous and mysterious characters after he dropped out of the industry at the height of his talents in 1970. He would become

something of a recluse (some say "street person") in England over the next 25 years (he was reportedly committed to a mental hospital in 1977), but he now says that his strange behavior manifested itself through schizophrenia which he says he has gotten under control. One of the most influential and talented blues guitarists in Sixties rock, Green's recent announcement comes as a gift for guitar players everywhere.

Now, I only have one question: Where's Pink Floyd founder Syd Barrett when you need him?

FROM SOUL LEGEND TO CROONER

Many of his biggest fans probably never realized that the late soul legend Marvin Gaye had a secret dream of singing big band ballads. Now that dream has become a reality, albeit posthumously. Stated for release on February 25, *Marvin Gaye—Vulnerable* is the result

of a search through the Motown vaults. Gaye began recording the material in 1967, but put the project on hold, as he went on to record some of the most influential albums (*What's Going On* and *Let's Get It On*) in pop music history, before returning to it throughout the Seventies. A very interesting listen.



Hard Rock Revisited

If you listen to rock critics, you'd think that the hard rock genre died on the Sunset Strip in the Eighties, but if two of that decade's most successful outfits have their way, hard rock will never die.

Dokken has inked a deal with CMC International Records and released *One Live Night*, an unplugged concert recorded at the recently defunct Redondo Beach nightclub The Strand. Featuring some of the band's best known songs ("Alone Again," "Just Got Lucky" and "In My Dreams"), alongside such rock classics as Emerson, Lake & Palmer's "From The Beginning" and the Beatles' "Nowhere Man," *One Live Night* gives fans a unique peak at the talents of Don Dokken, George Lynch, Jeff Pilson and Mick Brown. If that weren't enough, Dokken is currently in the studio with producer Kelly Gray recording an album of all-new material to be released during the first quarter of this year.

Not to be outdone, Great White has returned to the musical waters with a new deal on Imago Records, and *Let It Rock* is the result. Lead singer Jack Russell says, "Some critics say hard rock is dead. They're wrong. They said, 'Rock is dead,' when we started, and it became stronger than ever. The fans never go away, sometimes they just go into the background. Writing good songs and being true to yourself makes you timeless, transcending the fashion of the day. If we don't wear flannel, that doesn't make our music less valid."

Saying that hard rock fans of the Eighties have gone "into the background," is either a very astute observation on the part of Russell or a statement worthy of Spinal Tap. Guess we'll have to wait and see for the answer.

Bowie's Back

February 11 marks the latest album for veteran musical chameleon David Bowie.

Earthling, his second on Virgin Records, is the first album Bowie has self-produced since 1974's *Diamond Dogs*. Unlike many of his contemporaries, who continue to churn out albums that reverberate with their past glories, the former Ziggy Stardust has refused to stand still. Unfortunately, with *Earthling* the results are mixed.

Upon the release of last year's disappointing *Outside*, Bowie said

he would be releasing more albums that would continue the story told in *Outside*, but he has seemingly abandoned that bizarre idea and released the unrelated *Earthling*. Pushing the envelope of technological rock, the self-confessed fan of Nine Inch Nails seems to be quite comfortable in the industrial world.

Tribute Time

There's a tribute album lurking in the Shadows. That's right, late last year, ARK21 (the new label headed by former I.R.S. cofounder Miles Copeland) released *Twang! A Tribute To Hank Marvin And The Shadows*, an album honoring the band that used to back Cliff Richards before going out on their own in 1960 to become Britain's most successful rock instrumental group.

The success and influence of the Shadows was largely based on the tremolo sound of Hank Marvin's Stratocaster, and this tribute album is a six-stringer's delight, featuring Queen's Brian May, Deep Purple's Ritchie Blackmore, Dire Straits' Mark Knopfler, Black Sabbath's Tony Iommi, Peter Green (in his first re-released recording in years), Andy Summers of the Police, former Billy Idol guitarist Steve Stevens, and Bela Fleck, as well as some interesting pairings (Neil Young & BTO's Randy Bachman, and Peter Frampton & Adrian Belew). Copeland says plans are now underway for another Shadows tribute album, this time featuring Ted Nugent, Pete Townshend and the trio of Jeff Beck, Sting and Stewart Copeland. As Queen's Brian May notes, "Any guitarist who says he is not influenced by the Shadows is lying!"

Big Band Metal

In one of the more interesting recording projects in recent memory, straight-laced Pat Boone has recorded a variety of heavy metal anthems in a jazzy big band style on his new Hip-O Records release *Pat Boone In A Metal Mood: No More Mister Nice Guy* (scheduled for release on January 28). Here's your chance to hear Boone give a new twist to Led Zeppelin's "Stairway To Heaven," Deep Purple's "Smoke On The Water," Van Halen's "Panama," Judas Priest's "You've Got Another Thing Coming," Black Sabbath's "Holy Diver" and much more. This is an amusing novelty album.

Update

RCA Records has announced that the debut album from local trio Wild Orchid (MC's cover subject last November; Vol. XX, Issue #23) has been delayed until February 11th. —Compiled By MC Senior Editor Steven P. Wheeler



W/C RIDES THE QUAD CITY TRAIN



Warner/Chappell has inked an exclusive worldwide deal with Quad City DJs, writers of the platinum single "Come And Ride It (The Train)." The group's debut album, *Get Up And Dance*, has also been certified platinum and their latest release is the title track to the movie *Space Jam*. Shown celebrating the deal are (L-R): Ed Pierson, Sr. VP, Business Affairs, Warner/Chappell; Les Bider, Chairman/CEO, Warner/Chappell; Angelique Miles, Director, Creative Services, Warner/Chappell; Jay McGowan, Quad City DJs producer and CEO of Quaddrasound Records; Van Bryant, lead rapper of 69 Boyz; Freda Mays, Executive VP, Quaddrasound Music; and John Titta, Sr. VP, Creative Services, Warner/Chappell.

Warner/Chappell Deal

Publishing giant Warner/Chappell has entered into a worldwide joint venture with Jerry Crutchfield, the former President of MCA Music Publishing Nashville. A noted music producer/songwriter himself, Crutchfield was also Executive VP/GM of Capitol Records Nashville. His production credits include gold and platinum albums by Lee Greenwood, Tanya Tucker, Chris LeDoux and Tracy Byrd. Crutchfield can be reached at 615-321-5558.

Industry Grapevine

Jan Gross has been elected to

the Board of Directors for the Association of Independent Music Publishers. A music industry veteran, Gross will serve a one-year term on the AIMP Board. She is currently Director, Writer Administration at BMI (310-659-9109).

EMI Christian Music Publishing has promoted Steve Rice from Vice President to Senior Vice President. Based in Nashville, he can be reached at 615-742-8081.

PolyGram Music Publishing has appointed Roanna Gillespie to the position of Creative Manager. Prior to the appointment, Gillespie was a consultant for the Burt Bacharach Music Group. She can be reached at PolyGram's New York offices (212-333-8000).

BMI HAS ITS CAKE



Alternative rockers Cake recently performed at the BMI showcase during the North By Northwest music conference in Portland. The group has garnered attention for its radio and MTV Buzz Bin hit, "The Distance." Pictured at Portland's La Luna are (L-R): Cake's Greg Brown and Vince DiFiore; Elisa Randazzo, Associate Director, Writer/Publisher Relations, BMI; Cake's John McCre and Todd Roper; Cake manager Bonnie Simmons; and Greg Bogg, Director, Writer/Publisher Relations, BMI.

ASCAP AWARDS



The 29th annual ASCAP-Deems Taylor Awards were recently held in recognition of outstanding books, articles and broadcasts on the subject of music. Among the honorees were jazz great Wynton Marsalis for the Sony Classical and Film Video Production, *Marsalis On Music*, and veteran radio personality Charles Osgood, who was given the ASCAP President's Award for his ongoing support of music creators. Pictured (L-R) are: Charles Osgood; Marilyn Bergman, ASCAP President/Chairman; and Wynton Marsalis.

RBI Entertainment (615-297-5010) has named Janie West Director of Publishing. Prior to joining RBI, she was Director of A&R at Capitol Records Nashville

One of the most eclectic group of performers in recent memory is coming together to record a compilation album paying tribute to lounge music.

Lounge-A-Palooza is due to be released this spring on Hollywood Records. Among the artists and songs featured are PJ Harvey doing her version of Mel Torme's "Zaz Turned Blue"; Glen Campbell, Michelle Shocked and Freddy Fender teaming up on Jimmy Webb's "Wichita Lineman"; the James Taylor Quartet performing "Music To Watch Girls By"; Jimmy Scott doing his version of the Neil Sedaka and Howard Greenfield pop hit "Love Will Keep Us Together" (Captain & Tennille's version topped the charts in 1975), on a track produced by Flea of the Red Hot Chili Peppers. Finally, Japan's Pizzicato Five gives their rendition of "The Girl From Ipanema."

Songwriter News

Indie publishing company Bug Music has signed Kelley Deal and Jon Anderson to its roster. Deal, best known for her work with the Breeders, has recently formed a new band whose members include Skid Row frontman Sebastian Bach and ex-Smashing Pumpkins drummer Jimmy Chamberlin. Anderson, the lead singer of rock group Yes, recently completed work on a new solo album for Windham Hill. Bug Music has also entered into a worldwide administrative agreement with acclaimed songwriter Richard Thompson to represent Thompson's entire post-1974 catalog.

TAYLOR-MADE FOR EMI



Singer-songwriter Chip Taylor, best known for penning the rock classic "Wild Thing," has hit the road in support of his albums *Hit Man* (a compilation of Taylor singing his greatest hits) and *Living Room Tapes* (an album of all-new material). When Taylor recently played at Nashville's Blue Bird Cafe, EMI Music Publishing executives were on hand to greet him. Pictured backstage are (L-R): Carin Lake, Catalog Administration, EMI Music Publishing Nashville; Glenn Heflin-Middleworth, Sr. Creative Director, EMI Music Publishing Nashville; songwriter Toni Wine; Chip Taylor; Bruce Burch, Creative Director, EMI Music Publishing Nashville; and Greg Hill, Creative Director, EMI Music Publishing Nashville.

ADAM SCHLESINGER

The writer of the hit song, "That Thing You Do," also juggles responsibilities as a record label co-founder and a member of two up-and-coming bands



FRANK O'CONNELL III

MTM APPOINTMENT



Oscar-winning composer Al Kasha has been named President of MTM's Music Division. Kasha first joined the company as a consultant in January of 1996. Contact 818-755-2460.

ASCAP News

The ASCAP Country Workshop is a six-week program that will take place this March in Nashville. The workshop is for established songwriters who want to take their work to the next level. Although the workshop is free and you need not be an ASCAP writer to participate, enrollment is limited to only 30 people.

In order to be considered for the workshop, you must send a two-song demo, with a typed bio, lyrics and resume to: ASCAP, Country Workshop, 2 Music Square West, Nashville, TN 37203. The entry deadline is February 14, so don't delay. Tapes cannot be returned unless accompanied by a self-addressed, stamped envelope. **MC**

MCA SIGNS BAINBRIDGE



MCA Music Publishing has inked a deal with Australian singer-songwriter (and current *MC* cover subject) Merrill Bainbridge. Bainbridge was recently the first female artist to have a self-penned debut song hit Number One on the charts in her native country. That song, "Mouth," has also been a Top 10 hit in the U.S. and can be found on Bainbridge's album, *The Garden*, available on Universal Records. Shown celebrating the deal are (L-R): Siew Ooi of Siew Artist Management; David Renzer, Worldwide President, MCA Music Publishing; Merrill Bainbridge; and Cherry Music's Jolene Cherry and Daniella Capretta.

LIONEL RICIE SCHOLARSHIP WINNER



Jefferson Denim has been awarded the 1997 Lionel Richie Songwriting Scholarship, which was established by the Grammy Award-winning Richie and is sponsored in part by UCLA's Extension program and the National Academy of Songwriters. The scholarship, which recognizes up-and-coming songwriting talent, is awarded to one person a year and covers the fees for UCLA Extension's songwriting classes and membership in NAS. Pictured (L-R) are: Judy Sweeting, Lionel Richie's personal assistant; Rik Lawrence, Managing Director, NAS; Jefferson Denim; Ronnie Rubin, Director, UCLA Extension's Dept. of Entertainment Studies and Performing Arts; and Brad Parker, Vice President, NAS.

Movies often blur the line between fantasy and reality, and that's exactly what happened to songwriter Adam Schlesinger when his song, "That Thing You Do," became a hit single—for a fictional band. "That Thing You Do," written for the movie of the same name, is the signature tune that catapults the movie's main characters, a group of young American musicians called the Wonders, to become overnight sensations in the British Invasion era of the Sixties. In a case of art imitating life, the song (credited to the Wonders) received heavy airplay on radio, and even outlasted the popularity of the Tom Hanks-directed movie.

Schlesinger tells the story of how his song was selected for the movie: "Since I have a publishing deal with PolyGram, Danny Benair [PolyGram VP, Film & TV] and Holly Greene [PolyGram Sr. VP/GM, East Coast Operations] were the ones who let me know about the movie and what they were looking for. They both knew I liked music from that era a lot and they asked me if I wanted to take a shot at it. I wrote three different versions of the song. I picked the one I liked the best and a friend and I went in and cut a demo in the course of an afternoon. We thought it was such a long shot that the song would be selected, that we didn't want to spend too much time on it. Within a week, I got word back that they really liked it." And the rest, as they say, is history. "That Thing You Do" has been nominated for a Golden Globe award and there's talk that the song may also be nominated for an Oscar.

"Music is something I've wanted to do since I was a little kid," Schlesinger continues. "I started playing piano when I was about five years old. I started playing in bands when I was in middle school." Given his affinity for Sixties pop music, it's not too surprising that Schlesinger counts the Beatles as one of his biggest influences.

In the midst of the success of "That Thing You Do," the New York-based Schlesinger has been keeping busy pulling double duty in two bands which have made a name for themselves in the alternative/modern rock world: Fountains Of Wayne and Ivy. Fountains Of Wayne released their self-titled debut in 1996, while Ivy's second album is due later this year. "The juggling of the two bands is something that will get more difficult as time goes on," he admits. "Hopefully, everyone will be cooperative enough so that everything will work out."

So what are the main differences between the two bands? Schlesinger notes, "I think the most obvious difference is in the two lead singers. Dominique, our singer for Ivy, is from Paris, and she has a distinct French accent which defines the sound of the band. Chris Collingwood [Fountains of Wayne lead singer] and I have been friends and songwriting collaborators for years, even before Fountains Of Wayne. No one would ever confuse the two bands. If I'm writing for each band, I'm writing with the different lead singer in mind."

In addition to songwriting, Schlesinger has also become a record label entrepreneur by co-founding Scratchie Records with the Smashing Pumpkins' James Iha and D'arcy. "We all do as much as we can, given our schedules. Jeremy Friedman, who's the label president, and his staff in Chicago do the bulk of the day-to-day stuff."

Schlesinger has also experienced firsthand how volatile record label operations can be. Ivy and Fountains Of Wayne were both signed to TAG, the Atlantic subsidiary which distributed Scratchie Records. But when Atlantic Records shut down TAG late last year in a corporate restructuring, several acts from TAG were dropped. Fountains Of Wayne and Ivy survived the fallout and were absorbed into the Atlantic roster.

Schlesinger is gearing up for a Fountains Of Wayne tour with the Smashing Pumpkins, as well as working on the next Ivy record. Although he wrote "That Thing You Do," the song was actually sung by Mike Viola (a member of underground duo the Candy Butchers), and Schlesinger says he prefers being a songwriter who doesn't sing lead vocals on his songs. "Maybe one day I'll put something out with my own voice on it," he muses, "but so far I haven't felt comfortable enough to do it. I'm more fond of being the guy behind the scenes."

Contact PolyGram Music Publishing at 212-333-8528.

MC



LITTLE DOG: Little Dog Records President Pete Anderson has begun a special project to aid the homeless. Working with the Los Angeles Mission, Anderson and Taras Prodaniuk are in at sister company Mad Dog Studios recording tracks by a variety of artists including Buck Owens, Kim Richey, David Ball, Pete Droge and Gillian Welch. Contact 818-557-1595.

FURMAN MOVES: Furman Sound Inc. has announced plans to move their new headquarters to Petaluma, California. Furman, which designs and manufactures audio signal processing equipment for the professional marketplace, is entering its 23rd year in business. The move is expected to be completed by January 31st. The company can be reached at 415-927-1225 until then, and 707-763-1010 after.

YOUR MAMA: Mama Jo's/North Hollywood hosted producer Shelly Yakus and Rory Kaplan, who were in with Edgar Winter; Yakus engineered and Erich Gobel assisted.

MIX IT UP: Veteran mixer Rob Chiarelli has been at BJJ Studios in London and Enterprise Studios in

Burbank, working on "Get My Mind Made Up" and "Falling" for D-Influence on Chrysalis/Echo Records; Jimmy Hoyson assisted...Chiarelli is also mixing a solo record for MCA recording artist/producer Dalvin Degrate of Jodeci at Larrabee North Recording Studios in North Hollywood.

SOUND CITY: Warner/Reprise recording artists Drill Team are overdubbing in Studio A with producers Clive Langer and Alan Winstanley; assisting is Greg Fidelman...Producer and engineer David Bianco stopped by Sound City to do overdubs for A&M Records group the Caulfields next release; Billy Bowers assisted...Producer Rob Cavallo is overdubbing with Slash artists L7; Billy Bowers engineered and Greg Fidelman assisted.

NAMM NEWS: American DJ Supply and Elations will be displaying the Synth A Beam MIDI Interface, a revolutionary new MIDI controller which triggers Audio Samples by breaking beams of lights. Check it out at Booths #2164 and #7123 during the Winter NAMM show. **MC**

DINO & JIMBO



Violist extraordinaire Jimbo Ross, whose work has been featured on recordings by Tori Amos, Rod Stewart, Frank Sinatra and Bush, was in at Dino M III Recording Facility, working on his own progressive classic blues album entitled *Jimbo Ross And Blues Anchor*. The album is slated for release in early '97. Pictured (L-R) at Dino M III are producer/studio owner Dino Maddalone and Jimbo Ross.

CHECK THE AMPAGE!



Local rock group Ampage are currently at work on their debut album for the newly-formed L.A.-based label Higher Source Records (distributed nationally by Navarre). *Iron Horse* is due out in March. Pictured at Cherokee Studios in Hollywood are (L-R): engineer Jeff Claven, actor Jeff Conaway (who contributed backing vocals on the album), lead vocalist/bassist Mark Mason and producer Duane Barron (Dzzy Dsbourne, Motörhead).

COMPUTER MUSIC



Leading producer Rhett Lawrence is pictured using a DC16 Digital Controller from Penny & Giles, Inc. for use with Digidesign's brand new Pro Tools III v4.0 software. Lawrence has a reputation for using the latest in cutting-edge studio technology, and he says, "The Penny & Giles control system is a godsend, giving us the hands-on control that we need to use the Pro Tools in this way."

Y A M A H A S Y N T H E S I Z E R F O R U M

NEW REPORT: FUN WILL KILL YOU!

The Norwegian Center for Public Health dropped this shocking news yesterday. It supports the Center's previous reports that chocolate, air and sex are bad for you.

Björn Nsyglyd, the Center's Director, elaborated, "our laboratory tests on mice clearly illustrate that if you have too much fun in a three second span, you could spontaneously combust. If the fun is spread over minutes

or days the results are diminished. However, you *will* definitely croak."

The news comes especially hard to Yamaha Corporation which has recently released two XG MIDI synthesizers that are actually fun to play.

The CS1x is a throwback to the 70s when people didn't have to program synths. They just dialed in the patches on rotary knobs and played away. Music was spontaneous and life was good. The CS1x features six real time effects knobs for voice editing of up to four elements. It also includes an Arpeg-

giator that lets the musician play with all kinds of fun sound patterns. And it offers over 1,000 XG and GM voices and performances plus 17 drum kits. Nsyglyd: "It's a death sentence."

The Yamaha CBX-K1XG is also an XG and GM compatible synth. Because it's a self-contained XG studio (tone generator, touch sensitive mini-keyboard and speakers) and because the battery powered unit can fit in an overnight bag, a musician could make music anywhere, including a roller coaster. The CBX-K1XG has 737

voices and 22 drum kits and 32-note polyphony. Nsyglyd's only advice, "run fast, run far."

Both Yamaha instruments have a TO-HOST connector for linking directly to computers. Nsyglyd's institute has not found any health problems related to computers but he promised, "We're working on it."

For more information about the report or the synthesizers, call Yamaha Corporation of America, DMI Dept., (714)522-9011.

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TERRY HELLER

One of the leading video directors in the rap/hip-hop market, this talented young filmmaker tells *Music Connection* about his past success and his plans for the future

By Jonathan Widran

At an age when most people are just beginning to figure out what their lives are about, Terry Heller is quickly becoming one of the most respected young video directors in the rap/hip-hop market. At 22, the Agoura Hills-raised dynamo has helmed projects for Bone Thugs-N-Harmony, Soul For Real, Changing Faces, Monifah, and recently made his TV commercial debut for St. Ives Special Brew.

A self-admitted hustler who lives by the rule that "you've got to stay young and hungry," Heller recalls his first excursions to underage clubs at age twelve, ingratiating himself to the likes of the late Eazy E—talking big and ambitiously about his plans for a career in the music industry.

After high school, enrolled as a college business major, Heller was offered an A&R gig at Eazy's Ruthless Records. While attending to other musical matters for some two-and-a-half years, he hung around at video shoots and cultivated his keen interest in becoming a director himself.

"I thought the videos those directors did for Eazy, N.W.A. and others were decent, but I was always boldly thinking that I could do better," he recalls with a laugh. "Since I hadn't had the chance to formally attend film school, I spent as much time as I could barraging them with questions, and I learned about the simplest things like lenses and lights from them at the shoots."

His big break actually tied in handsomely with his A&R instincts. Long before Bone Thugs-N-Harmony were the multi-platinum sensation they are today, the group started their own indie label. Heller, "looking for the opportunity to do something special," convinced them to let him direct a 30-second promo spot for outlets like BET. He did the quick-vid for a cool grand, profiting \$4,000 when Eazy-E later bought it, and Heller's great work was rewarded with what became Bone's first full-length video.

"I'm a perfectionist," says Heller, "but without a hit song, you really don't have a hit video. Their song was successful and it gave me some exposure. But then I still had to get out there, meet with labels, and show the clip to get my career rolling. My A&R background helps in that I knew working with Bone Thugs-N-Harmony would pay off. I can recognize hits from non-hits."

While his budgets have grown considerably since that first promo spot (Monifah's "You" cost \$150,000), Heller still faces the usual struggles of an up-and-comer when it comes to securing financing. "The reality is, you usually have only one day to shoot everything, and everything has to come in under budget, and there will always be something missing as a result. On the other hand, a lot of money doesn't equal a great video. Part of this business is learning how to work with what you have. It's always fun for me, a constant challenge to learn new techniques with all the new technology."

Heller, who is grooming himself for life as a feature film director, prefers the comfort factor of working with artists and labels he already knows. "The first video anyone does should not only serve the song, but should also work as an introduction depicting where they are coming from. Before I shoot, I try to figure out what makes them special, what people will respond to. So I spend time with them even before writing a treatment for the video.

"Then, no matter how I've laid out the storyboards, I always like to allow for some spontaneity on shoot day," he adds. "It's important to leave things to everyone's imagination, be a little speculative, because every day is different. You don't know about the chemistry or the feel of the day. That's what keeps things exciting, leaving certain aspects open to chance."

Because of his success in the urban world and the eagerness of so many African-American artists to work with him, many people are at first surprised to realize that Heller's a white Jewish kid from the suburbs.

"Respect, just like dealing with low budgets, is always going to be a problem on some level or another," he concludes. "But instinct pulls you through in either case. I love the struggle, the need to keep going and be persistent. If you persevere, no matter your color, you'll always be working. To me, *Car Wash* is one of the greatest black films of all time, and it was written by Joel Schumacher. If you're into the vibe, that's all that counts."

Contact Lauren Coleman at Punch Media 213-851-4625



Schecter's Ten String Spitfire X Guitar

The Spitfire X features Schecter's original 7+3 headstock design with the D, G, B & E strings all having octave strings. You can play full 12-string chords and then alternately play grungy barre chords. (Actually the B & top E strings on a 12-string guitar are usually unison tuned.) The tune-o-matic bridge and string-thru-the-body add to the instruments vibrant and brilliant tone.

Like the Spitfire 6, the X features a contoured, offset body with a rock maple neck, rosewood fingerboard and 22 frets. There are three specifically designed Seymour Duncan mini-humbuckers for any tonal combination. The colored pearl pickguard, oversized radio knobs and matching headstock work well to make the X a truly vintage looking ax.

MSRP for the Schecter Spitfire X is \$1,944 without a case and is available in solid and optional custom sparkle/flake finishes. For more information, contact Schecter Guitar Research at 6920 Santa Monica Blvd., L.A., CA 90038. Call them at 213-851-5230. FAX them at 213-851-9409 or check their web site at: <http://www.schecterguitars.com>.



Mic Pre-Amp/Comp-Limiter from Summit Audio

Model MPC-100A is a single-channel tube microphone pre-amplifier followed by a tube compressor/limiter section in a two-rack space case. The MPC-100A has a high impedance (Hi-Z) for musical instruments like direct guitars and basses or



from line level synths. This input is in addition to the main microphone input which uses a high quality Jensen input transformer. The Hi-Z input has a special "loading control" that optimizes operation by exactly matching the source impedance with the pre-amp's input impedance. This electronically balanced input has an intrinsic input impedance of 20K and will accept a maximum of +25dbu level. Both the Hi-Z and balanced inputs use a stepped attenuator and clip indicator.

The compressor/limiter section fea-

tures variable threshold and release controls, attack and release pre-set switches and dedicated clip indicator. The final output of the unit is electronically balanced (or unbalanced if you

like) by way of a 9 9 0 Summit discrete

operational amplifier. Output impedance is 75 ohms and will drive a +4dbm line up to +25dbu. There is also an additional -10db unbalanced output with a 1/4 inch jack. Both outputs can be used simultaneously. The output gain control allows you to set the recording level without having to readjust the previous stages so you can achieve an overdriven tube saturation sound and still get it on tape at the optimum level.

You can call Summit Audio Inc., at 408-464-2448 or FAX them at 408-464-7659 for price information.

Fostex's DMT-8VL Digital Eight-Track

The new DMT-8VL, which replaces the DMT-8, is an eight-track hard disk recording and editing system. Priced at \$1,295, the DMT-8VL offers eight separate tracks of uncompressed, 16-bit, 44.1KHz (CD sample rate), digital audio. The unit uses 18-bit, 128 times oversampling analog-to-digital conversion and 20-bit digital-to-analog converters. Several DMT's can be slaved together for 16 and 24-track digital systems.

The analog mixer has two-band equalization on each of the eight channels and two auxiliary sends. There are also two sets of stereo effects returns. Each input channel has an input select switch, an 80-millimeter fader and a

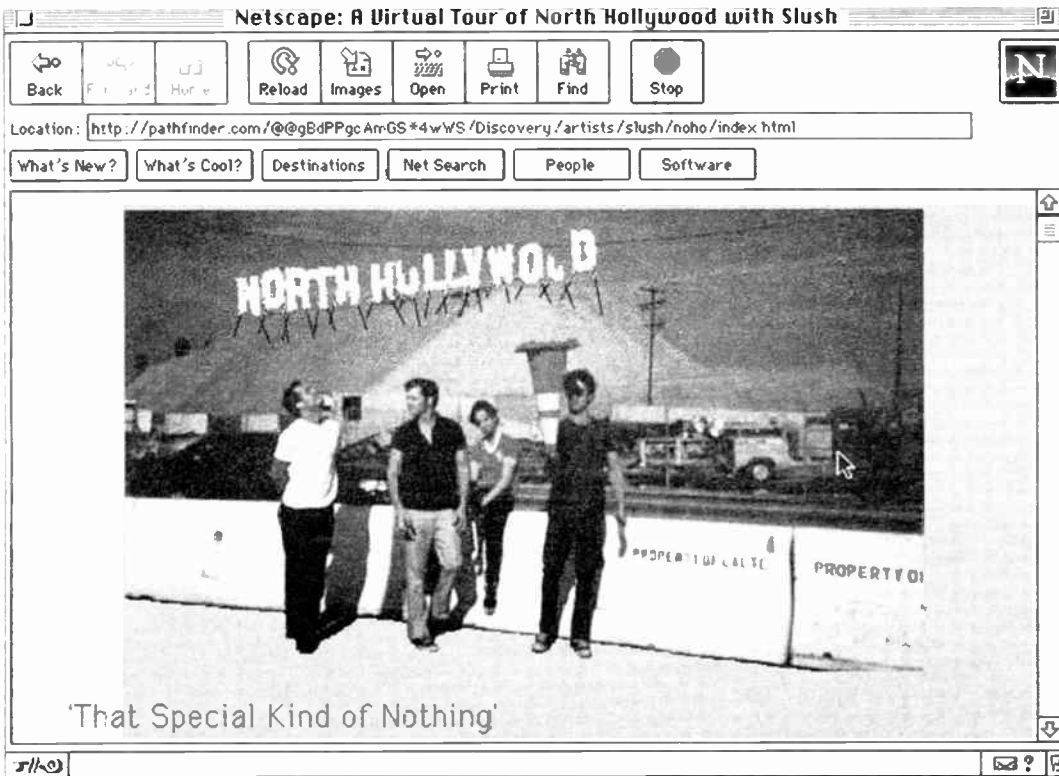


stereo in-line monitor pot.

The DMT-8VL will be demonstrated at the 1997 Winter NAMM Show at Booth #4341 at the Anaheim Convention Center in Anaheim, CA.

You can contact Fostex by phone at 310-921-1112, by FAX at 310-802-1964, by E-mail (info@fostex.com) or check out their web site at: <http://www.fostex.com>





TOO DAZED IN THE VALLEY: Discovery Records artist Slush have unveiled a different kind of cyber tour. It involves no performances, no live dates and no music whatsoever. Instead, the San Fernando Valley-based group are leading web surfers on a tour of their native land: the Mecca that is North Hollywood, California.

By pointing your browser to <http://www.discoveryrec.com>, you can follow the members of Slush on their guided walk through their slightly skewed view of NoHo, part of the promotion for their upcoming debut album, titled what else? *North Hollywood*.

Among the fun activities you'll experience are the group's shopping celebrity sightings, a romp through the porn-star filled NoHo franchise of the *99c Only Store*, a visit to the glorious *Hill Of Dirt* and

various other little sightseeing phenomena, from the home of the local music scene, the venerable *Eagles Coffeehouse*, to the local fruit stand. It's definitely a trip!

Unfortunately, the boys from Slush missed one of the most significant music-related landmarks in North Hollywood (aside from my apartment): *Music Connection* world headquarters, right in the middle of Laurel Canyon Boulevard. Oh well...maybe next time.

SAVE THE BLUES: Chicago may be the "Windy City," but when it comes to traditional blues music, you won't find any hot air there. In fact, Chicago is known for its tradition as home to many blues greats—young and old, alike—and it's one of the few cities where you can walk into more than a dozen bars on any given night and see

anyone from the likes of *Son Seals* to *Bo Diddley*.

Now, one of Chicago's blues bases, *Maxwell Street*, is in danger of being dismantled, and those hoping to save the blues-rich block have turned to cyber surfers for help.

You can visit Maxwell Street by surfing over to <http://www.openair.org/maxwell/maxblu.html>, and then join the struggle to preserve Maxwell Street by sending e-mail to the "powers that be" in this Chicago neighborhood. After you check out some of the history of the Chicago blues legacy, and specifically Maxwell Street—past and present—you can browse through the text of some of the mail which others have sent on behalf of the historic locale, before composing your own piece.

From *Muddy Waters* to *Steve Miller*, the Chicago blues scene has always thrived, and with the support of cybergoers, a significant chunk of that scene may be saved.

LIVE...VIRTUALLY: if you're looking for information on what's happening live in the world of music, you might want to pay a visit to *WILMA* (<http://www.wilma.com>), the *Worldwide Internet Live Music Archive*, a home for information on band tours both in the U.S. and abroad.

The site, which is still being expanded, includes tour itineraries for major and emerging artists, with information on specific venues, tour news and other tidbits, as well as a live chat area where you can connect with other fans, and bio and related information on the bands listed.

Although *WILMA* is not fully operational yet, it's already a good one-stop source for the latest itineraries and such, and will be worth revisiting as it continues to expand. Watch for more.

ROCK THE VOTE: *unfURled* (<http://www.unfurled.com>), the soon-to-be-launched music search engine co-produced by *Yahoo!* (<http://www.yahoo.com>) and *MTV* (<http://www.mtv.com>), has the first part of their site up and running: An interactive ballot allowing web surfers to vote for their favorite music-related web sites of 1996.

Voting categories include official artist sites and fan sites, record label pages and general music information sites, as well as awards for best graphics and best "doodads and gizmos." There are six nominees in each category, determined by a panel of "cyber music experts," and a write-in space for sites they may have missed, and the button-style ballot is easy to complete.

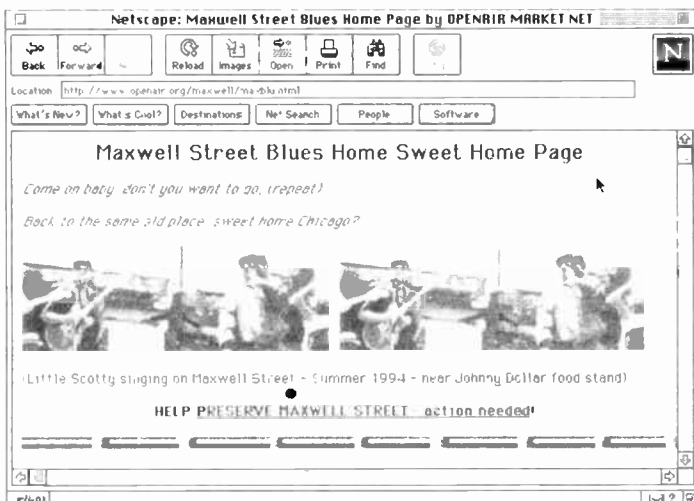
Among the nominees are many sites which you've read about in recent editions of *MC's "Cyber Music,"* including *Rocktropolis* (<http://rocktropolis.com>), the *Butthole Surfers' Virtual Voo Doo Doil* (<http://www.buttholesurfers.com/VooDoo/voodooj.html>), the *Virgin Records* site (<http://www.virginrecords.com>) and the *Counting Crows* web site (<http://www.countingcrows.com>).

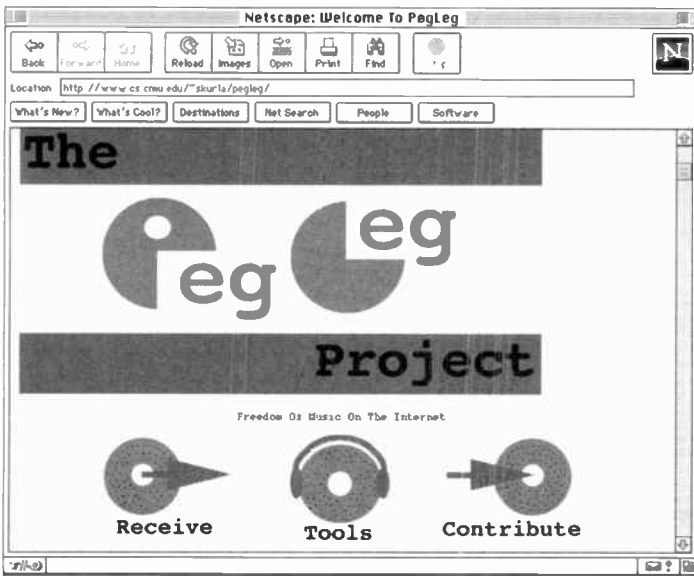
The choice to vote is yours, so don't be left out. Support your favorite music sites!

ADDING TO THE LIST: If you've ever disagreed with the critics when they publish their all-time favorite songs lists, now is your chance to voice your own opinion on the top songs of all time, by visiting the *Top 500 Songs List* site at <http://odin.cc.pdx.edu/~psu11862/top500.html>.

Here you can check out the growing list of song titles and artists, ranging from *Barbra Streisand* to *Busta Rhymes*, who are garnering votes to determine which songs will make the top 500 in this true people's choice poll.

At the site you can browse the list of more than 300 songs already submitted, see how many votes





each has received, check out the artists who are leading the pack with the most votes and the most songs submitted and, of course, cast your own vote.

A LEG TO STAND ON: Those pioneering students at Carnegie Mellon University are at it again, this time in support of what they call "freedom of music on Internet," with the Peg Leg Project (<http://www.cs.cmu.edu/~skurla/pegleg/>), short for "MPEGs and bootlegs."

Designed to facilitate bootleg trading on-line through MPEG sound file technology, the Peg Leg site is up and running with its first boot, from a live Phish concert. The site is looking for people to contribute their own bootlegs for open access, free of charge, to anyone on the Internet. Just send them a tape and they'll encode it for on-line archiving (see the site for details).

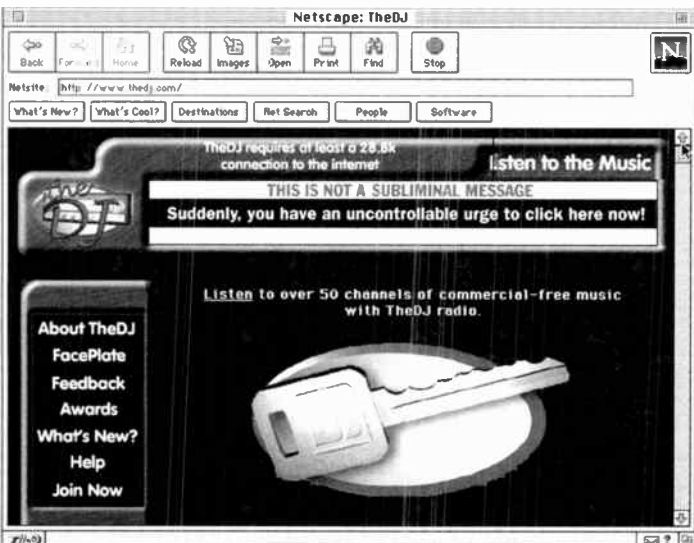
The proprietors of the Peg Leg project are quick to point out that they won't accept European-type "commercial bootlegs," and they only want recordings from shows where recordings were authorized

by the artist(s), but rest assured that this is another step toward the future of on-line music distribution for bootlegs and commercial albums alike. Worth a visit.

PLUG-IN AND SPIN: If you're looking for the latest or the greatest tunes on-line, you might want to plug-in to The DJ (<http://www.theDJ.com>), featuring a slew of RealAudio music channels for your cyber-listening pleasure.

With such channels as "Awesome 80's," "8Trax" (Janis Joplin was playing here when I last stopped by), "Modernmix," "Goodtunes," "Country," "Showtunes" and "Alternative," there's something here for everybody, no matter what your taste. And you can browse the full list of channels and see what's playing on each at any given moment, which makes channel surfing as easy as Web surfing.

In addition, once you "tune in" a specific channel, the screen will not only display who and what you're listening to, but will give you album and label information as well. Tune in and keep your ears open. **MC**



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Have you seen the ABC-TV sitcom, *It's Good To Be King*? Well, when you do tune in to this blues-themed show starring **Jim Belushi**, you'll notice that behind him are hand-painted portraits of blues greats **B.B. King**, **Stevie Ray Vaughan**, **John Lee Hooker**, **Lightnin' Hopkins** and **Buddy Guy**. These permanent fixtures on the set are the work of local artist **Dan Bellini**, more commonly known as a member of **Howard & The White Boys**, a Chicago band that is a favorite of the big boys

animated musical has been a hit in over a decade. One supposes that the studio was counting on star power to carry the film. Madonna's performance is surprisingly understated and perhaps too much so. The true standout here is **Antonio Banderas**, who has the flashier role as the film's narrator and also surprises with an astonishingly good voice. Probably both will be nominated for Oscars, but we'll only place our bet on the work of cinematographer **Darius Khondji** and director **Alan Parker**. The astonishing visuals on the screen can almost make you forget how much the score by **Andrew Lloyd Webber** and **Tim Rice** is reminiscent of their earlier work for *Jesus Christ Superstar*. *Evita* is well worth seeing...twice.



Local artist Dan Bellini's take on John Lee Hooker and Stevie Ray Vaughan.

Bellini portrays. The group often opens shows for **Buddy Guy**. The band may be mixing their passions for art and music soon, as they are negotiations to write music for the show. Keep on top of developments for either Bellini or the band by contacting **Doug Deutsch**, who can be reached at 213-463-1091.

Unless you've been off the planet for the past few months, you know about *Evita*. **Madonna** stars in this epic tale of Argentina's controversial and charismatic **Eva Peron** in the dynamic story of a poor girl's rise to fame, power and, ultimately, tragedy. **Cinergi Pictures Entertainment/Hollywood Pictures** are taking a gamble with this film; it is a pop opera in a time when no non-

It's not unusual for an artist to wear many hats, but few try to wear more than one at once. That's what **Greg Kihn** has done, releasing *Horror Show*, both a CD of music (**Clean Cuts/Rounder Records**) and novel (**Tor Books/St. Martin's Press**) of the same name. Not that Kihn finds this so strange. "There's a beginning, a middle, and an end, and then a little something extra, a bit of the old magic," he says of the creative process. "That's what we musicians spend the better part of our lives chasing: the magic. We're storytellers." The story of the book features a legendary Fifties' movie director who discovers an unexpected story of real-life horror. The acoustic-oriented CD is like those



Greg Kihn releases a new CD and a novel of the same name.

pop melodies Kihn put on the Eighties' charts, but all grown up; playful, yet mature. Both book and CD are available everywhere.

Raphael Rudd's rock-based, eclectic instrumental music has received critical acclaim worldwide. Now the New York-based pianist and multi-instrumentalist is ready to conquer his home territory with the release of his stateside debut, *The Awakening-Chronicles*. This immensely moving collection features new material recorded with **Pete Townshend**, **Phil Collins** and **Annie Haslam** on disc one and material from Rudd's last solo record released in Japan, produced by Grammy Award-winner **Don Hahn**, on disc two. It's easy to see why Rudd attracts such powerful friends. *The Awakening* crosses over the usually rigid instrumental boundaries, putting balls back into a genre that too often rests on its easy-listening laurels. Highly recommended no matter what kind of

music you like. This limited-edition two-disc set has been packaged exclusively for **QVC** television. It is also available through mail-order at **Wedge Music** (212-765-3666) or by credit card (800-615-9419). Wedge Music President **Rob Findlay** says that the two discs will be split up when they hit the streets with **RED/Relativity** this spring.

Tommie Saeli is a rock cellist and a powerhouse singer. He likes the late **Queen** frontman **Freddie Mercury** and opera legend **Giuseppe Di Stefano** equally well, and admits to lots of inspiration from **Jean Harlow**, who might agree with his statement that "costumes are the key to the universe," and would



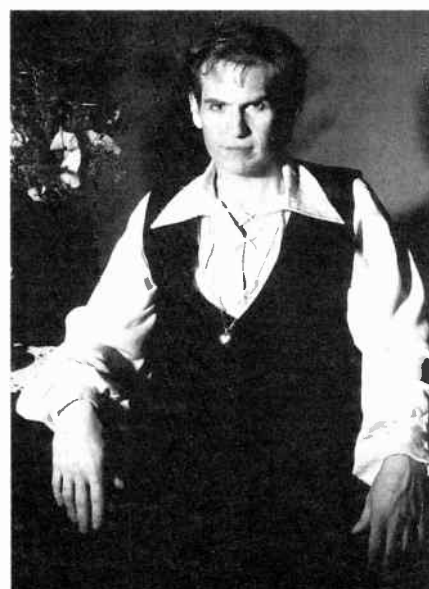
Tommie Saeli

probably not be offended by comparing his work to *Rocky Horror*. *Let The Lion Loose* is the second album from the gender and genre-bending host of the New York City cable hit, *The Gay Dating Game*. To know his recording output is not necessarily to love it. His Yoko One-meets-Axl Rose falsetto is the definition of an acquired taste, though it certainly is well-suited to the retro-Seventies flavors he favors. It's Saeli's slyly camp perspective that makes this record shine. Only this well-muscled Italian former go-go dancer, who likes to perform in glitter metallic suits and feather boas, would match covers of **Heart's** "Barracuda" and **Tom Jones'** "She's A Lady." Lots of fun. Contact **Howling Wolf Records**, 75 2nd Ave., 2nd Fl., New York, NY 10003.

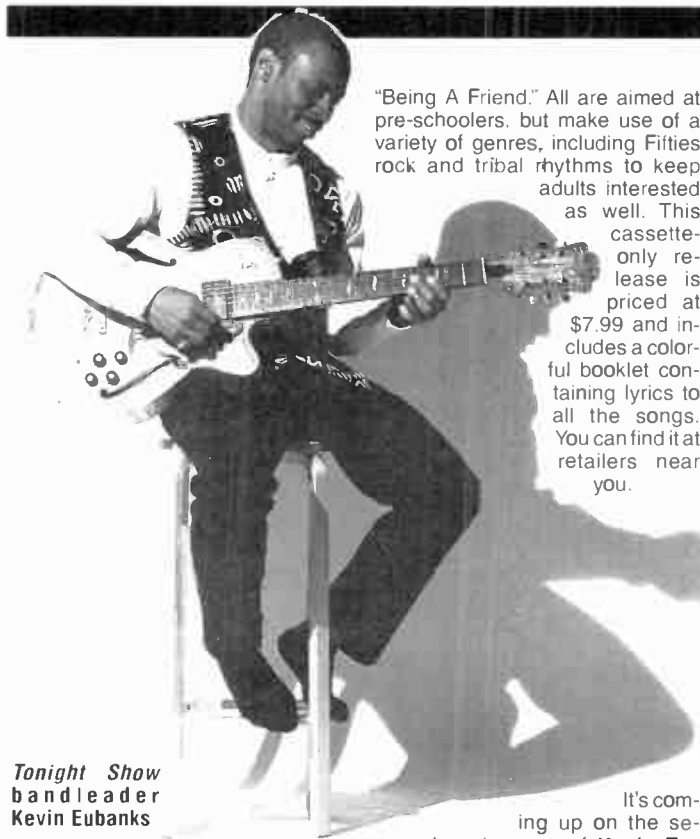
Prehistoric pre-schoolers **Pebbles** and **Bamm-Bamm** are joined by their nanny dinosaur **Dino** in **Hanna-Barbera's Cave Kids**, a new animated television series that features stories of modern



Madonna and Jonathan Pryce star as husband and wife in *Evita*.



Raphael Rudd



**Tonight Show
bandleader
Kevin Eubanks**

day fun and Stone Age family values. **Kid Rhino** has joined in the fun with **Cave Kids Sing-Along** an interactive, upbeat audio cassette based on the series. There are seven songs included, five from the series and two available only on the cassette, with titles including "The Cave Kid Crawl" "Sharing" and

"Being A Friend." All are aimed at pre-schoolers, but make use of a variety of genres, including Fifties rock and tribal rhythms to keep adults interested as well. This cassette-only release is priced at \$7.99 and includes a colorful booklet containing lyrics to all the songs. You can find it at retailers near you.

It's coming up on the second anniversary of **Kevin Eubanks'** stint as the bandleader for **The Tonight Show With Jay Leno**, but he's not content simply as one of the most recognized faces on late night TV. The accomplished guitarist and bandleader has recently released **Live At Bradley's** on **Blue Note Records**, his twelfth collection in as many years. This particular album, which was recorded

with such notables as **James Williams** (piano) and **Robert Hurst** (bass) at the historic New York jazz venue, includes a mix of standards by **Duke Ellington**, **Lionel Hampton** and **Kurt Weill**, along with modern compositions and originals. In addition to his latest release, Eubanks is scoring the upcoming **Rebound** for **HBO Pictures**, the true story of legendary basketball player **Earl "The Goat" Manigault**, who became a drug addict and ex-con before finding his hope for the future rekindled in the children of Harlem.

Rhino Home Video has the new **Ed Wood Collector's Box Set**. This self-described "worst video box set of all-time" features such dubious classics as **Planet 9 From Outer Space**, **Glen Or Glenda?** and **Bride Of The Monster**. It's wrapped in imitation pink angora, just like the filmmaker used to wear, and whose work was fictionalized in that wonderful pseudo-biography, **Ed Wood**. A very reasonable \$34.95 gets you the entire set at a store near you or by calling 800-432-0020.

Some of the biggest names in sports are hitting the road. In the wake of the success of the **NFL Jams** and **NFL Country** albums currently in release, producer **Rick Garson** is planning "a week or two Broadway revue" featuring players with established recording stars as their duet partners, just like on the albums. Among the football names being discussed are **Troy Aikman**, **Herschel Walker**, **Mike Young** and **Esera Tauaolo** being joined by **Waylon Jennings**, **Richie Rich** and **Pfife of A Tribe Called Quest**. With a two-hour **MTV** special already in the can, a Nashville-based television special highlighting **NFL Country** selections is also being

planned. **Bet** on a new batch of similar collections in the new year.

It's been 22 years since **Austin City Limits** first began broadcasting, and their new season looks to be especially hot. **Wynonna** kicks things off on January 25 as she makes her solo debut with songs from her latest album, **revelations**.



Wynonna hits Austin City Limits.

On February 1, some of country music's finest troubadours unite for a **Songwriters Special** featuring **Kris Kristofferson**, **Waylon Jennings**, **Willie Nelson**, **Billy Joe Shaver** and **Kimmie Rhodes**. And **Lyle Lovett** leads a tribute to the late songwriter **Walter Hyatt** on February 15th. Upcoming guests scheduled for spring include **Kenny Wayne Shepherd**, **Mary Chapin Carpenter**, **Son Volt** and **Sheryl Crow**. Check your **PBS** listings. **MC**



Austin City Limits also hosts a **Songwriters Special** with (pictured above) **Willie Nelson**, **Waylon Jennings** and **Kris Kristofferson** on February 1st.



MUST READING: *Billboard's* editor-in-chief Timothy White has compiled 85 selections of his weekly *Billboard* column, "Music To My Ears," in his latest book, *Music To My Ears: The Billboard Essays* (published by Henry Holt & Co.). White's column is noted for introducing new artists such as Joan Osborne, Alanis Morissette, Liz Phair, Rage Against The Machine and PJ Harvey to *Billboard* readers and the industry in general, long before their breakthrough albums were ever released. The 353-page book carries a suggested retail price of \$27.50.

Hollywood's RockWalk recently released a special limited edition book entitled *Hollywood's Rock-*

Walk: The First Decade, that provides an overview of the 160 musical artists that have been inducted into the famed sidewalk gallery on Sunset Blvd. over the past ten years. The 128-page book (suggested price of \$49.95) includes 160 photographs of some of the music industry's greatest musicians and innovators. Written by music journalist Jerry McCulley (with an introduction by NARAS President/CEO Michael Greene), along with photographs provided by Robert Knight, all profits from the book's sales will be donated to charity (including Grammy In The Schools and the Boys And Girls Club Of America). The RockWalk web site is at <http://www.rockwalk.com>.

THE FUNKWALK: Immortal funkster George Clinton, along with the P-Funk All-Stars, featuring Parliament Funkadelic, were inducted into Hollywood's RockWalk in a recent ceremony. Acknowledged as the most sampled group in the history of hip-hop, P-Funk has influenced such artists as Coolio, Dr. Dre, Ice Cube and Snoop Doggy Dogg. Pictured (L-R) are Dave Weideman, Director of Hollywood's RockWalk; George Clinton; and David Sears, Executive Director, NARAS Foundation.



CURBISHLEY TRIBUTE: The Nordoff-Robbins Music Therapy Foundation recently honored veteran artist manager Bill Curbishley at its Ninth Annual Silver Clef Award Dinner in New York City. Involved in management for more than a quarter of a century, Curbishley currently represents Jimmy Page & Robert Plant, Pete Townshend, the Who, and others. Pictured during the award dinner are Bill Curbishley (left) and Ahmet Ertegun, Atlantic Group Co-Chairman/Co-CEO, Chairman Emeritus of the Nordoff-Robbins Board of Directors and 1994 Silver Clef Award recipient.



THAT OTHER CLOONEY: Veteran vocalist Rosemary Clooney is pictured with Concord Jazz execs, who presented a plaque celebrating her 21st release for the label. Her latest album, *Rosemary Clooney's White Christmas*, topped the Jazz Charts in December. Pictured (L-R) are: Allen Sviridoff, Clooney's manager; Glen Barros, President, Concord Jazz; Rosemary Clooney; and John Burke, VP, Concord Jazz.



A STAGE-FUL OF MONKEES: All four original members of the Monkees got together for their first live performance since 1969 when they packed Billboard Live in Hollywood with 700 fans—celebrities like Kevin Costner, Dwight Yoakam, David Spade, Little Richard and Stephen Bishop among them. The private party was given to celebrate the group's recently released reunion album, *Justus*, on Rhino Records. Pictured above (clockwise from top left) are Mickey Dolenz, Davy Jones, Peter Tork and Michael Nesmith.



BACKSTREET JIVE: Jive Records group Backstreet Boys are pictured backstage receiving a plaque that commemorates more than five million records sold worldwide, after their sold-out performance at LaBatt's Apollo Theater in London. Shown (clockwise from far left) are: Louis Pearlman, manager; Kurt Thielen, MD, RoughTrade Germany; Kevin Richardson; Nick Carter; Steve Jenkins, MD, Zomba UK; Johnny Wright, manager; Howie Dorough; AJ McLean; Brian Littrell; Donna Wright, manager; Bert Meyer, VP, Zomba Europe; and Barry Weiss, President, Jive Records.

ROCK & WRAP: It was a star-studded evening at "Rock & Wrap," a gift-wrapping party held at the Hollywood Athletic Club during the holiday season. Hosted by the Second Chance Foundation, and co-sponsored by the National Academy of Songwriters and Music Connection, in association with the Hollywood Athletic Club, the event brought out celebrities and industry executives from the music, film and television world, who wrapped gifts that were distributed in the Los Angeles area over the holidays. Second Chance founder Kelli Lidell co-hosted the event with former Los Angeles anchorwoman Bree Walker. Pictured above at the event are (L-R) Bree Walker, actor David Carradine, Second Chance founder and country singer Kelli Lidell, and actor Billy Zane.



IN THE SWING: At the recent "In The Spirit Of Swing" gala benefit concert for jazz at Lincoln Center in New York, Natalie Cole headlined the concert, which also featured performances by Ruth Brown and Savion Glover. Jazz great Lionel Hampton received the first annual Jazz At Lincoln Center Award for artistic excellence. Pictured are (L-R) Natalie Cole and musical director Wynton Marsalis and members of the Lincoln Center Jazz Orchestra.



SURRENDERING AT THE TOWER: Vapor Records artist Jonathan Richman stopped by Tower Sunset in Hollywood to perform songs from his latest album, *Surrender To Jonathan*. Pictured (L-R) are Shawn Vezinaw, Tower Records; Bonnie Levelin, Vapor Records; David Orleans, ADA; Jonathan Richman; Todd Mehan, Tower Records; David Lee, ADA; Mia Klein, Vapor Records; Sue Naramore, Vapor Records; and Hill Lorie, Lookout Management.



EL REY VEGA: Noted singer-songwriter Suzanne Vega packed the El Rey Theater in Hollywood with a performance that was also taped for a future PBS broadcast. Pictured after the performance are (L-R) Kelly Mills, VP, Marketing, A&M Records; Rick Stone, Sr. VP, Promotion, A&M Records; Suzanne Vega; J.B. Brenner, VP, Promotion, A&M Records; Scot Finck, Promotion, A&M; Martin Kierszenbaum, A&M International.



ROPIN' GLADYS: Country superstar Garth Brooks hooked up with veteran R&B/pop singer Gladys Knight (the Pips were nowhere to be found) when he made an appearance on Fox's *After Breakfast* show. Knight was guest host of the TV program for a week, and Brooks performed his latest hit, "That Ol' Wind," during his segment.

Celebrating

20

1977-1997

MUSIC CONNECTION

Tidbits From Our Tattered Past

Throughout this year, our 20th Anniversary, we will be digging deep into our vaults for interesting interviews from our past.

1979—Bob Welch: The former Fleetwood Mac guitarist had gone solo and released his massively popular solo album, *French Kiss*, the year before. When talking about record label support, he told *MC*: "In the early days of Fleetwood Mac, we were always pissed off because we felt that Warner Bros. wasn't spending enough money to promote us. This is because, on any given release date, they would have ten or twelve artists—the Faces, Rod Stewart, Jethro Tull, Black Sabbath, Fleetwood Mac, Bonnie Raitt, and on and on. It was just a matter of them waiting for something to cook. Just spending a lot of money will not make something successful. But there has to be that point where they have to know how much to spend."

1980—Michael Lippman: The former label exec made the move to artist management, and, in this insightful interview, predicted the future of the music industry (pre-MTV) by saying: "All signs point to a new period where the entertainer will have to be all-encompassing. Video discs, for example, will demand an unprecedented premium upon visual presentation... Visual charisma will be as important as an electrifying voice."

Walking Through 'The

With her debut album, *The Garden*, having already hit double-platinum status in her homeland of Australia, Universal Records released the album domestically late last year and now this singer-songwriter from down under has scored stateside chart success with her Top Ten hit, "Mouth."

By Heather Clisby

Don't make the mistake of calling Australian songstress Merril Bainbridge an overnight success. Her debut album, *The Garden*, recorded in 1994 and released in October of that year on Gotham Records, has been a hard-won fight. Promptly lost in the Christmas rush of '94, the album was given a second chance, and was re-released in February of 1995.

Now, two years after it was recorded, and treated with proper care, *The Garden* is not only growing, but is literally thriving. This lush collection of Bainbridge originals scored big time with the hit single "Mouth," a seductive homage to the head-spinning art of real kissing and the dizzy politics that can accompany one of life's favorite pastimes. The lyrics say it all: "I feel like I've been blown apart... There are pieces here I don't know where they go... When I kiss your mouth I want to taste it, turn you upside down, don't want to waste it..."

With the seductiveness of Bainbridge's soft, ethereal singing voice, what a mighty smooch it turned out to be. In 1995, "Mouth" marked the first debut song written and sung by a native Australian woman to reach Number One on that country's charts, a lofty position it held for six weeks. (It has since become a Top Ten staple in the U.S. as well.)

During a recent conver-

sation at a Beverly Hills hotel, this achievement in her homeland struck the 28-year-old as a bittersweet irony. "That information came out when it hit Number One and I mean, I was really proud of that and I am very, very proud of that, but I couldn't believe it. I thought there must have been a mistake. 1995 and the first time?" Bainbridge recalls, with a tinge of contempt. "I mean, all of us, all the people I work with, we were going through, trying to think of songs, 'Oh, but remember that song?' and then we'd realize that it wasn't written by her. Y'know, I was a little shocked at that. I thought, in a way, it's great for me but it's sad that it's taken that long."

Eventually, the album went double platinum in Australia and finally landed on American soil in September of 1996, courtesy of Universal Records. Since that time, word-of-"Mouth" has quickly spread, and the song has been added to station playlists in San Diego, Boston, Providence, Phoenix, Houston, Cleveland, Miami, Chicago, Dallas and St. Louis with momentum quickly gaining.

The effects of success on the petite blonde singer go from invisible to downright stunning. "As far as the success, it really hasn't registered," she says. "It's out there, but it's not really part of you and your everyday life, so it doesn't seem real. I guess the travelling part makes it seem more concrete 'cause you're moving around and meeting so many people, and that's really exciting."

Of course, some days are more thrilling than others, like a recent concert in the Big Apple. "When I did a show in Madison Square Garden, there were 20,000 people there," she says, beaming at the memory. "It was great, and they were singing along. So, when you're faced with the audience and you know that they've bought the record, that's when it seems real—you can hear their voices. It's great! Times like that, it kind of hits you more, but not so much when you're on the road."

Growing up in a middle-class Melbourne family of six children, Bainbridge relates that music was considered something of a household luxury. "I come from a big fami-

Garden' With Merrill Bainbridge

ly, so we didn't have a lot of money for music," she says. "That was kind of last on the list of priorities."

Ultimately, Bainbridge cultivated her ear for music; compliments of those all-powerful entities—older siblings (anybody's will do). "My friends, we'd all go to each other's houses and listen to their older brothers' or sisters' collections. My older brothers were into the Beatles and Seventies artists, so I'd listen to their stuff. Then a friend of mine, her sister had a great collection of really funky-type singers from the Seventies—Carole King, Joni Mitchell, Simon & Garfunkel, Cat Stevens—I used to love her record collection."

For all her musical enthusiasm, it took Bainbridge a long time to realize that it was more than just a hobby, it was an interest that simply wasn't passing. "I was always a singer. I always sang as a child growing up," she says. "It's something I liked to do and it's something I was good at. It wasn't really that I knew it, it was more the adults around me would know it and say, 'Oh, get up and sing a song.' So I'd do it, and I enjoyed it, but I never thought seriously that it was going to be a career because it wasn't encouraged when I was growing up. It wasn't our society, it wasn't something people set out to be."

Despite the lack of support, Bainbridge instinctively sought musical knowledge wherever she could find it. In secondary school (high school), her experiences ran the gamut, she took it all in, and, as pointed out in an earlier lyric, nothing ever gets wasted with this woman. "I went for the Arts, and whatever was going, I'd be a part of, whether it was a choir, whether it was the school productions, musicals, I enjoyed doing that," she says.

When she took guitar lessons at 14, her songwriting career was born. "Instead of practicing the things that we're supposed to in our lessons," she says, with a wry smile, "I'd go off and start mucking around and experimenting and doing my own thing. So, it was natural for me to go that way."

At the age of 15, Bainbridge took the next natural teenage step and formed a band. Laughing at her own youthful attempts at seriousness, she says, "We were really just rehearsing all the time, we never got out and played much, but I knew I wanted to do that. So, when I left school, for the first time in my life, it was my choice what I wanted to do, so I started [singing] in different bands."

The fact that the young Bainbridge had no interest in any career other than music

made her level-headed family nervous. "My dad was quite disappointed, because six children and they all went on to University," she says, reflecting on the trepidation at the time. "I think he was coming 'rom the point of view that you've got to be independent, have something to fall back on, because you want to be able to look after yourself, you want to be able to have freedom to choose what you want to do in your life and you can only do that if you have a career where you can earn a living. It was a good influence to have. He was very much into his daughters having complete control over their lives, like his sons. He didn't treat us any differently from that point of view, which was good. So I took his advice and studied pattern making."

***"G*otham Records had just set up [the label] and I sent the demo tape in. They were looking for artists that were fairly self-sufficient, in that they write their own stuff, which appealed to me. They know the creative side—that's where they're coming from—so they understand it, instead of the trend that was happening in Australia with record companies—they'd sign an artist, throw out a single; if it was a hit, then you'd get an album."**

—Merril Bainbridge

Daddy Bainbridge couldn't have given his daughter more sound parental economic counsel. After working a year with a designer, the skill continues to come in handy. During the lean years, in which she was living off baked beans and learning her craft, Bainbridge loved the challenge of seeing how long she could make clothes last. To this day, she will whip up an outfit "if I need something for a photo shoot or the cover of an album."

Still, for all her logical, clear-minded segues, the music industry continued to beckon, and Bainbridge ultimately succumbed, albeit gradually. "I guess it took me a while. I started off with small goals, y'know, just

thinking, 'Alright, I want to make a living as a singer.' Then I was really fussy about what I was singing and that was another step, saying, 'Okay, I'm going to do the music I want to do.'"

Thus, having paid her dues in Melbourne's limited cover scene, Bainbridge one day decided to investigate the recording world, namely 001 Studios, owned by the Malaysian-born Siew (pronounced "Sue") Ooi.

The young singer—on a budget so tight, it almost didn't exist—was immediately captivated by the working environment and managed to work out a complementary arrangement with Siew: selling her voice in exchange for recording time.

"I'd do backing vocals for different bands that would come through, original bands that were just doing demos, and they didn't have a lot of money. They never usually had a backing singer, so I'd jump in and do backing vocals and I'd get studio time instead of being paid. It was great," she says.

For Bainbridge, this was the turning point. Working with Siew and constant exposure to other people's original music put her own efforts in a new light. "That was really the time I started to experiment more with my writing. Hearing so many bands coming through and hearing their original work and, you know, you've got some kind of gauge of where you're at," she says. "So I thought, 'Oh, not too bad, I'll put my stuff down.' Siew [who would ultimately produce *The Garden*, and is now Bainbridge's manager] really encouraged it. He was probably one of the first people that said, 'Hey, you should keep recording, it's great stuff.'"

While recording her own material is what she had been working up to for years, Bainbridge didn't exactly take that next bold step so assuredly. "It takes a lot of confidence to put your own music out there," she explains, "because you're really opening yourself up for criticism, and mentally you have to be prepared for that."

"It took time to get to the point where I felt confident enough baring my soul to people," she continues. "If you're not ready for it, then you take the criticism very badly and you can lose your confidence and lose your will to keep going. For me, it's been a very step-by-step thing in building my skills, knowledge and confidence, to get to this stage."

Merril Bainbridge 43 ►

Antone's Records

10 Years Of Blues

By Pat Lewis

Unlike most music fans, Clifford Antone is one of those passionate music lovers who put his money where his mouth was by opening a blues nightclub in Austin, Texas, in 1975, at a time when the blues was falling out of favor with mainstream America. But bringing live blues to the people of Austin wasn't enough for the musical entrepreneur, and in 1986, he started his own blues label Antone's Records.

Now, some 20 years after opening the blues club, and a decade after starting his label, Clifford Antone and his blues-based business sense is going stronger than ever. Like the cinema's Jake and Elwood Blues, this is a man with a mission, and that mission is to spread the gospel of the blues throughout the world. And he's very effectively doing just that!

If you're a blues music aficionado, then you're probably well-aware of Antone's Records, which is located in the heart of the blues capital of the U.S.A.—Austin, Texas. And you probably also know that Antone's Records is one of only a handful of independent record labels dedicated to preserving this country's rich blues heritage by recording many aging pioneers of this historically significant genre of music.

But this is also not a label content to live in the past, as Antone's is equally committed to nurturing the best of the up-and-coming blues artists as well.

Since Antone's first opened their doors back in 1986, they've released close to 50 albums from some of the most famous to the most obscure blues artists around. Their extensive catalog includes albums from old-time greats including legendary guitar hero Eddie Taylor, LaVelle White, James Cotton (who played harp with Muddy Waters and Howlin' Wolf), piano player Pinetop Perkins (also from Muddy's band), Zydeco maestro Boozoo Chavis, and famous Chicago harpist Snooky Pryor, among many others.

More importantly, their current roster also includes artists like veteran drummer/songwriter Doyle Bramhall, San Diego singing sensation Candye Kane, ex-Sir Douglas Quintet band leader Doug Sahm, Canadian guitar prodigy Sue Foley, and Fabulous Thunderbird harpist Kim Wilson.

But there's one thing that you might not know about Antone's Records. And that is

that it was conceived and built by the blood, sweat and tears of one man. A man driven by a vision that had everything to do with his love of the blues and nothing to do with financial gain.

His name is Clifford Antone, and he's quite simply one of the biggest blues fans and historians that this country has ever seen.

Growing up in Port Arthur—a suburb on the Louisiana/Texas borderline, and the

birthplace of Janis Joplin—Antone wasn't particularly interested in becoming a musician as a young man. However, he did spend many hours in honky tonks on either side of the Sabine River, soaking up the sights and sounds of swamp pop, Zydeco, Gulf Coast R&B, Cajun, and Texas blues.

By the late Sixties, he had moved to Austin, where the only type of music you were likely to hear was progressive country. Needless to say, he quickly became home-



Antone's Records founder Clifford Antone with a guitar from one of his heroes.

sick for the blues. "Blues was at the bottom of the totem pole in Austin," recalls Antone. "And I can't tell you how low that was!"

Over the next several years, Antone got to know many of the local blues musicians who lived in and around Austin, and in July of 1975, after scrapping together enough capital and guts, he opened a 500-seat nightclub on 6th Street, which he simply dubbed, appropriately enough, Antone's.

And even though it has been more than 20 years, Antone still recalls who opened his club that first night—Clifton Chenier and His Red-Hot Louisiana Band. And if given a little more time, it wouldn't be surprising to hear the barrel-chested entrepreneur recite Chenier's set list on that opening night concert.

At the time that Antone opened his nightclub, 6th Street was nothing more than a haven for transvestites, winos and drifters. But over the years, the street and surrounding area has been transformed into one of the hottest, most exciting music scenes in the country. And today, it is the hub of activity for Austin's prestigious South By Southwest Music Conference, which is an annual, springtime, four-day celebration of music that draws crowds from around the world. And where country music was once the only music heard in Austin, today it boasts one of the richest and most famous blues scenes in the country.

It's a music scene that owes much to Clifford Antone, whose sole aim back in 1975 was to create an environment where blues could be brought out of the back alleys and into a place where more people would get exposed to its mystery and charm. He also dreamed of a place where he could actually hear his idols perform before they passed away or faded into complete obscurity.

And perform they did!

Over the past 20 years, Antone's stage has been graced by anybody who was anybody in the blues genre, and a whole bunch of nobodies who should've been somebody. And in the earlier days, the club saw weekly stints by Muddy Waters, Fats Domino, B.B. King, Albert King and on and on. "In the first year," says Antone, "we booked every great blues cat that was alive, and that's how they all got to meet all of the locals and formed these friendships that lasted over the years."

And over those years, Antone's also nurtured the careers of a slew of younger musicians, including Angela Strehli, Lou Ann Barton, Stevie Ray Vaughan, Marcia Ball, etc. And not surprisingly, Austin became a magnet for blues talent from around the country. And even today, Antone's nightclub is still going strong.

In addition to his nightclub (which is in its third location at 29th and Guadalupe—a block or so from the University of Texas campus) and record label, Antone also owns a record store (located conveniently across the street from the nightclub) that not only sells albums from his own label, but also blues recordings on other labels, as well as old, vintage blues albums.

Antone employs somewhere in the neighborhood of 50 people between his three business ventures, and if that wasn't enough to keep him burning the midnight oil, he also produces (along with partner Derick O'Brien) many of the albums that are released on his label.

"We produce, direct, help pick the musicians, actually get them to the studio and get them what they need," explains Antone. "[We do everything] that goes into the making of a record."

In 1994, the label headquarters moved from its original location across the street from the nightclub to the city's East Side—Austin's historical black community, and the original home of its blues scene. The company also gained a new CEO, Harry

Friedman. "Clifford and Derek O'Brien do the A&R and I try to bevel the edges," notes Friedman.

Most of the artists whom Antone has signed and produced over the years are long-time idols, artists whom he's met along the way or musicians who've played at his club.

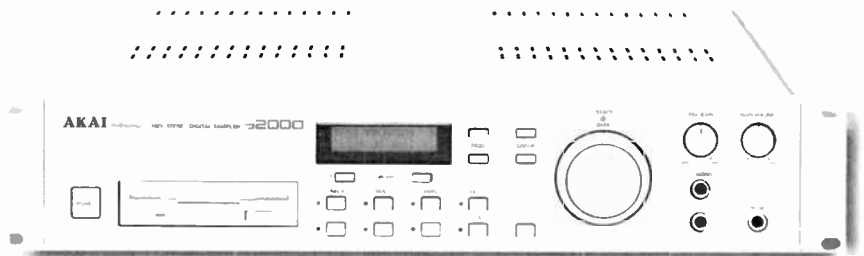
"It's just what I do," explains Antone. "I know everyone. They come to me and they call me and people tell me about them. I've spent my whole life studying this music, especially the blues and the history of it. That's really my forte, the history of the blues. I love it."

Unlike most record labels, Antone's Records does accept unsolicited tapes,

Antone's Records 36 ▶

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Musical instruments are what set the musician apart from everyone else, and having the right gear can make a great piece of music sound even better. With this in mind, *MC* gives you our 7th Annual Guide To Instrument Retailers, a comprehensive directory of where you can buy your gear throughout Southern California.

This year's guide is broken down into several categories for easy use. We've made every effort to include all applicable SoCal businesses in this useful directory. Our apologies to anyone who we may have inadvertently missed.

Compiled by Carla Hay

GENERAL

▷ A&V MUSIC & VINTAGE GUITARS

3323 E. South St.
Long Beach, CA 90805
310-630-8442
562-630-8442 (Effective Jan. 25, 1997)
Store Hours: Mon.-Sat. 10-4:30

▷ ABC MUSIC CENTER

4114 W. Burbank Blvd.
Burbank, CA 91505
818-842-9495 or 818-849-2793
FAX 818-842-9413
Store Hours: Tue.-Fri. 10-7; Sat. 10-5

▷ ACE MUSIC

1714 Wilshire Blvd.
Santa Monica, CA 90403
310-828-5688
FAX 310-453-0848
Store Hours: Mon.-Sat. 10-6

▷ ADAM'S MUSIC

10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575
Store Hours: Mon.-Fri. 10-6; Sat. 10-4

▷ AGOURA MUSIC

5879 Kanan Rd.
Agoura Hills, CA 91301
818-991-8316
Store Hours: Mon.-Fri. 10:30-8:30;
Sat. 9-7; Sun 11-5

▷ ALTA LOMA MUSIC

8615 Baseline Rd.
Rancho Cucamonga, CA
909-989-5757
Store Hours: Mon.-Thu. 10-9; Fri. 10-8;
Sat. 9-6; Sun. 11-4

▷ AMENDOLA MUSIC

1692 Centinela Ave.
Inglewood, CA 90302
310-645-2420
FAX 310-645-0973
Store Hours: Tue.-Fri 11-6; Sat. 10-5

▷ AMUSE

43-C Peninsula Center
Palos Verdes, CA 90274
310-377-7838
Store Hours: Tues.-Fri. 11-6; Sat. 10-5

▷ ANAHEIM BAND INSTRUMENTS

504 S. State College Blvd.
Anaheim, CA 92806
714-999-5015
FAX 714-999-0106
Store Hours: Mon.-Fri. 10-7; Sat. 10-5.
*No electric instruments.

▷ ANGELO'S PAWN SHOP

206 Santa Monica Blvd.
Santa Monica, CA 90401
310-451-2840
Store Hours: Mon.-Sat. 10-5

▷ ARROW MUSIC CENTER

3928 Tweedy Blvd.
South Gate, CA 90280
213-569-5700
Store Hours: Varies. Call first.

▷ BAXTER/NORTHRUP MUSIC

14534 Ventura Blvd.
Sherman Oaks, CA 91403
818-788-7510
FAX 818-986-1297
Store Hours: Mon.-Thu. 11-8; Fri. & Sun.
11-6; Sat. 10-6

▷ BIG VALLEY MUSIC

8541 Reseda Blvd.
Northridge, CA 91324
818-772-1668
Store Hours: Mon.-Fri. 1-7:30; Sat. 10-5;
Sun. 11-5.
*Another location in Newhall. (Same hours
but closed on Sundays.)

▷ CANOGA SCHOOL OF MUSIC

7243 Canoga Ave.
Canoga Park, CA 91303
818-340-4021
Store Hours: Call first.

▷ THE CARPENTER MUSIC STORE

1820 Pacific Coast Hwy.
Lomita, CA 90717
310-534-8863
Store Hours: Mon.-Sat. 10-6:30

▷ CASSELL'S MUSIC

901 N. MacLay Ave.
San Fernando, CA 91340
818-365-9247
Store Hours: Mon.-Sat. 9-6

▷ CHARLES MUSIC CENTER

421 N. Glendale Ave.
Glendale, CA 91206
818-242-6597
Store Hours: Mon.-Sat. 10-6:30

▷ COAST MUSIC

1500 Adams Ave., Suite 106
Costa Mesa, CA 92626
714-435-7901
Store Hours: Mon.-Fri. 12-8; Sat. 10-6;
Sun. 11-5
*Other Southern California locations in
Mission Viejo and San Clemente.

▷ DELIAN MUSIC SYSTEMS

5567 S. Sepulveda Blvd.
Culver City, CA 90230
310-390-7882
Store Hours: Mon.-Fri. 11-7; Sat. 10-6;
Sun. 12-5

▷ DIETZ BROS. MUSIC

240 S. Sepulveda Blvd.
Los Angeles, CA 90049
310-379-6799
Store Hours: Mon.-Thu. 12-7; Fri. 11-6;
Sat. 10-5

▷ DOWNEY MUSIC CENTER

11033 S. Downey Ave.

Downey, CA 90241
310-869-4486
562-869-4486 (Effective Jan. 25, 1997)
Store Hours: Mon.-Fri. 1-7:30; Sat. 10-6

▷ DR. MUSIC

1252 E. Colorado Blvd.
Pasadena, CA 91106
818-440-9010
Store Hours: Mon.-Fri. 10-9; Sat. 10-7;
Sun. 10-6

▷ FERGUSON MUSIC

17612 Ventura Blvd.
Encino, CA 91316
818-386-1063
FAX 818-386-1330
Store Hours: Mon.-Thu. 11-8; Fri. 11-6;
Sat. by appointment only.

▷ FULLERTON MUSIC CENTER

121 N. Harbor Blvd.
Fullerton, CA 92632
714-871-1805
Store Hours: Mon.-Thu. 10-7; Fri. 10-
8:30; Sat. 10-6

▷ GARDS MUSIC

848 S. Grand Ave.
Glendora, CA 91740
818-963-0263
Store Hours: Mon.-Thu. 10-8; Fri. 10-7;
Sat. 10-6

▷ GEISLER MUSIC

8410 W. 3rd St.
Los Angeles, CA 90048
213-651-2020
Store Hours: Varies. Call first.

**▷ ROBERT D. GILBERT
MUSICAL INSTRUMENTS**

943 N. La Cienega Blvd.
Los Angeles, CA 90069
310-652-4671
Store Hours: Mon.-Sat. 11-6:30

▷ GILMORE MUSIC

1935 E. 7th St.
Long Beach, CA 90813
310-599-1369
562-599-1369 (Effective Jan. 25, 1997)
Store Hours: Mon.-Fri. 10-6; Sat. 9:30-5

▷ GOODMAN MUSIC

3501 Cahuenga Blvd. West
Los Angeles, CA 90068
213-845-1145 or 818-760-4430
FAX 213-845-1199
Store Hours: Mon.-Fri. 11-6; Sat. 10-6
*Other Southern California locations in
Culver City, West Covina and Anaheim.

▷ GRACE MUSIC

9930 Garden Grove Blvd.
Garden Grove, CA 92641
714-638-3203
Store Hours: Mon.-Fri. 10-7:30; Sat. 10-7

▷ GRAYSON'S TUNE TOWN

2415 Honolulu Ave.
Montebello, CA 91020

818-249-0993
Store Hours: Mon.-Fri. 10-7; Sat. 9-5

▷ GUITAR CENTER

7425 Sunset Blvd.
Los Angeles, CA 90046
213-874-1060
Store Hours: Mon.-Fri. 10-9; Sat. 10-6;
Sun. 11-6
*Other Southern California locations in
Lawndale, Covina, Sherman Oaks, Brea,
Fountain Valley, San Bernardino, San
Marcos, San Diego.

▷ GUITAR GUITAR

14270 Ventura Blvd.
Sherman Oaks, CA 91423
818-789-9060
Store Hours: Mon.-Sat. 11-7

▷ HAN'S MUSIC

2865 W. Olympic Blvd.
Los Angeles, CA 90006
213-427-1600
Store Hours: Mon.-Sat. 10-7; Sun. 12-6

▷ HASON MUSIC CENTER

2061 Thoreau St.
Los Angeles, CA 90047
213-755-8988
Store Hours: Tues.-Fri. 1-7; Sat. 1-6

▷ HERMES MUSIC

14564 Ventura Blvd.
Sherman Oaks, CA 91403
818-986-3260
Store Hours: Mon.-Fri. 11-8; Sat. 11-7;
Sun. 12-6

▷ HUNTINGTON MUSIC

6829 Warner Ave.
Huntington Beach, CA 92647
714-848-9280
Store Hours: Mon.-Thu. 10-7; Fri. 10-6;
Sat. 10-5

▷ INSTRUMENTAL MUSIC

1501 Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-496-3774
FAX 805-497-3366
Store Hours: Mon., Wed., Thu & Fri. 11-7;
Tue. 11-9; Sat. 10-6; Sun. 12-5

▷ INTERNATIONAL HOUSE OF MUSIC

344 S. Broadway
Los Angeles, CA 90013
213-628-9161
Store Hours: Mon.-Sat. 9-6; Sun. 10-6

▷ JAMMIN' JERSEY

8743 Tampa Ave.
Northridge, CA 91324
818-993-9969
Store Hours: Mon.-Fri. 11-8; Sat. 10-7;
Sun. 12-5

▷ JIM'S MUSIC CENTER

14120 Culver Dr.
Irvine, CA 92714
714-552-4280

Store Hours: Mon.-Thu. 10-8; Fri. 10-7; Sat. 10-6; Sun. 12-5

▷ KAYE'S MUSIC SCENE

19369 Victory Blvd.
Reseda, CA 91335
818-881-5566

Store Hours: Mon.-Thu. 10-7; Fri. & Sat. 10-6

▷ KIT'S MUSIC

3005 S. Harbor Blvd.
Santa Ana, CA 92704
714-957-9335

Store Hours: Mon.-Fri. 10-6; Sat. 10-5

▷ KRELL MUSICAL INSTRUMENTS

10943 Pico Blvd.
Los Angeles, CA 90064
310-470-6602

Store Hours: Mon.-Sat. 10-2 or call for appointment.

▷ LAGUNA HILLS MUSIC

23011 Moulton Pkwy., Suite E9
Laguna Hills, CA 92653
714-830-4310

Store Hours: Mon.-Fri. 11:30-6; Sat. 10:30-5

▷ LA HABRA MUSIC

1885 W. La Habra Blvd.
La Habra, CA 90631
562-694-4891 or 714-879-5145

Store Hours: Mon.-Fri. 10-8; Sat. 10-6

▷ LARRY LARSON MUSIC STORE

1607 W. Glendale Blvd.
Glendale, CA 91201
818-244-7608

FAX 818-240-1343
Store Hours: Mon.-Fri. 11-6; Sat. 9-5

▷ MAKE N' MUSIC

5112 Lankershim Blvd.
North Hollywood, CA 91601
818-763-5200

FAX 818-763-7089
Store Hours: Mon.-Sat. 10-6

▷ MARINA MUSIC

4564 S. Centinela Ave.
Los Angeles, CA 90066
310-391-7010

FAX 310-391-4363
Store Hours: Mon.-Fri. 11-6; Sat. 11-5; Sun. 11-2

▷ MARSHALL MUSIC

503 Van Ness Ave.
Torrance, CA 90501
310-320-0246

Store Hours: Mon.-Thu. 10-7; Fri. 10-6; Sat. 10-5

▷ MISSION MUSIC

27620 Marguerite Pkwy.
Mission Viejo, CA 92692
714-582-3737

Store Hours: Mon.-Thu. 9-9; Fri. & Sat. 9-8

▷ MOODY MUSIC

9758 Chapman Ave.
Garden Grove, CA 92641
714-537-5870

Web Site: <http://www.moodymusic.com>
Store Hours: Mon.-Thu. 10-9; Fri. & Sat. 10-6

▷ MORENO MUSIC

8323 E. Firestone Blvd.
Downey, CA 90241
310-862-0708

562-862-0708 (Effective Jan. 25, 1997)
Store Hours: Mon.-Thu. 11-8; Fri. & Sat. 11-6

▷ THE MUSIC CENTER

1233 W. Ave. P, Suite 431
Palmdale, CA 93551
805-266-8742

Store Hours: Mon.-Fri. 10-9; Sat. 10-7; Sun. 11-7

▷ THE MUSIC HOUSE

23811-A El Toro Rd.
Lake Forest, CA 92630
714-581-1960

Store Hours: Mon.-Thu. 10-8; Fri. 10-7; Sat. & Sun. 10-6

▷ MUSICIANS' DEPOT

30837 Thousand Oaks Blvd.
Westlake Village, CA 91362
818-706-3795

Store Hours: Mon.-Fri. 11-8; Sat. 10-5

▷ MUSICIANS' SUPPLY SHOP

11732 Pico Blvd.
Los Angeles, CA 90064
310-478-7836

Store Hours: Mon.-Fri. 10-6; Sat. 10-5; Sun. 12-5

▷ MUSIC TO THE MAX

14200 Beach Blvd.
Westminster, CA 92683
714-379-1994

Store Hours: Mon.-Fri. 10-9; Sat. 10-6; Sun. 11-6

▷ NADINE'S MUSIC & PRO AUDIO

6251 Santa Monica Blvd.
Los Angeles, CA 90038
213-460-6733

FAX 213-464-2897
Store Hours: Mon., Fri. & Sat 10-6; Tue.-Thu. 10-7

▷ NOISY TOYS

8728 1/4 S. Sepulveda Blvd.
Los Angeles, CA 90045
310-670-9957

Store Hours: Mon.-Fri. 10-5; Sat. 10-4

▷ OLD TOWN MUSIC CO.

42 E. Colorado Blvd.
Pasadena, CA 91105
818-793-4730

Store Hours: Mon.-Thu. 10-6:30; Fri. 10-8; Sat. 1-5
*No electric instruments.

▷ OLEG'S MUSIC CO.

12448 Ventura Blvd.
Studio City, CA 91604
818-766-6628

Store Hours: Mon.-Sat. 10-6

▷ ONTARIO MUSIC

215 W. "G" St.
Ontario, CA 91762
909-983-3551

Store Hours: Mon.-Thu. 10-8; Fri.-Sat. 10-6

▷ PEDRINI MUSIC

210 N. Brand Blvd.
Glendale, CA 91206
818-241-7630

Store Hours: Tue.-Fri. 11-7; Sat. 10-6
*Another location in Alhambra.

▷ PETE'S MUSIC AND GUITAR SHOP

1742 S. Euclid Ave.
Anaheim, CA 92802
714-778-2548

Store Hours: Mon.-Wed. 11-7; Thu. & Fri. 11-6:30; Sat. 10-6; Sun. 1-5

▷ PHILLIPS MUSIC CO.

2455 E. Cesar Chavez Ave.
Los Angeles, CA 90033
213-261-6103

Store Hours: Mon.-Fri. 10-6:30; Sat. 10-5:30

▷ PLAZA MUSIC

6901 La Palma Ave.
Buena Park, CA 90620
714-522-3553

Store Hours: Mon.-Thu. 11-8; Fri. 11-7; Sat. 10-6; Sun. 12-5



2nd Annual

Anonymous Survey

MC recently spoke to more than 50 leading music retailers to find out the instrument brands that are most popular among musicians in the Southern California area. In reference to last year's similar poll, the results were pretty much the same, with the exception being drums. This year, Gretsch, Drum Workshop and Yamaha all made the list.

GUITARS



• In the area of guitars, only two names came out head and shoulders above the rest—Fender and Gibson. Of course, this is no real surprise, as Fender and Gibson have long been the leaders in this field and it looks to stay that way for some time.

KEYBOARDS



• Once again, Yamaha is the ivory king with Roland coming in second. But this is no local sensation, Yamaha is the largest selling brand of keyboards in the world.

BASS



• Fender was again on top, with Gibson sliding in ahead of Yamaha for the second position this year.

DRUMS



• In drums there are really two categories: high end and low end. On the high end Gretsch and Drum Workshop are the big players. For the beginners or people looking to spend less money, Yamaha and Ludwig are the choice of L.A. drummers.

MICS



• Again, no surprise here. These three microphone giants continue to be the big three sellers, and nothing seems to be happening that's going to change that trend.

SOURCE INFORMATION PROVIDED BY: JON PEPPER

PROFESSIONAL MUSIC EXCHANGE
940 N. Main St.
Orange, CA 92667
714-744-9762
Store Hours: Mon.-Fri. 11-7; Sat. 12-6

RACK-N ROLL MUSIC
5100 Lankershim Blvd.
North Hollywood, CA 91601
818-761-8190 or 818-761-RACK
Store Hours: 11-7 every day.
*Another location in West Hills (open 11-8 every day).

RED DUCK MUSIC
2038 W. Whittier Blvd.
La Habra, CA 90631
310-691-8395
562-691-8395 (Effective Jan. 25, 1997)
Store Hours: Mon.-Fri. 12-7; Sat. 12-5

REED'S MUSIC STORE
4636 S. Vermont Ave.
Los Angeles, CA 90037
213-233-8101
Store Hours: Mon.-Sat. 9:30-6

RICHARD'S MUSIC
2515 E. Thousand Oaks Blvd.
Thousand Oaks, CA 91362
805-497-7725
Store Hours: Mon., Wed., Thu. & Fri. 10-6; Tue. 10-8; Sat. 10-2; Sun. 12-4

ROCKIT MUSIC
16461 E. Whittier Blvd.
Whittier, CA 90603
310-902-9227
562-902-9227 (Effective Jan. 25, 1997)
Store Hours: Mon.-Fri. 11-8; Sat. 11-6; Sun. 11-5

SANTA MONICA MUSIC CENTER
1247 Lincoln Blvd.
Santa Monica, CA 90401
310-393-0346
Store Hours: Mon.-Thu. 10:30-7:30; Fri. 10:30-6; Sat. 10-5

SIGHTSINGER MUSIC
3203 S. Harbor Blvd.
Santa Ana, CA 92704
714-540-1441
Store Hours: Mon.-Fri. 10-7; Sat. 10-6; Sun. 10-5

SING YOUNG MUSIC WORLD CO.
2352 Colorado Blvd.
Los Angeles, CA 90041
213-256-4040
Store Hours: Mon.-Sat. 11-7

SION WORLD MUSIC CENTER
14762 Beach Blvd.
La Mirada, CA 90638

714-373-3976
Store Hours: 10-7 every day

SOLUTIONS
4334 Sunset Blvd.
Los Angeles, CA 90027
213-666-4161
Store Hours: Mon.-Sat. 11-7

SPITZER MUSIC
6305 Laurel Canyon Blvd.
North Hollywood, CA 91606
818-763-3383
Store Hours: Mon.-Fri. 10-8; Sat. 10-6

SPLASH SOUND
19522 Ventura Blvd.
Tarzana, CA 91356
818-758-2940
Store Hours: 10-8 every day

STUDIO CITY MUSIC
11336 Ventura Blvd.
Studio City, CA 91604
818-762-1374
FAX 818-762-7126
Store Hours: Tue.-Fri. 9-5; Sat. 9-4

STYLES MUSIC
777 E. Foothill Blvd.
Pomona, CA 91767
909-621-0549
Store Hours: Mon.-Fri. 10-8; Sat. 10-5; Sun. 12-4

TAKE FIVE MUSIC
2022 W. Ave. J
Lancaster, CA 93536
805-945-3030
Store Hours: Mon.-Sat. 10-7; Sun. 11-5

THINK MUSIC
18167 Euclid St.
Fountain Valley, CA 92078
714-751-6372
FAX 714-432-6155
Store Hours: Mon.-Fri. 10-6:30; Sat. 10-6

JOHNNY THOMPSON MUSIC
222 E. Garvey Ave.
Monterey Park, CA 91754
213-283-3653
FAX 213-280-4600
Store Hours: Mon.-Fri. 10-8; Sat. 10-6; Sun. 1-5

VALLEY MUSIC
530 E. Main St.
El Cajon, CA 92020
619-444-3161
FAX 619-444-7341
Store Hours: Mon.-Fri. 10-6; Sat. 10-5

VALLEY SOUND SERVICE
1023 N. La Brea Ave.

Los Angeles, CA 90038
213-851-3434
FAX 213-851-3437
Store Hours: Mon.-Fri. 9:30-6; Sat. 11-2

JOHN WALTRIP'S MUSIC
1271 S. Baldwin Ave.
Arcadia, CA 91007
818-447-7427
Store Hours: Mon.-Fri. 10-8; Sat. 9-6; Sun. 12-5

WESTERN MUSIC & TRADE
225 S. Western Ave.
Los Angeles, CA 90004
213-388-1313
Store Hours: Mon.-Fri. 10-7

WEST L.A. MUSIC
11345 Santa Monica Blvd.
Los Angeles, CA 90025
310-477-1945 or 818-905-7020
FAX 310-477-2476
Store Hours: Mon.-Fri. 11-7; Sat. 10-6

WESTWOOD MUSICAL INSTRUMENTS
10936 Santa Monica Blvd.
Los Angeles, CA 90025
310-478-4251
FAX 310-477-0069
Store Hours: Mon.-Fri. 9:30-7; Sat. 9:30-5:30

WHITTAKER MUSIC, INC.
2222 Bellflower Blvd.
Long Beach, CA 90815
800-424-2263
Store Hours: Mon. & Thu. 10-8:30; Tue., Wed., Fri. & Sat. 10-6

JIM WILLIAMSON MUSIC
8128 Foothill Blvd.
Sunland, CA 91040
818-353-0162
Store Hours: Tue.-Sat. 12-6

WINN'S MUSIC
13820 Red Hill Ave.
Tustin, CA 92680
714-544-5350
Store Hours: Mon.-Thu. 10-8; Fri. & Sat. 10-6

WOODLOWE MUSIC CENTER
21410 Ventura Blvd.
Woodland Hills, CA 91364
818-956-0050
Store Hours: Mon.-Fri. 11-7; Sat. 10-5

WORLD MUSIC
1826 Erringer Rd.
Simi Valley, CA 93065
805-526-9351
Store Hours: Mon.-Fri. 11-8; Sat. 10-6; Sun. 12-4

DRUMS & PERCUSSION

AFRICAN PERCUSSION
115 S. Topanga Canyon Blvd. #169
Topanga, CA 90290
818-591-3111
FAX 818-541-6756
Store Hours: Mon.-Fri. 9-5

DRUM CITY BUILDING
6226 Santa Monica Blvd.
Los Angeles, CA 90038
213-465-4524
Store Hours: Wed.-Sat. 10-4

DRUM DOCTORS
11049 Weddington St.
North Hollywood, CA 91601
818-506-8123
FAX 818-506-6805
Store Hours: By appointment. Call first.

DRUM PARADISE
5428 Cleon Ave.
North Hollywood, CA 91601
818-762-7878
Store Hours: By appointment. Call first.

HOUSE OF DRUMS
17046 Devonshire St.
Northridge, CA 91325
818-360-7100
Store Hours: Mon.-Fri. 10:30-7; Sat. 10-6

PASADENA DRUM CENTER
1535 E. Walnut St.
Pasadena, CA 91106
818-792-6576
Store Hours: Mon.-Fri. 12-7:30; Sat. 12-5:30

PROFESSIONAL DRUM SHOP, INC.
854 Vine St.
Los Angeles, CA 90038
213-469-6285
FAX 213-469-0440
Store Hours: Mon.-Sat. 9:30-5

SAN DIEGO DRUM & PERCUSSION
995 Postal Way #118
Vista, CA 92083
619-945-3935
Store Hours: Mon.-Fri. 10-8; Sat. 10-5; Sun. 12-5

VALLEY DRUM SHOP
723 Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-497-9055
Store Hours: Mon.-Fri. 11-7; Sat. 10-5

WEST COAST DRUM CENTER
2632 Harbor Blvd.
Santa Ana, CA 92704
714-545-2345
FAX 714-916-0135

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World Radio History

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↗ **WEST COAST DRUM CENTER (Cont.)**
 Store Hours: Mon.-Fri. 11-7; Sat. 11-5;
 Sun. 1-7

GUITARS & BASS

↗ **THE BASS CENTRE**
 3515 Cahuenga Blvd. West
 Los Angeles, CA 90068
 213-876-6277
 Store Hours: Mon.-Fri. 10-7; Sat. 11-6

↗ **BLU-NOTE MUSIC**
 217 N. Broadway
 Santa Ana, CA 92701
 714-542-2393
 Store Hours: Mon.-Fri. 10-5; Sat. 10-4

↗ **CANDELA'S GUITAR SHOP**
 2716 Cesar Chavez Ave.
 Los Angeles, CA 90033
 213-261-2011
 Store Hours: Mon.-Fri. 9-6; Sat. 9-5

↗ **CARRUTHERS GUITARS**
 346 Sunset Ave.
 Venice, CA 90291
 310-392-3919
 FAX 310-392-0389
 Store Hours: Tue.-Sat. 10-6

↗ **CARVIN**
 7414 Sunset Blvd.
 Los Angeles, CA 90046
 213-851-4200
 Store Hours: Mon.-Fri. 10-7; Sat. 10-6
 *Other Southern California locations in Santa Ana and Escondido.

↗ **CHRIS' VINTAGE GUITARS**
 5116 Lankershim Blvd.
 North Hollywood, CA 91601
 818-762-3026
 FAX 818-762-6693
 Store Hours: Mon.-Fri. 11-6; Sat. 11-5

↗ **FOLK MUSIC CENTER**
 220 Yale Ave.
 Claremont, CA 91711
 909-624-2928
 Store Hours: Tue.-Sat. 9:30-5:30.
 *Acoustic guitars only.

↗ **FREEDOM GUITAR**
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 213-874-4876
 Store Hours: Mon. 10-4; Tue.-Sat. 11-7

↗ **THE FRET HOUSE, INC.**
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 Covina, CA 91722
 818-339-7020

Store Hours: Mon.-Fri. 10-8; Sat. 10-6;
 Sun. 12-5

↗ **THE GUITAR CONNECTION**
 633 Rose Ave.
 Venice, CA 90291
 310-396-3009
 Store Hours: Mon.-Sat. 12-6 or
 by appointment.

↗ **GUITAR SALON**
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 Venice, CA 90291
 310-399-2181
 Store Hours: By appointment only. Mon.-
 Fri. 10-6; Sat & Sun. 10:30-6:30

↗ **GUITAR SALON INTERNATIONAL (GSI)**
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 310-399-2181
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↗ **GUITAR SERVICES SUNRISE PICK-UP SYSTEMS**
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 Van Nuys, CA 91406
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 FAX 818-785-9972
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↗ **GUITARS R US**
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 Los Angeles, CA 90046
 213-874-8221
 Store Hours: Tue.-Sat. 11-6

↗ **HUNTINGTON GUITAR OUTLET**
 17827 Beach Blvd.
 Huntington Beach, CA 92647
 714-848-8402
 Store Hours: Mon.-Sat. 10-6

↗ **JIMMY'S GUITARS**
 7406 Sunset Blvd.
 Los Angeles, CA 90046
 213-876-8999
 FAX 213-876-9372
 Store Hours: Mon.-Sat. 11-6

↗ **JOHNNY GUITAR CORP.**
 7500 1/2 Sunset Blvd.
 Los Angeles, CA 90046
 213-969-8555
 Store Hours: Mon.-Fri. 10-7; Sat. 10-6;
 Sun. 12-5

↗ **L.A. GUITAR WORKS**
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 Reseda, CA 91335
 818-343-9979
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 appointment only.

↗ **LIGHTNING JOE'S GUITAR HEAVEN**
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 FAX 805-481-2226
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 Sat. 10-6; Sun. 1-5

↗ **THE MUSIC LAB**
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↗ **NAM'S MUSIC**
 4281 W. 3rd St.
 Los Angeles, CA 90020
 213-385-4149
 Store Hours: Mon.-Sat. 10-7

↗ **NORMAN'S RARE GUITARS**
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 Reseda, CA 91335
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 FAX 818-344-1260
 Store Hours: Mon.-Sat. 11-6

↗ **PERFORMANCE GUITAR-SMI INC.**
 6301 1/2 Yucca St.
 Hollywood, CA 90028
 213-462-7004
 Store Hours: Mon.-Fri. 10-6:30;
 Sat. 12-4:30

↗ **ROUTE 66**
 1507 N. Gardner St.
 Los Angeles, CA 90046
 213-684-8277
 Store Hours: Tue.-Sat. 11-6

↗ **SHADE TREE STRINGED INSTRUMENTS**
 28062 Forbes Rd.
 Laguna Niguel, CA 92677
 714-364-5270
 Store Hours: Mon. 11-4; Tue.-Fri. 11-8;
 Sat. & Sun. 11-4

↗ **SUNSET CUSTOM GUITARS**
 7406 Sunset Blvd.
 Los Angeles, CA 90046
 213-851-7129
 Store Hours: Call for hours

↗ **THE UNPLUGGED**
 122 N. Harbor Blvd., Suite 103
 Fullerton, CA 92632
 714-871-3509
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↗ **VALDEZ GUITAR SHOP**
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↗ **VOLTAGE GUITARS**
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Hollywood, CA 90028
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▷ ROBERT CAUER VIOLINS
2442 Cahuenga Blvd.
Los Angeles, CA 90068
213-460-6815
Store Hours: By appointment only, Tue.-Sat. 9:30-12, 1-5

▷ HIDDEN VALLEY HARPS
1444 Calle Pl.
Escondido, CA 92027
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760-743-0747 (Effective Mar. 22, 1997)
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▷ THOMAS METZLER VIOLIN SHOP
604 S. Central Ave.
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FAX 818-246-8697
Store Hours: Mon.-Sat. 11-5:30

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28062 Forbes Rd.
Laguna Niguel, CA 92677
714-364-5270
Store Hours: Mon. 11-4; Tue.-Fri. 11-8; Sat. & Sun. 11-4

▷ CARVIN
7414 Sunset Blvd.
Los Angeles, CA 90046
213-851-4200
Store Hours: Mon.-Fri. 10-7; Sat. 10-6

▷ MK STEIN MUSIC CO.
aka "Stein On Vine"
848 Vine St.
Los Angeles, CA 90038
213-467-7341
FAX 213-467-4330
Store Hours: Mon.-Sat. 10:30-5:30

▷ STUDIO CITY MUSIC
11336 Ventura Blvd.
Studio City, CA 91604
818-762-1374 or 213-877-2373
Store Hours: Tue.-Fri. 9-5; Sat. 9-4

▷ HANS WEISSHAAR, INC.
627 N. Larchmont Blvd.
Los Angeles, CA 90004
213-466-6293
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818-956-1363
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Van Nuys, CA 91401
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Instrument Retailers Guide 35 ▶



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- ↗ **AMP CRAZY**
 1512 N. Gardner St.
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 213-851-8391
 Store Hours: Mon.-Sat. 8:30-5:30
- ↗ **THE AMP SHOP**
 6753 Tampa Ave.
 Reseda, CA 91335
 818-705-3021
 Store Hours: Tue.-Sat. 11:30-6
- ↗ **AUDIO INTERVISUAL DESIGN**
 1155 N. La Brea Ave.
 Los Angeles, CA 90038
 213-845-1155
 FAX 213-845-1170
 Store Hours: Mon.-Fri. 9-5:30. 24-hour paging also available.
- ↗ **AUDIO SERVICES CORP.**
 10639 Riverside Dr.
 North Hollywood, CA 91602
 818-980-9891
 FAX 818-980-9911
 Store Hours: Mon.-Fri. 8-6
- **AUDIO VIDEO SOLUTIONS**
 4334 Sunset Blvd.
 Los Angeles, CA 90029
 213-666-4161
 Store Hours: Mon.-Fri. 10-6; Sat. 11-6
- ↗ **BROADCAST STORE, INC.**
 1840 Flower St.
 Glendale, CA 91201
 818-551-5858
 FAX 818-551-0686
 Store Hours: Mon.-Fri. 9-5
- ↗ **COAST RECORDING EQUIPMENT SUPPLY, INC.**
 6233 Santa Monica Blvd.
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 213-462-6058
 FAX 213-462-6064
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 14755 Ventura Blvd., Suite 1823
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 818-348-3283
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- ↗ **LOVETT AUDIO/VIDEO SERVICES**
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 818-362-1034
 Store Hours: By appointment only.
- ↗ **MESA BOOGIE**
 7426 Sunset Blvd.
 Los Angeles, CA 90046
 213-883-9090
 Store Hours: Tue.-Sat. 10-6. Open Monday by appointment only.
- ↗ **MUSIC TEK SERVICES**
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 North Hollywood, CA 91607
 818-506-4055
 FAX 818-506-2963
 Store Hours: Mon.-Fri. 10-6; Sat. 11-4
- ↗ **ORANGE COUNTY SPEAKER**
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 714-554-8520
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 818-508-9550
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 Store Hours: Mon.-Fri. 9:30-6:30
- **PROFESSIONAL AUDIO SERVICES & SUPPLY CO.**
 619 S. Glenwood Pl.
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 818-843-6320
 Store Hours: Mon.-Fri. 10-6
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 6669 Sunset Blvd.
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 213-464-2285
 FAX 213-464-1858
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- ↗ **SAM ELECTRONICS**
 429 S. Broadway
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 213-617-7229
 Store Hours: 9:30-7:30 every day
- **STIFFNECK**
 7914 Ronson Rd.
 San Diego, CA 92111
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 Store Hours: Tue.-Sat. 10-6
- ↗ **SPRAGUE MAGNETICS, INC.**
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 Van Nuys, CA 91406
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◀ Antone's Records 27

however, out of the numerous tapes that he's received over the years, Antone says he's actually only signed one artist from an unsolicited tape and that was Canadian Sue Foley.

After recently restructuring the label, Antone's new CEO, Harry Friedman, explains the label's current mission: "I want us to serve a documentarian role. That is, to keep the heart and soul of the label dealing with the icons left in the region—the great talents in [Houston's] Third Ward, in East Austin, down in the swamps. And I want to pursue new young talent that is deserving of a shot—people who can do something worthy of major label attention."

But aside from Friedman's remarks, Antone's has taken an even bigger step. In order to increase the label's stability, and give it wider entree into the national marketplace, Antone's Records recently entered into a North American distribution agreement with Discovery Records (a division of the Warner-Elektra-Asylum empire) last June. The arrangement gives WEA a presence in the roots music field, while at the same time it enables Antone's to serve as a sort of farm team for potential major-label talent. (They still handle their own European distribution, which is an increasingly profitable marketplace for the blues.)

So, what advice would Clifford Antone give a young blues band or artist?

"Quit," answers Antone with a laugh. "Go to college and become a lawyer and steal legally. It's too hard, man."

"If you wake up every day with an absolute burning desire to [play music], you might be able to make it. But if you don't, there's no chance. So many people are in it for so many of the wrong reasons, and if you don't have serious talent and drive, you're not going to make it over the long haul. Find out what it is to be a professional musician and act like a professional."

Clifford Antone, Antone's Records

"To be serious," he continues, "if you wake up every day with an absolute burning desire to [play music], you might be able to make it. But if you don't, there's no chance. You've got to know what touring is about and you've got to have a good attitude."

"So many people are in it for so many of the wrong reasons," concludes Antone, "and if you don't have a serious drive, you're not going to make it over the long haul. Find out what it is to be a professional musician and act like a professional, and be responsible."

Antone's can be reached in Austin at 512-322-0617.

MC

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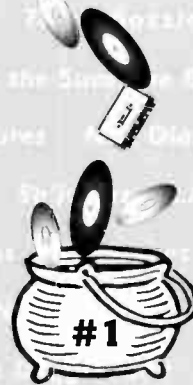
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Danny Elfman

Goodbye Boingo, Hello Hollywood

By Jeremy M. Helfgot

With the release of his second compilation of his most ambitious film scores, Music For A Darkened Theatre, Volume II (MCA Records), the former Oingo Boingo leader is keeping plenty busy, so don't get your hopes up about a Boingo reunion.

getic rushes of *Batman Returns* and *Mission Impossible* to the playful TV themes from *Pee Wee's Playhouse* and the *Beetle-juice* animated series.

"It was a fun compilation to put together," Elfman confirms, with a slightly sinister laugh. "I like the fact that it has a much wider dynamic than [my first film score compilation]. Going from *Freeway* to *Pee Wee's Playhouse* to *Sommersby* and *Do-*

identifiable signature on all of his work, Elfman says that he enjoys his less macabre projects—like *Sommersby*, *Midnight Run* and *Dead Presidents*—because, he says, films like those are a chance to do things that are "different, and therefore ex-citing."

Hard-core Elfman fans need not fret, however. Although he says he will be limiting himself to two film projects a year from here on out ("Five in one year was just too

Many an aspiring musician has often dreamed of a successful career in rock & roll, writing songs for a gold-selling rock band and performing on lead vocals and guitar. And on the other end of the spectrum, there are more than a few up-and-comers who have yearned to launch a composing career—writing themes and scores for movies and television. And many of these individuals have learned, often very quickly, that the road to success in either of these fields is paved with disappointment.

So what do you call the rare individual who has succeeded in not one, but both areas of professional music? The answer is easy: Danny Elfman.

On the phone from his L.A. home/office/studio, the 43-year-old redhead is finally taking a breather after a fifteen-month roller coaster that has seen the farewell tour of his band of more than fifteen years, Oingo Boingo, and the release of a live album and video (*Oingo Boingo Farewell Live From The Universal Amphitheatre*) that followed that tour. (The video has just been nominated for a Grammy for "Best Long Form Music Video.")

If that wasn't enough to keep Elfman busy, there was also exhaustive work on five film scoring projects, and now, a second album comprised of works from his extensive film and TV scoring legacy.

Appropriately titled *Music For A Darkened Theatre, Volume II* on MCA Records (the follow-up to 1990's *Music For A Darkened Theatre*), this new collection of pieces covers the musical gamut from the haunting melancholy undertones of *Edward Scissorhands* to the restrained romantic themes of *Sommersby*, and from the ener-

"Music For A Darkened Theatre Volume II was a fun compilation to put together. Going from Freeway to Pee Wee's Playhouse to Sommersby and Dolores Claiborne is pretty wild. Putting these elements together, I kept having to ask myself, 'Is this too insane?'"

—Danny Elfman

getic rushes of *Batman Returns* and *Mission Impossible* to the playful TV themes from *Pee Wee's Playhouse* and the *Beetle-juice* animated series.

Sane or not, the new album certainly illustrates a range and versatility that stretches far beyond the dark, ghostly style for which Elfman has been known throughout most of his career.

"I love monsters—I grew up on monsters," he says, and anyone who has ever seen Oingo Boingo play live knows this to be true. But aside from the monsters themselves, Elfman says that he found early musical inspiration in the context of horror movies. "Bernard Herman, my mentor/idol/inspiration was a big monster [film] composer himself, and I like the fact that I might have, at some point, a catalog of different monster movies under my belt. It's a noble tradition to follow in—the classy monster movies. I'm not going after synth-score current monster/fear films, because the movies I grew up on had full orchestral scores."

But at the same time, while he leaves an

much," he sighs), his recent reunion with Tim Burton (the director who gave him his start as a film composer on *Pee Wee's Big Adventure*) on the comedic blockbuster *Mars Attacks* is bound to yield further projects for the duo, who have resolved "whatever tensions caused us to have our blow-up," the composer says.

In fact, one of the gems on *Darkened Theatre II* is an early demo from one of Elfman's songs for Burton's *Nightmare Before Christmas*, the ambitious stop-motion animation film musical for which Elfman not only wrote all of the songs and music, but also lent his vocal talents to the lead character, Jack Skellington. The cut included on the new album features Elfman's self-arranged and self-played orchestra—all synth—and the solo vocalist performing the voices of more than two dozen different characters.

"That was a more elaborate demo than usual, because that demo was going to

Danny Elfman 40 ►

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◀ Danny Elfman 38

have to live on its own for almost two years before it got replaced with a real orchestra," he explains. "Normally, a demo lives for only two days before it's history—it's just a mock-up for the director to hear to get a gist of what it is, so it's a very temporary thing. But for *Nightmare*, I knew that the demos were actually going to be animated too—that there was going to be a team of people working with these demos for two years. So, I probably put a little more fun and a little more effort into making them feel like the kind of energy that I hoped would replace them later." The result, as you can hear on the album, is a musical Mr. Toad's Wild Ride. Typical Elfman.

The composer is quick to point out, however, that the typical demo is far less embellished and is often times frustrating—especially when he has to convey to a director a piece of elaborate orchestral score using a demo generated completely via MIDI technology.

"There were moments with Brian DePalma on *Mission Impossible* when I was playing some pieces of music that were just difficult to communicate," Elfman relates. "He really wanted to hear stuff before we got to the orchestra, which is completely understandable—and most directors do these days—but there were pieces that were just throwing him, and we were having a hard time. I was just like, 'Brian, trust me—when you hear the real choir and the real strings, you're gonna be able to follow the melody much easier and it will be much more homogenized.' And it was. When the real instruments played, he was much more happy about it."

So are there ever days when Elfman is ready to dump the whole MIDI setup altogether?

"Completely!" he grumbles. "When you have synth choir and synth strings playing, it kind of turns into mush, and you ask, 'Where's the melody that I'm following in this?!' It's there—it's definitely in there. It's just that there's a whininess there that's hard to get away from, and during those moments I'm going, 'This is a bad idea. This whole process sucks!'"

"There are just moments that you really have to say to a director, 'You have to use your imagination,'" he adds.

With all of the director's input that influences the final score used in a film, there are bound to be compositions that never make it to the silver screen. But, as with any

art, the composition rejected by one director can always resurface in the hands—and ears—of another, and sometimes a director's rejection can do more to help a piece of score than to harm it.

"There's only once that I can remember that happening," Elfman prepares to tell the tale. "There was a piece of music that I wrote for *Dick Tracy* and Warren Beatty didn't like it. It was a one-off piece, which means that it didn't relate thematically to anything else in the score. And I knew it was a really good piece, but Warren didn't like it, so I said, 'Okay. No problem,' and I did an adaptation of another piece of score for that scene, so that it tied in, which was cool. But that piece, just as a basic melodic theme, resurfaced and became the entire theme for *Darkman*."

Elfman says that he may have mentioned that to Beatty sometime



after *Darkman* was released, and that he really was pleased that the piece was dropped from *Dick Tracy* so that it could develop.

"I was glad because sometimes there's something that I'll do that doesn't relate to the rest of a score, and I almost want to see it not survive. I can tell when a theme has potential, and sometimes I'll hear it and think, 'Wow, there's potential in this melody. What a shame to be using it for just this one thing,' because it would be really interesting to take this melody and start elaborating on it and doing variations on it. So the *Darkman* theme was one situation where a piece of music was rejected and I was actually happy about it. And it paid off!"

With all of his scoring work, Elfman says, there are really two levels of satisfaction which he seeks to achieve—"One that I have to achieve, and one that I hope to achieve."

"I have to get to the point, while I'm recording the score, when I feel like I've captured the tone of the movie in some way

that's working," he elaborates, "and if I can't get that I feel like a complete failure. And the moments that make it all worth it are when I'm on the scoring stage and suddenly a piece of music will come on and it'll just kind of hit me, like 'alright, this is working.' And then all the work and pain that went up to that point feels worth it. And that I can control to a certain degree.

"If I'm lucky, that will also communicate in the final film. Unfortunately, sometimes as much as I feel like a piece of music is working, it'll still get destroyed in the final dub, and that I have no control over. That's just the reality of life as a film score composer," he laughs.

"There was a piece of music that I wrote for *Dick Tracy* and Warren Beatty didn't like it...I knew it was a really good piece, but Warren didn't like it. That piece resurfaced and became the entire theme for *Darkman*. The *Darkman* theme was one situation where a piece of music was rejected and I was actually happy about it."

—Danny Elfman

But it's exactly that lack of control in the final dub for the movie—where musical score is mixed with dialogue, sound effects and whatever other audio is needed for a scene—that makes albums like *Darkened Theatre* so exciting.

"It's the chance for the audience to listen to the music in its raw and uncut form, which is really exciting for me as a composer," Elfman notes.

In the end, though, the frontman-turned-filmmaker admits that putting this latest compilation together did have its difficulties: "[There were times when] it was really hard. I spent a lot of time with Ellen Seagall, who's my music editor, and we sifted through a lot of stuff.

"I really wanted to try and condense what I felt was the gist of each score," he continues, "not just a main title and end credit [as was the case with most of *Volume II*], because some of these scores were very big and ambitious.

"I remembered in the last couple of years hearing some compilations from other composers where there were suites of the scores, and I thought it was a good idea, because obviously each suite is only twelve or fifteen minutes long, but they can really represent a full 60-minute score."

For those who fear that this most recent compilation may be the last that they see—or hear—from Elfman for a while, there is

no need to panic. *Mars Attacks* is still in the theaters, and the composer's next project, Barry Sonnenfeld's *Men In Black*—ironically another "space alien frolic," as Elfman describes it—is due to be completed sometime in March.

Unfortunately for Boingo fans, according to the band's founder, a reunion doesn't appear likely.


"There won't be a Boingo reunion. Definitely," he says, sternly. "That would be so *cheesy*—breaking up and then getting back together two years later!"

Instead, he says, "I've got so many projects on the back burner, I don't even know how to begin starting them all. I'm trying to build a studio—away from home—in a building that I bought two years ago, and

it's going to be for non-film music. I also have some non-musical film projects: three completed screenplays, one of which has been dismantled and turned into a theatrical vehicle, like a live stage piece.

"As for having done five film scores this year, I'll never do it again!" he laughs. "I learned that it's not for me. Going back to two a year is a good number. Especially with everything else."

Sound like a bit much for one man to take on and be successful with? Maybe. But, then again, not everyone is Danny Elfman.

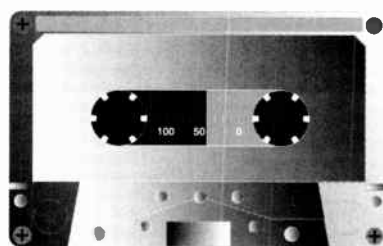
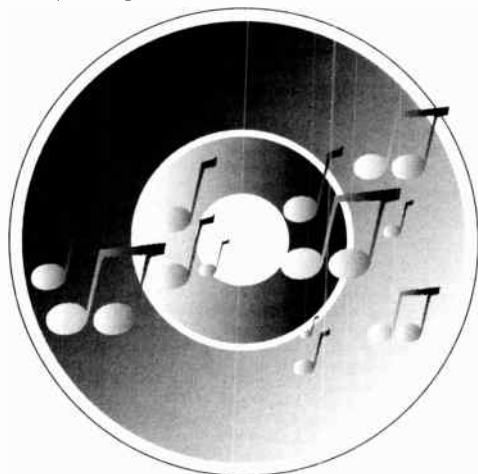
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◀ Merrill Bainbridge 25

Meeting the beautiful, confident, take-charge woman, it's hard to imagine her ever being daunted by such self-doubt. A small explanation could be found in her song "Spinning," when she sings: "Look at me, I'm a bony bit of skinny confidence, but that might be my photograph."

Among other useful lessons, Bainbridge was discovering that though one could sing and write songs, it did not guarantee that the two skills could always coincide. "The stuff I was writing before that, experimenting with in the studio, I'd think, 'I don't hear my voice on it. I want to hear a male voice, a strong vocal.' So I'd get a friend in and get them to demo it," she says. "Sometimes I'd put my own vocal just to get to the rough stage so they've got a guide and I'd listen to my voice and I'd think, 'No, it's not me as a singer, it's me as a writer.'"

As a matter of fact, Bainbridge says that things didn't click for her until she had composed three songs—"Garden In My Room," "Reasons Why" and "Miss You." According to her, that's when she first believed she had discovered both sides of her artistry.

Today, Bainbridge can still vividly recall her relief at completing that trilogy: "I knew that [those three songs] were me. I knew that I had finally connected as a singer."

Those three songs made up Bainbridge's demo, which had the good fortune of finding its way to a newborn entity, Gotham Records. Co-founded by John Farnham (he's sort of the Neil Diamond of Australia) and his producer, Ross Fraser, Gotham was created similarly in spirit to our A&M Records. Almost on cue, along came Bainbridge, who became just the second artist signed to the new label.

"It was really luck for me, as far as timing goes," she notes, still amazed at her good fortune. "They had just set up [the label], and I sent the demo tape in. They were looking for artists that were fairly self-sufficient, in that they write their own stuff and want to be part of every process, which appealed to me.

"They wanted artists they could just leave alone. They know the creative side—that's where they're coming from—so they understand it, instead of the trend that was happening in Australia with record companies—they'd sign an artist, throw out a single; if it was a hit, then you'd get an album."

I'd do backing vocals for different bands that would come through [the studio], original bands that were just doing demos and they didn't have a lot of money. They never usually had



a backing singer, so I'd jump in and do backing vocals and I'd get studio time instead of being paid. It was great."

—Merril Bainbridge

Eventually, folks in the Northern Hemisphere began hearing about the talented singer-songwriter from Down Under, who, as luck would have it, also happened to be a very attractive female. Not surprisingly, Bainbridge was signed by Universal Records in 1996.

According to Bainbridge and her producer/manager Siew, this could not have happened without the help of Universal's Mark Nathan. "He was the one with the real passion," says Siew.

Seems like there's plenty of passion to go around. At the moment, Bainbridge and Siew are in the process of building their own studio out of an old church in Melbourne. "The acoustics in there are unbelievable," maintains Siew. The new 'home' of future Aussie music remains nameless as of this writing, but the producer says, "We're waiting for something to evolve naturally once we've been there a while."


Though Bainbridge had visited the United States once before, to check up on some musician buddies in L.A., her most recent trip provided her with an inside glimpse of the American music biz. "It's so much bigger, I guess, because of the population [Australia hovers around 16 million, while

America has a full house with approximately 253 million...and still counting!], which is one thing that really hits you," she says, "but as far as the way it works, it's the same all over the world."

If anything, Bainbridge has learned more about her native country simply being away from it. "I can look at Australia a bit more objectively, I think, from a musical point of view," she says. "We've got a lot of American stuff coming through and we've got a lot of English, so we're kind of in between the UK and America, which is probably why [we] have a different sound."

Despite her previous battle and early struggles with the Demons of Doubt, it's obvious to anyone that meets her, that Merrill Bainbridge has won the battle hands down.

"I know that even as I continue to develop and change and grow with my writing," she says, in an attempt to sum up her current career, "I'll still look back and be really happy with this album. And that's such an important thing for any artist to have."

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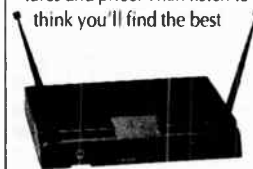
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The Notwist

Label: Zero Hour
Manager/Contact: Toby Hach
Address: 44359 Im Appn La 44359, Dortmund, Germany
Phone: 011-9-231-944-0100
Booking: Zero Hour
Band members: Markus Acher, Michael Acher, Martin "Mecki" Messerschmidt.
Type of music: Metal
Date signed: June, 1996
A&R Rep: Ray MacKenzie



Mick Elwood/ONY

Doyle Bramhall II

Label: Geffen
Manager/Contact: Kevin Kennedy, Geffen Records
Address: 9130 Sunset Blvd., Los Angeles, CA 90069
Phone: 310-278-9010
Booking Agent: Chip Hooper/Monterey Peninsula
Type Of Music: Rock
Date Signed: Not available
A&R Rep: Tony Berg



Neil S. K. I. Images

Slush

Label: Discovery Records
Manager/Contact: Robbie Randall
Address: 11326 Ventura Blvd., Ste. B Studio City, CA 91604
Phone: 818-509-9939
Band members: Kevin Costigan, Jamie Lau, Johnne Peters, Dean Zuckerman.
Type of music: Rock
Date signed: January, 1996
A&R Rep: Gregg Bell

The Notwist (pronounced as "No-Twist") are a German metal trio that breaks through the monotonous stereotype of volume for volume's sake. The members of the band list a vast range of influences—everything from bluegrass to noise finds a voice through the introduction of everything from banjos to samples.

Their music is difficult to categorize. It is an intelligent cacophony that would be hard to explain to most Americans even if the band's English were better. Suffice it to say that their music is both interesting and cool.

The Notwist remains a product of its times, while still aimed decidedly against the grain of popular music. The reason for their interest in such non-metal accoutrements as samplers is because techno and electronic music are becoming ever more popular in their homeland.

This doesn't mean the band itself is getting more popular there. Together for seven years, and signed to Community Records in Germany, the Notwist has only recently been able to come to the United States. The first time their new American label, Zero Hour, brought the trio stateside was in May of last year.

No one in the band is too certain how this American deal came about. The entire deal was brokered between representatives from Community and Zero Hour. They do know that Zero Hour was one of two or three interested labels. The reason the label won out was, in vocalist Markus Acher's words, "They were really kind and interested. We didn't have too much choice and different labels so it was okay."

With their new album, *12*, due out February 18, the band is finally getting to play more often outside of their native country. Their recent touring itinerary has taken them to Switzerland and Austria, as well as France and England.

They like travel because it shows them the differences in people. Their reception in New York was "interesting" and Hollywood was "strange." These are good reactions in the Notwist experience because people clap after the songs. "When we played London, people were very arrogant," notes Acher. "People in Germany are often quiet and cool." —Tom Kidd

There is a reason why some professional athletes choose football, and others choose tennis. With the former, you have ten other guys to either rely on or pass the blame to. In tennis, there's only you. You get all of the glory, as well as the accountability if something goes awry.

Doyle Bramhall II has known both choices as a musician. The 27-year-old Austin, Texas native has alternated between being a Fabulous Thunderbird, then a solo artist (for about five minutes), then an Arc Angel (along with fellow Texan Charlie Sexton), and back to being solo again.

Originally, he signed a solo contract with Geffen Records in late 1991. However, after a few impromptu gigs with Sexton, a buzz started, and so did the Arc Angels, who were also signed to Geffen. After one eponymous album, the Angels ascended to one-off heaven. There was no animosity involved; in fact, Bramhall himself is not entirely sure whether he left the band or whether the band broke up.

One thing he does know is that there is quite a difference between being in a band and being a solo artist. "It's a whole different ball game," says the soft-spoken Bramhall. "I didn't realize how much easier I had it as a member of the Arc Angels. As a solo artist, every step, musically, comes down to me—what I want. I have 100 percent artistic control, whereas before I had one-fourth, or one-sixth, if you count managers. It's a huge load to carry, but it's a responsibility that I needed."

Since nothing resulted musically from the initial contract between Geffen and Bramhall, a few songs on *Doyle Bramhall II* (which was produced by ex-Revolution members Wendy & Lisa, who also played on the record), such as "What You Gonna Do" and "The Reason I Live," were written pre-Arc, "but they were not specifically right for the Arc Angels record," says Bramhall.

These days, what's wrong and what's right—when it comes to the music of Doyle Bramhall II—is entirely up to the man himself.

—Scott Lenz

When asked about how they became a signed, major label act, most artists wouldn't answer "very organically." Yet in the case of Slush, whose debut album, *North Hollywood*, will soon be released on Discovery Records, that's exactly what happened.

It all started with a signed band called Half Way Home, a heavy bluesy rock act that was dropped after their second release. Following the breakup of the group, Dean Zuckerman and Kevin Costigan (on guitar and drums respectively) began auditioning singers, and ran into a young vocalist named Johnne Peters (the brother of Grant Lee Buffalo's drummer). After playing a few gigs, the duo lost touch with Peters, a fact they attribute to a lost phone number.

Meanwhile, Gregg Bell, a friend of Zuckerman and Costigan, was working in Hollywood Records' A&R department, trying to get them signed to the label, but to no avail. Despite the fact that he couldn't convince the powers-that-be at Hollywood to take the plunge with Slush, he remained a close friend and avid supporter of the group, attending their shows and offering moral support. Then, after finishing up a stint with a band called Jesus Chryster, Peters reunited with Costigan and Zuckerman, forming an early version of Slush.

They began playing shows at Eagles Coffee Pub in North Hollywood. "It was amazing," says Peters. "We'd play shows that delivered both music and experience. Then afterwards, we'd invite the crowd to my house for a party. We would talk, drink wine, make love—all of us together—until the wee hours of the morning."

Bell, now at Discovery, brought Jack Ashton, who headed the label's promotional efforts, to see Slush. He immediately felt the band's energy and became, like Bell, a "Slushee."

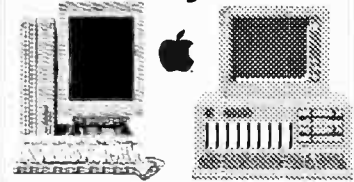
In the next few months, the two coaxed label President Syd Birenbaum to sign the band. Bell, the A&R man who stuck by the band through thick and thin, says, "Slush is the first act on Discovery to start at ground zero. We're dealing with them on a band level, real hands-on."

Peters has the last word: "This has been the best two years of our lives because we've been part of this community." —Eric P. Fleishman

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Failure

By Traci E

I like to be involved and not just sit back and hope that whoever's handling me makes something good," assures Failure's vocalist/guitarist/bassist Ken Andrews. "I don't know. It's just not my nature."

In conjunction with cohort Greg Edwards, Andrews has struck upon a do-it-yourself equation for success in the ironically named outfit Failure, which has recently released its first album for Warner Bros., entitled *Fantastic Planet*.

Failure's inception saw its meager beginnings when Andrews, now 29, was inspired by his guitar-playing brother. He picked up his first guitar in his late teens as his high school career drew to a close, and he continued playing throughout college, while attending California State University Los Angeles film school, during which time he was bitten by the songwriting bug. Andrews then purchased his first four-track, a bass guitar and a little drum machine—tools of the trade which would ultimately have an acute impact on his future.

"I got more into the song aspect of it as opposed to being a really good guitar player," he explains. Concentrating on honing his songwriting skills, he waited for almost a year after he began demoing song ideas on the four-track before he felt confident enough to play them for anyone on the outside world.

In 1988, Andrews became acquainted with his present partner-in-crime and co-writer, Greg Edwards, whose musical abilities (bass, guitar, percussion and piano) and relentless work ethic cemented a rock-solid partnership between the two musicians.

Failure officially formed and began rehearsing in 1990, working the L.A. club circuit with original drummer Robert Gauss (who was replaced after the group's second album by Kellii Scott).

Once Failure had a handful of gigs under their collective belt, they put out a seven-inch single which received a fair amount of airplay on Loyola Marymount University's radio station, KXLU. "There was a small faction of people who knew about Failure pretty early on," says Andrews. "We weren't huge—it wasn't 500 people or any-

thing, just maybe 100 or something—but they were pretty interested in what we were doing."

After about 20 shows, a delegate from Slash signed Failure and the band set out with producer Steve Albini to record its first album, *Comfort*.

Unmoved by that album, Failure began work on their sophomore effort, *Magnified*. Then, the band was presented with a great opportunity: an opening slot with Tool on their Euro/American tour.

But, even as the band landed such an excellent touring slot, Andrews and company felt that somehow Slash had dropped the ball. "It was kind of weird that they were giving us all this tour support and stuff, but not marketing the record at all. We sold more t-shirts than we sold records, so it just sucked. We were playing these big shows, people were into it, but they thought we were a local band from Detroit."

And for Failure, the storm would get worse before it got better. "We were upset by what had happened on the second record. We were actually hoping that we could get out of our deal, but they made us do another record for Slash."

That record, completed in July of '95, was *Fantastic Planet*. But, completely unbeknownst to the band, Slash had since lost its deal with Warner Bros. Due to problems born from that break, *Fantastic Planet* would spend fourteen very long months on the shelf. Luckily for Failure, Warner Bros. interceded, acquired the band, and finally released the album in 1996.

Fantastic Planet is a completely self-made outing. The band not only self-produced the entire record, but Andrews himself recorded and mixed all seventeen tracks.

The one-time film student also co-directed the band's video, describing the rewarding experience as "kind of cool, 'cause Warner Bros. has money and stuff!"

Financial considerations aside, how does Andrews feel about the move from indie Slash to big-time Warner Bros.? "It's all fun to me," he says, without a hint of sarcasm. "The goal of this band has never been to be the fucking biggest stars on the planet!"



(L-R) Greg Edwards, Kellii Scott, Ken Andrews and Troy Van Leeuwen.

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Contact: Artist Hot Line 909-485-6922
Seeking: Label/Distribution Deal
Type of music: Hard Rock

- Production 5
Lyrics 4
Music 5
Vocals 5
Musicianship 6
Average 1 2 3 4 5 6 7 8 9 10

Comments: While these guys play Eighties-styled hard rock, we wonder if the A&R community is really looking for such a group. They have the chops, but the riffs and grooves seem to be controlling the songs, rather than the other way around. The musicianship is good, but the material and the style drag it all down.



Benjamin Wolf

Contact: Artist Hot Line 212-358-5044
Seeking: Publishing/Label Deal
Type of music: Triple A

- Production 5
Lyrics 5
Music 5
Vocals 4
Musicianship 5
Average 1 2 3 4 5 6 7 8 9 10

Comments: The opening verse of the first song sets the tone, with a powerful acoustic rocker about contracting AIDS. The weakest part is the vocals, but Wolf does show some potential in the songwriting area. Judging from this demo, this is a singer-songwriter with average accomplishments but above-average potential.



J.L. Brown

Contact: Artist Hot Line 714-525-2243
Seeking: Management
Type of music: Rock

- Production 5
Lyrics 3
Music 3
Vocals 4
Musicianship 5
Average 1 2 3 4 5 6 7 8 9 10

Comments: Brown's songwriting is less than average, and the overall vibe of the tape is that of a classic rock bar band. While the production is clear and the playing is adequate, the combination of the writing and the vocals doesn't add up to much. Brown is seeking management, which is probably the right move at this point in time.



You & Me

Contact: Artist Hot Line 213-467-7386
Seeking: Label/Management Deal
Type of music: Rock

- Production 3
Lyrics 3
Music 3
Vocals 3
Musicianship 3
Average 1 2 3 4 5 6 7 8 9 10

Comments: Utilizing a Doors-like sound on the opening song, this duo seems to know the importance of dynamics, but they don't effectively incorporate such qualities into the mix. The songs fail to reach an acceptable level, and the playing is as ragged as the production. These two need help in better executing their ideas.



Jefferson Denim

Contact: Artist Hot Line 310-394-4064
Seeking: Publishing/Label Deal
Type of music: Rock

- Production 5
Lyrics 5
Music 5
Vocals 4
Musicianship 5
Average 1 2 3 4 5 6 7 8 9 10

Comments: There are some positive signs here, from a songwriting standpoint. The songs do convey some thoughtful lyrical humor, although they cross the 'cutesy' line at times. There does seem to be some songwriting talent worth developing that publishers might want to look into. But we're not sure of the entire package.



My Shiny Machine

Contact: Artist Hot Line 818-382-7931
Seeking: Label Deal
Type of music: Alt. Rock

- Production 4
Lyrics 5
Music 5
Vocals 5
Musicianship 5
Average 1 2 3 4 5 6 7 8 9 10

Comments: Sheldon Tarsha (pictured) is the vocalist and guitarist of My Shiny Machine, a band that, at times, shows some potential, but the results on this CD are not much better than average. The acoustic ballad 'Done Away' was sorely out of place among the rest of the material, and seems to indicate a lack of clear direction.



Drew Lancelot

Contact: Artist Hot Line 310-659-0432
Seeking: Label Deal
Type of music: Alt. Pop

- Production 5
Lyrics 3
Music 3
Vocals 4
Musicianship 5
Average 1 2 3 4 5 6 7 8 9 10

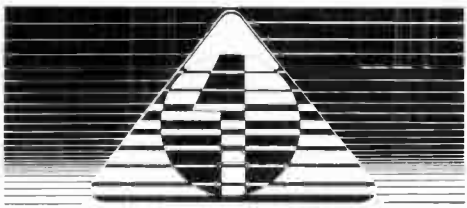
Comments: This solo artist seems to know in what direction he wants to take his career, but the results are not quite ready for industry attention. With cliché-riddled lyrics and a voice that is reminiscent of both Bowie and U2's Bono (but not nearly as commanding as either), Lancelot needs to do some more work to capture that record deal.

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Send package to: Demo Critiques c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607. 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

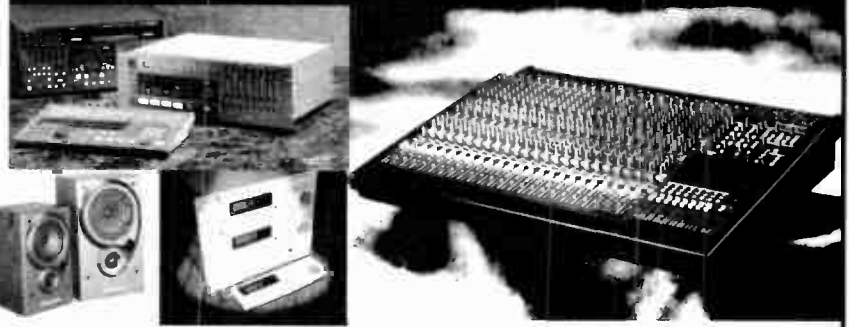
Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for 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 demo tape or CD will be reviewed. Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



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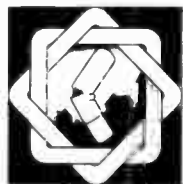
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Lisa Bigwood
Woodland
CEG Records

1 2 3 4 5 6 7 8 9 10

Producer: Dick Weissman
Top Cuts: "Saturday Night," "Mama's Shoes," "No Shame."
Summary: This low-key acoustic-based artist has rebounded from last year's *Like No One Else* with this eleven-song collection, but like her previous release, she fails to carry the spark throughout the entire recording. In fact, *Like No One Else* and *Woodland* would have made one strong album, but instead we have 24 tracks spread out over two albums. The talent is there, but Bigwood would be well advised to take more time and make the one album that could help bolster her career. My fingers are still crossed for this often compelling artist.—*Steven P. Wheeler*



Dru Hill
Dru Hill
Island

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Tell Me," "Whatever You Want," "5 Steps."
Summary: This Baltimore-based vocal quartet has absolutely nothing new to offer. But that's okay, because despite sounding like little more than a cross between Boyz II Men and Jodeci, they hold their own quite well. Sure, their stylistic and musical flavas are so run-of-the-mill they're easy marks to get lost among today's overabundance of R&B vocal groups, but these guys have serious chops and, thanks mainly to Stanley Brown's writing/production, have material that works to their advantage. They may actually stick around a while.—*Wayne Edwards*



Various
Introducing! LA's Compilation
Vantage Records

1 2 3 4 5 6 7 8 9 10

Producer: Dave Waterbury
Top Cuts: "Lost."
Summary: This strange compilation claims to feature "some of the most exciting musical artists in and around L.A.," but that's quite debatable after hearing the 20-song collection. Still, there are some nice moments like Joseph Bell's "Lost" and Jetroom's "Strange Blue Sky." However, you quickly realize that this is mainly the Dave Waterbury show, as he plays on or co-writes fifteen of the songs. This seems more like a demo for Dave Waterbury's production career than anything else, which explains the questionable choice of artists. If you'd like more info, contact 818-909-9092.—*Steven P. Wheeler*



Various
Evita - Motion Picture Soundtrack
Warner Bros.

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "A New Argentina," "Buenos Aires," "High Flying, Adored."
Summary: The real pleasant surprise here is not that Madonna pulls off the role of a lifetime, but that Antonio Banderas is a pretty effective singer himself! The production, which ranges from rock and Latin jazz to operatic and waltz tempo, effectively mixes emotions to set the scenes. Surprisingly, the Material Girl seems least at ease on the immortal "Don't Cry For Me Argentina," but pours out other gems with great confidence. This soundtrack is definitely worthy of all the hype.—*Jonathan Widran*



Various
The Mirror Has Two Faces
Columbia

1 2 3 4 5 6 7 8 9 10

Producer: Barbra Streisand
Top Cuts: "I Finally Found Someone," "All of My Life."
Summary: While this soundtrack has its moments, too many of its score elements—written by Marvin Hamlisch, from a motif by Babs—sort of run into each other. The few Streisand-composed bars are sweet, but quickly grow old. Picking up the pace considerably are a romantic spin by David Sanborn, a workout tune by Richard Marx, and the juxtaposition of the mushy but loveable Streisand/Bryan Adams hit and a fresh solo ballad (the same tune with a slowed tempo and new lyrics). This music works best in context with the onscreen images.—*Jonathan Widran*



Rod Stewart
If We Fall in Love Tonight
Warner Bros.

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Downtown Train," "When I Need You," "You're in My Heart."
Summary: His pal Elton did it, so what the hell, the raspy-voiced legend must have figured. His romantic classics from the Seventies and his Nineties work are on par with the best in pop, aren't they? But the most impressive aspect of this collection of old and new are the two ballads produced in unusually restrained, organic style by Jam & Lewis. Best of these is the gospel-tinged "When I Need You." Rod could read the phone book and make it sound emotional, so it's great to hear a compilation of his heartfelt best.—*Nicole DeYoung*

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Van Halen
Best of Volume 1
Warner Bros.

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Why Can't This Be Love," "Right Now," "Panama."
Summary: It was only a matter of time before the boys from Pasadena took a look back and realized they've created some of the catchiest rock classics of the last 20 years. Sammy Hagar and David Lee Roth fans can battle it out over who was the better vocalist, but it's still great to hear the latter with the boys on two new gems. Some think VH wimped out by focusing on pop hits and overlooking some of Eddie's guitar excursions, but they can listen to 1993's live album while the rest of us enjoy this. New singer Gary Cherone has a tough act to follow.—*Jonathan Widran*



For a musician, more than anyone, hair loss is a steady, unrelenting emotional drain that knows no socioeconomic bounds. Waking up to another comb-full of lost hair can be devastating. Instead of simply a "bad hair day," you feel as if you're having a bad hair life. But if you've got something, anything at all growing up there, there is something you can do that will make a difference. It's called hair replacement. And according to Linda Pritt, owner and hair artiste of Scissor Wizards, it's apparently a lot more popular than anyone is willing to admit.

A lot of people, according to Linda, are finding that all the major medical miracles we've heard about for hair loss don't really work. Thirty percent of her clients have had miserable, painful experiences with transplants, miracle lotions, etc. Linda says she has several clients, some very well known, that discovered the problem early, faced it head on and began coming to her to add hair to areas where it was receding or thinning. No one ever got a chance to notice that they were losing hair.

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ROCK



SUZIE DREHMANN

Roomful Of Blues

The weeks leading up to Christmas were a busy time with many shows taking place. The best show of this period, and maybe of the whole year, was *Revolucion '96*, a rock en Español extravaganza sponsored by *La Banda Elastica* magazine. Bringing some of the bigger stars of rock en Español to the *Universal Amphitheater* was one great achievement, but what really was surprising was the reaction of the fans to the show. It reminded this reporter of the early punk days of the *Vex* and other local showcases.

The fans filled the mosh pit, overwhelming security to get there, and there were adoring screams for some of the bigger stars, including one band that received an award but did not perform, *Jaguars*. *Angelo of Fishbone*, *Johnette Napolitano* and superstar producer *Don Was* also joined in the festivities and handed out awards. By the time the top name bands like



BOB GIBSON

Bill White Acre

Maldita Vecindad, Desorden Publico and *Fobia* hit the stage, one would have thought the audience would have petered out, but they stayed energetic throughout the whole show. This was rock & roll at its finest.

I caught a benefit for the *L.A. Mission at Spaceland*, starring *Velvet Chain*, who brought their horn player (including his oboe) with them; *Pet*, whose closing set was filled with tension and emotion, and *Bill White Acre*. *White Acre*, whose new album, *Billy's Not Bitter*, is available on *Touchwood Records*, played a very inspired set, including covering the holiday classic "Margaritaville."

I also caught a tremendous Christmas eve set by *Harmonica Fats* and the *Bernie Pearl Blues Band* at a great new blues venue on the Westside, *The Gig*. This is what used to be *Igby's Comedy Cabaret*, and has now been converted into a showcase for local and touring blues talent.

Fishbone and *Trulio Disgracios* were at the *House Of Blues* recently. These guys should get an album out as soon as possible.

One CD that caught this reviewer by surprise recently was *Halcyon Days*, by *Steve Roach*, *Stephen Kent* and *Kenneth Newby*, on *Fathom Records*. Now some of you are going to immediately think that this is new age garbage, but this album actually contains some very intriguing music that is anything but dull.

Roomful Of Blues' new *Bullseye* release, *Under One Roof*, will be in stores this month. This veteran outfit should also be in town to support the album sometime in March. Keep your eyes on this space for further details.

—Jon Pepper

COUNTRY

With the new year comes plenty of changes. *Lightnin' Willie And The Poor Boys* have a new rhythm section consisting of bassist *Jeff Roberts* and veteran stickman *Keno Burns*. The band, which includes *Lightnin' Willie*, and his signature *Reso-Phonic* guitar, and "*Hurricane*" *Jake Fitzgerald*, is finishing up a second project and spending plenty of time out on the road. Hopefully they'll be home more often, showing off their stuff. For information, call the "Lightnin' Line" at 818-795-8431.

Also, the fabulous *Trailer Park Casanovas* have added new bassist *John Carlucci* and the magical voice of *Dan Janisch* to their ranks. Head Casanova *Paul Morris* and drum master *Hampton Flanagan* are pleased with the results. They sound better than ever, and were voted one of the top unsigned bands in Los Angeles in *MC's* recent industry poll (Vol. XX, Issue #25).

Former *Plowboy*, *Kevin Banford* is soloing. Look for him in January at *Ghengis Cohen*, with *Gary Myrick*, *Barry Holdship* and other top talent, playing a honky tonkin' acoustic gig.

The legendary *Carl Perkins* is coming to the *House of Blues* on January 28th. This is a not-to-be-missed event. Buying tickets now is a good idea. And if you haven't done so, pick up a copy of Carl's book, *Go, Cat, Go!* (written with *David McGee*).

One of the most interesting holiday parties took place at the *Union Army Drum Barracks* in *Wilmington*. With music provided



JANA PENDRAGON

Larry Dean

The *C&W Mecca* of *Bakersfield* was the site of a recent historical event that brought out the best of the *West Coast legends* and some of the most talented members of the next generation.

All joined *Red Simpson* at *Trout's* to honor that "Bakersfield guitar man, *Bill Woods*." It was a benefit aimed at helping *Bill* with some bills since his health has been waning. In attendance were the beautiful *Rose Maddox*, as well as *Billy Mize*, *Tommy Collins* and big time favorite *Henry Sharp*. The new kids included *Wichita Olen Taylor*, *Kathy Robertson*, *Michael Dart*, *Cody Bryant*, *Larry Dean*, *Dan Janisch*, *Dave Drewry*, *Mike Baker* and *Lightnin' Willie*. *Dean* also came with

the good wishes of another *Bakersfield legend*, *Roy Nichols*, who is currently recovering from a bout of illi health, himself.

The *Los Angeles press corps* was represented by two of its distinguished members. *Jonny Raphael* and *Jonny Whiteside*, whose biography of *Mad-dox* will be hitting stores very soon. It was a glorious event that raised more than \$2,000.

On a couple of sad notes, *Merle Haggard's* older brother, *Lowell*, lost his fight with cancer and passed away recently. Our condolences to the *Haggard* clan.

Also, the preeminent voice of *Faron Young* has been silenced too soon. With such memorable hits as "Live Fast, Love Hard: Die Young," "Hello Walls" and "Wine Me Up," he will always stand out in our minds as one of the best.

—Jana Pendragon



JANA PENDRAGON

Keno Burns, "Hurricane" Jake Fitzgerald, Lightnin' Willie and Jeff Roberts.

by top cowboy band the *Horse Soldiers*, this *Civil War museum* and research library was a festive step back in time. *Marge O'Brien* is the director and a big *Horse Soldiers* fan. For information, call 310-548-7509. And before we move on, *Horse Soldier* and amazing twelve-string guitarist *Bobby Lane* earned his music degree at *UCLA* just before Christmas. Congratulations to one of our finest, for a job well done.

JAZZ

Rachel Z, a fine keyboardist best known for her association with **Wayne Shorter**, played a purely acoustic set before a large crowd at **Catalina's**. Joined by inventive bassist **Derrick Olds** and forceful drummer **Terri Lyne Carrington**, Rachel performed some originals from her latest NYC album, **Room Of One's Own**, which is dedicated to female artists throughout the centuries. At this point, one can hear traces of the pianist's influences in her playing (Herbie Hancock, Chick Corea, McCoy Tyner and Keith Jarrett), but she is quickly developing her own musical personality. She has a colorful risk-taking approach and shows tremendous promise. Talented violinist **Susie Hansen** was an extra bonus, sitting in quite effectively on "Footprints."



Rachel Z

Arturo Sandoval is technically among the most brilliant trumpeters in jazz today. During his Latin jazz bebop set, also at Catalina's, when he was not playing rapid phrases and stratospheric high notes on the trumpet, Sandoval was hitting his timbales or playing piano. However, we're still waiting for his accomplishments to catch up with his potential. Sandoval mostly performed overdone standards, and although his playing of "Cherokee" and "Moment's Notice" sometimes bordered on the miraculous, perhaps it is time for him to catch his breath and come up with some fresh material



Arturo Sandoval

and innovative ideas.

When the great L.A. tenor **Pete Christlieb** is matched with veteran trumpeter **Conte Candoli** (who is

very much in his prime), the results are always a happy blend of bebop. At the **Jazz Bakery**, the pair were joined by the greatly underrated pianist **Tom Ranier**, bassist **Jim Hughart** and drummer **Harold Jones** for some good-humored jams.

Highlights included "Indian Summer," a medium-slow "Limehouse Blues," "Blue Daniel," Candoli's feature on "Lover Man" and a rousing rendition through the chord changes of "Shine."

The combination of altoist **Lee Konitz** with pianist **Brad Mehldau** and bassist **Charlie Haden** looked superb on paper, and at the **Jazz Bakery**, the communication between Mehldau (who was constantly extending Konitz's ideas) and the altoist was quite fascinating to see and hear.

Unfortunately, Haden stuck mostly to playing somber long tones (only walking his bass on two brief occasions) and the group never meshed together. The alto piano duets on "Alone Together" and "Stella By Starlight" were easily the highpoints.

Upcoming: The **Jazz Bakery** (310-271-9039) welcomes **David Murray** (through Jan. 18) and **Sonny Fortune** (Jan. 23-25); **Catalina's** hosts **Wallace Roney/Geri Allen** (through the 19th); the fine singer **Christine Rosander** will be at **Lunaria** (Jan. 17); and **Sweet Baby J'ai** will be performing her spirited brand of blues and jazz at the **Monsoon Cafe** (310-576-9996) on Jan. 18th.

—**Scott Yanow**

URBAN

The New Year brought in a number of developments that should further expand the boundaries of the urban genre. **Vibe**, the hip-hop nation's flagship consumer publication, is coming to late night television with a one-hour syndicated talk show. The venture, which is headed by three principals—**Quincy Jones** (the owner of *Vibe*), **David Salzman** (**Vibe Productions**) and **Barry Thurston** (President of **Columbia Tri-Star Television Distribution**)—is scheduled to launch later this fall. According to Thurston, the show's goal is to fill the void in late night television that was caused by the cancellation of **The Arsenio Hall Show**.

Mega-producers **Jimmy Jam** and **Terry Lewis** have signed a distribution deal with **Universal Records**. The blockbuster duo, whose **Perspective Records** label folded last year, expect to have product on the streets by the end of the second quarter.

The **V2 Music Group Limited** has acquired a controlling interest in **Gee Street Records**. The new deal will serve as an opportunity for the continued growth of the **Gee Street** label, as well as further establish V2's North American operations. Some highlights of **Gee Street's** first quarter released in 1997 will be the re-launch of **Ambersunshower's** debut album, and the new **Jungle Brothers** album, **Raw Deluxe**. Expect new music from the label's groundbreaking hip-hop artists **P.M. Dawn**, **Gravediggaz** and **The Rza** during the second half of '97.

No word yet as to what the new year will hold for **Death Row Records**. With the label's CEO, **Marion "Suge" Knight**, in police custody, speculation abounds as

to the future direction of the company. With current releases by **Snoop Doggy Dogg** and the late **TuPac**, and a label compilation, riding high on the charts, the label is said to be re-examining its organization while continuing to promote a healthy roster.

The **First Annual Positive Hip-Hop Awards And Benefit** will be held in Los Angeles on Saturday, January 25, at the **Universal Amphitheater**. Hosted by **Lamont Bentley** from the popular **Moesha** television show, the event is designed to shine a spotlight on those in the hip-hop community who represent the more positive aspects



Stevie Wonder at the House Of Blues.

of the music and culture.

A slew of new releases await music lovers from **MCA**, which has released **New Edition's Solo Hits**, a collection of hit singles from the group members' solo days. Also, **MCA** has greatest hits collections from **Patti LaBelle** and **Rufus** featuring **Chaka Khan**, as well as reissues from **Muddy Waters**, **Etta James**, **Little Walker** and **John Lee Hooker**.

Elsewhere, **Motown** has released a greatest hits compilation from **Stevie Wonder** (who recently blew the roof off the **House Of Blues** with a great performance), **Complex Records** has a new **Teddy Pendergrass** release, and **Eightball Records** has **Easy2**, a compilation of contemporary jazz/hip-hop fusion.

Back In The Groove is a hot new club in town, which actually takes place every Tuesday at the **Atlas Bar & Grill**. Some coming attractions include **Victor Orlando**, **Indeya**, **Zad McGough** and a special **Stevie Wonder** tribute for **Black History Month**.

—**Gil Robertson**



Quincy Jones



SPECIAL EDITORIAL ANNOUNCEMENT

Beginning with this issue, and in keeping with our pledge to best serve unsigned bands and artists, *Music Connection's* Club Review section will no longer utilize a rating system.

We strongly feel that the lack of uniformity in the numeric rating system in this section has been causing some confusion among our readers, and, more importantly, has been detracting from the content of the reviews themselves.

To help alleviate further confusion, the *Music Connection* editorial staff has now decided to implement critique-styled reviews, complete with editorial comments in the following areas: Material, Musicianship and Performance, as well as a Summary of the artist's overall appeal.

We firmly believe that this format change allows for a much more accurate encapsulation of the bands and artists that are reviewed in this section. As always, we gladly welcome your feedback.



The Ziggens: It's surprising that the A&R community hasn't stumbled upon this gem of a band.

The Ziggens *Linda's Doll Hut Anaheim*

Contact: Artist Hot Line: 714-284-5511

The Players: Bert Ziggen, vocals, guitar; Brad Ziggen, drums, vocals; Jon Ziggen, bass; Dickie Ziggen, guitar.

Material: With so much heavy-handed, depressing, angst-ridden music currently bombarding the airwaves, it's refreshing to hear a band like the Ziggens, who seem bent on making their audience laugh with songs about sunburns, bouncing paychecks and parades, among other compositions of such deep, meaningful subject matter.

Musicianship: This Buena Park-based foursome, who all share the same last name (do I detect a slight Ramones fixation here?), play an intriguing blend of surf, country, folk and punk rock music. And they've certainly hit a chord with a whole lotta folks in Orange County, who consistently fill clubs past capacity (as was the case on this particular outing) to see their hometown heroes.

Performance: Not only are the Ziggens' songs silly, but their shows are nothing short of a downright hootenanny. Recently, at Linda's Doll Hut, Bert Ziggen wore his marching band headgear throughout the entire show, which looked particularly ludicrous with his baggy shorts. And the entire band did not have much room to move around the club, which is not much bigger than your average living room. But the audience didn't seem to mind, as they danced and sang along to every song. And as the evening progressed, it was hard to tell who was in the band and who was in the audience, because everyone had meshed

into one huge, bouncing love fest.

Summary: The Ziggens have been active on the Orange County music scene for a number of years now, and have released several albums on itsy, bitsy indie label Skunk Records (who also released most of Sublime's records before they signed with a major label) along the way. The Ziggens' latest CD, *Ignore Amos*, is jam-packed with sixteen light-hearted, goofy, well-executed tunes that will give you quite a bang for your buck!

Frankly, with the commercial success of bands such as the Presidents Of The United States Of America, it's surprising that the A&R community hasn't stumbled upon this gem of a fun-loving, fun-making, and crowd-pleasing band.

—Pat Lewis

Thrill My Wife *The Alligator Lounge Santa Monica*

Contact: Tom Kidd: 310-532-9448

The Players: O.J. Cartaya, vocals, guitar; Peter DiBiasio, bass, vocals; Michael Gerkin, drums, vocals.

Material: Thrill My Wife are billed as "punks for the present," which they may very well be. Their minute-long songs, repetitive rhythms, and pop-melodic lyric lines, obviously make them the bastard children of Social Distortion, Devo and the Queers.

Thrill's material ranges from the too serious to mostly silly and humorous—very much like the Queers. This is a band that is having fun with their songs, and it comes across loud and clear. Their self-titled CD, at only eight minutes long, is almost identical to their live show—short, exact, and to the point. If you get up for anything

during their set, you're likely to miss at least two songs. And that would be a shame, because some of them are a real surprise. They can quickly shift from a bubblegum anthem song, like "Pogs," to an almost heavy metal style that rocks hard and fast. These songs are so incredibly short though, that unless you're a fan, it's over before you can recognize it.

Musicianship: With only three members, they still manage to create a giant cyclone of sound, and keep it under impressive control. Unlike their predecessors though, they don't

get the crowd slammin', jammin' and moshin' uncontrollably. In fact, they're so on top of the music that it causes a slight problem. The crowd mimics them, standing awfully still for this type of show. It's almost like a rock concert atmosphere, rather than a punk pit. It is strange to say the least, almost unsettling. But their musical abilities and strong melodies are so outstanding that they might account for this phenomenon.

Performance: Lead singer Cartaya—with his Liam Gallagher looks, complete with John Lennon shades—is an imposing presence onstage. In fact, the whole band displays more experience than they probably have. But they definitely need to loosen up a bit and move around more than just throwing in a few courtesy headbangs. With a little more experience to get their stage legs under them, they could learn to actively engage the crowd and motivate more of a response than they're getting right now.

Summary: No doubt this is a talented group, but they're going to be hard pressed to set themselves apart from the multitude of punk bands overwhelming the scene. They don't offer anything unique or original, other than their motionless performance.

They do, however, have one characteristic that is usually found lacking in other punk bands, and that's versatility. If they could exploit that aspect properly, and keep the music punk but fresh, they could carve out a spot for themselves in a genre that's inundated with imitators. And while they're finding themselves, anyone who happens upon them certainly won't be disappointed, because for what they may lack in attitude and seasoning, they more than make up for with their musical ability.

—Bernard Baur



Capital Radio: Performing their brand of raise-the-roof punk rock.

Capital Radio

Lava Room
Costa Mesa

Contact: Raffi Agopian: 818-994-8585/Darren Price: 818-986-4834
The Players: Darren Price, vocals, guitar; Raffi Agopian, guitar, vocals; Rob Duran, bass; Wade Glen, drums.

Material: It's pretty obvious listening to L.A. punk rock outfit Capital Radio that the band has derived a good deal of its sound and "greaser" style from the days when the members were youths growing up in L.A., frequenting underground clubs like the Marquee and Cathay de Grande, and soaking up the sights, sounds and smells of their idols—bands like the Germs, X, Black Flag and in particular, Social Distortion. That said, this is not to suggest, however, that Capital Radio is a blatant rip-off of the aforementioned bands. It's just that their material and vibe is much more along the lines of the older styled punk rock bands than the new crop of poppy, airy, almost caricature-ish bands who are currently cluttering up the airwaves.

Musicianship: Looking like the veins in his neck were going to burst at any moment, vocalist/guitarist Darren Price certainly gave his all to his performance, while the rhythm section of bassist Rob Duran and drummer Wade Glenn bashed and thrashed out basic, rock solid, hard-edged grooves. Guitarist Raffi Agopian added a pile of juicy, twangy, hooky licks to the mix, as well.

Performance: Capital Radio's recent far-too-short set at Orange County's Lava Room was a raise-the-roof type of affair that got their rambunctious crowd on its collective feet. And considering they were pretty far from home, they had quite a decent sized crowd there to cheer them on. The crowd's enthusiasm was certainly understandable. After all, Capital

Radio are mobile, energetic and just a whole lotta fun.

Summary: Considering the continuing onslaught of punk bands being courted by the labels, it's probably safe to say that this band is in the right place at the right time. It's also to their advantage that their songs are raw and melodic, along with having a wonderful non-compromising attitude. But what's really refreshing about Capital Radio is their adherence to the true punk ethos of yesteryear, something that is endearing to older and younger punk rock music connoisseurs alike. —Pat Lewis

Jewel Thieves

The Troubadour
West Hollywood

Contact: Chuck Dobeck: 310-542-8811

The Players: Steve Sulikowski, lead vocals, guitar; David Gibson, guitar, vocals; Eric Houlihan, bass, vocals; James Grissom, drums.

Material: Jewel Thieves opened extremely strong with their first song, something you rarely see with unsigned groups, but an absolute necessity to get an audience's attention. What eventually let them down was an all-too familiar tendency with new groups—their choice of material. With the exception of their high-energy opener, each successive song had no particular distinction of its own. The tempos, rhythms and musical dynamics were so similar and pervasive that the rest of their songs were nondescript—each blending into the next again and again. If you left the room and came back later, you'd never know if they were playing a new song. They really need to mix up their material with a change of pace now and then if they want to retain the attention they initially received. While it's safe to play the same way, and may even work fine for a house band, it doesn't work very well with

a tough crowd at a tough gig. **Musicianship:** A hard-driving rhythm in a strong rock groove pounded out by Drissom drove the music to a level that could not be ignored. It was indeed an impressive opener. Sustaining that level throughout the set, though, was the challenge. But game as they were, and trying as hard as they could, the Thieves just couldn't keep it up. An "A" for effort must be given to frontman Steve Sulikowski, who worked his ass off trying to get the crowd into the music. With his Jagger swagger and Morrison bravado, he did command attention. But even his simulation of copulation with the mic stand was not enough to pull the songs out of their doldrums. He tried so hard that at times he pushed himself beyond his own capabilities, taking vocal risks he shouldn't have taken.

Performance: A scenario, that could have been a nightmare for any band, confronted the Jewel Thieves when they took the stage at the Troubadour. A cliché in the flesh, they had, in fact, a "very tough act to follow." It almost seemed as if the group preceding them had bussed in all their fans, stacking and filling the house heavily in their favor. How a band reacts under these circumstances is always interesting, and sometimes pitiful. The Thieves, to their credit, rallied to their strengths. To add insult to injury, however, the band's set was cut short just as they seemed to be warming up to the crowd. The house favorite had overplayed their set, encouraged by their rabid fans, leaving little precious time for the Jewel Thieves to really get rolling. In all fairness, though, short of torching the stage while they played, it would have taken a phenomenally gifted band to make such one-sided hard-core fans take notice.

Summary: This is a band that could make it on the same stage as the group that blew them off it. They have the ability and professionalism to be in the same league, but only if they rethink and rework their material, so that the next time they can hold court with their own fans. —Bernard Baur



Jewel Thieves: A professional band with potential.

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CLUB REVIEWS



The Freeloaders: Call it "new roadhouse music."

The Freeloaders

Alligator Lounge
Santa Monica

Contact: Artist Hot Line: 818-999-LOAD

The Players: Adam Merrin, piano;
Keith Slettedahl, guitar vocals;
Carlos Torres, bass; Mark Vasapolli, drums.

Material: The one area where this band does need some development is in their songs. No song lodges in your brain. The sound of the band and Slettedahl's voice do, but the songs tend to be long and full of extended jamming. Most are built on a repeating bass run with little variation (even in the choruses) over which Slettedahl's guitar and Merrin's piano jam. Because of this, the band's songs tend to sound very much alike. Creedence Clearwater Revival's "Born On The Bayou" could be sung over most of the songs and would fit well. They're not really bad, but none has a chorus nearly as catchy as "Born On The Bayou." The choruses they do throw in sometimes sound like they're from completely different songs, with no relation to the verses whatsoever. It's unique, but doesn't really work. **Musicianship:** The strongest asset the Freeloaders possess is frontman Keith Slettedahl. With a stage presence that is part Elvis Costello and part River Phoenix, Slettedahl is comfortable onstage and possesses a certain charm that can endear him to an audience, but his real draw is his voice that has a Lemmon-esque quality—hoarse, passionate and melodic. He also very often sounds like a young Joe Cocker.

The rest of the band appears equally comfortable onstage and does a good job of providing the backing for Slettedahl. The players all play simply. The arrangements are sparse and jammy, without anyone outshining other members.

They play together extremely well for such a young unit.

Performance: The Freeloaders play a variety of rock that harkens back to an era before the proliferation of electronic gadgets. It's rock with a strong blues influence and an edge of simple fun. While one could well argue that their sound has been done before, in the current musical climate of the mid-Nineties, it's actually a refreshing sound that comes off as something new. The term that comes to mind is "new roadhouse music." That may explain the large turnout at this show. The band has done a good job of building a following in the short year that they've been together. Besides hard work, there may be a few musical factors that contribute to this.

Summary: There is something about this band that merits a return trip to see them. The songs, though, arguably the most important aspect of popular music, really drag things down. If the Freeloaders could combine their energy, style and sound with better song structures and catchier choruses, they could start a whole new scene. —Carl Peel

Biff

Crooked Bar
West Hollywood

Contact: Artist Hot Line: 818-760-1787, ext. 5.

The Players: Biff, vocals, guitar;
Chris Kelly, guitar, vocals; Duncan Sanford, bass, vocals; Wesley Parker, drums, vocals.

Material: Biff is a very promising songwriter and musician. He writes songs that have a folksy, self-confessing edge to them, but never loses the sense of tension that is intrinsic to good rock & roll. Biff is a songwriter from the heart, as it seems like every song is one

of inner confession. This is definitely music with feeling. Especially effective is the way that Biff has woven the songs he has written into his own vocal arena—playing up to his musical strengths and potentially avoiding any weak spots he might have. Along with his great lyrics, it is Biff's voice that goes home with you at the end of the evening.

Musicianship: The band has a tight sound with very good solo guitar work provided by Chris Kelly. The players seem to

bounce off one another musically, and the sense of the songs is never lost. Also, the band has a very good vocal harmony groove, with Biff leading the way with his smooth voice sliding over whatever rough spots in the music there may be.

Performance: Leading a quartet, Biff rambles through the show, calling out the numbers onstage and addressing asides to people he knows in the crowd. At times, this sense of intimacy works, making every member of the audience feel like one of Biff's friends, and at others it just serves to exclude the people that don't really know him. While it would probably suit this band to be a little more professional onstage, this lack of pretention does effectively allow Biff to show off his unique songwriting and lyric crafting skills.

Summary: Whether this is funky folk, alternative pop or whatever people choose to label it, it's good. While there may be some room for improvement in these performers' set, they are doing a very good job already. In time, this band could go somewhere. —Jon Pepper



Biff: A songwriter from the heart.



Don't Ask: A hard-core, heavy metal, Seventies rock musical hybrid.

Don't Ask

The Roxy
West Hollywood

Contact: Artist Hot Line: 213-661-1541

The Players: Mitch L., vocals; Olivar, guitar, vocals; Hayden Burke, bass; Jeff Wallace, drums.

Material: I was struggling to classify this band's music into a neat category, but then I figured why bother, they haven't put themselves in a neat category either. Their music is a hybrid of different styles, encompassing hard-core, heavy metal, Seventies rock, and just plain rock. To make matters more confusing and/or interesting, their lead singer, Mitch L., looks like a rapper (with his black leather jacket, knit cap and fingerless gloves), but has the finesse of a lounge singer.

As is typical of bands paying their dues at the Roxy, their set was short and sweet, opening their seven-song set with "Insane," which describes rock & roll as a religious experience—and who would disagree? They managed to cover the topics of sex ("In Your Well"), race relations ("The Strong Take The Weak") and love ("About You"), then finished up with a cover of "Walk On The Wild Side," which blasted into punk/speed metal halfway through. One of this band's strong suits was that their set had good variance in mood and tempo.

Musicianship: Olivar on lead guitar was a good showman and an excellent technician, whether he was playing concise, smooth riffs or sustaining a wall of noise. At

times, he and drummer Jeff Wallace—who has an impressive session resume that includes work with B.B. King and the late Stevie Ray Vaughan—almost sounded like a punk band.

Performance: Their sound and performance are laced with influences from over two decades ago—a combination of Black Sabbath, Led Zeppelin, the Doors, and that perpetual alternative rock icon, Lou Reed. Lead singer Mitch L. was very casual, to the point of lying down on stage while the other guys jammed—he eventually sat up and watched them with his back to the audience. When he was hopping around on one foot and clutching the mic in a praying

position, he reminded me of Jim Morrison. I wonder if he's into Shamarism? His voice was more nightclub than raucous, and against the harder edge of the guitar and drums, his range and vibrato actually worked pretty well. **Summary:** If you miss the real sound of metal in the Seventies tradition, not the trendy fashion rip-off that's currently en vogue, then you should grab your lighter and check out Don't Ask.

—Amy DeZellar

Dan Janisch

Jacks Sugar shack
Hollywood

Contact: Dan Janisch: 310-390-7993

The Players: Dan Janisch, lead vocals, rhythm guitar; Woody Johnson, lead guitar; Chris Lawrence, peddle steel; Mike Baker, bass; Dave Drewry, drums.

Material: Original tunes performed this night included the exceptionally traditional C&W sounding "Dyin' and Cryin'," "Road That Leads to You" and the Outlaws-like "Going Away" that recalled that band's Seventies hit, "Green Grass and High Tides." With a bit of a country-rock attitude, Janisch pulled off "Nothing Out Tonight" with as much panache as the New Riders Of The Purple Sage. "Hold Your Hand" and "The Little Song," which was requested by the audience, brought attention to the fact that Janisch can conquer a love song expertly. His cover of the Jim Reeves' classic "He'll Have to Go" cinched it.

Musicianship: With a full band in tow, including torrid guitar man Woody Johnson (Rosie Flores) and L.A.'s maximum man of peddle steel, Chris Lawrence (Cody Bryant, Barry Holdship, Cisco), Janisch proceeded to rock the honky tonk to its knees. While the place was filled with converts, Janisch added to his fan base considerably during this spectacular performance. It was obvious from the crowd's high spirited reaction that they were impressed and enjoying the show.

Vocally, Janisch's range is deep and wide. He seems to sing with a combination of influences at work, including Hank, Sr., the Bakersfield Sound and the hillbilly and mountain music of traditional Americana roots music. Blending well, Janisch has come up with his own trade mark flavor of C&W music and the material that suits it just right. The rhythm section of Baker and Drewry were the glue that allowed Johnson and Lawrence to fly in and out of solos as Janisch vocalized. Baker is a very clean player and Drewry is solid. Both deserve to be lauded for their part in this outstanding performance.

Performance: The entire performance was an attention-grabber that held on tight throughout the set. All the players worked together in sparkling synchronicity. As usual, lead axe man Johnson and Lawrence's peddle steel were dueling for solo attention. Each came out a winner. It was an interesting contract between Lawrence and his showman stance and Johnson, who is literally understated except when he sets fire to his guitar.

Summary: The first time I saw Dan Janisch play, it was a sleepy singer-songwriter acoustic thing with way too many hippy-folkie overtones. My attention waned rapidly and I caustically thought he was just another sensitive guy in need of a place to whine. Whoa Nellie, was I ever off base with that one! Several months later he got up and did a crack version off the top of his head of Merle's "Holdin' Things Together." Only Dwight and Scott Joss have ever done that Haggard pearl just right. Needless to say, from a pure C&W point of view, I had to take another look.

All in all, it is hard to discount talent when it is presented in such a profound fashion. Janisch and his band certainly are a tribute to Hank, Merle and Buck, and deserve a place within the fold of the great acts who are currently moving the Bakersfield Renaissance forward. Janisch, another one of the many who has made the Monday night pilgrimage to Trout's in Oildale in order to sit at the feet of master Red Simpson, has it all together and his timing is right. Expect to hear a lot from and about Dan Janisch in the future.

—Jana Pendragon

Paul Norman
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LOS ANGELES COUNTY**ANASTASIA'S ASYLUM**

1028 Wilshire Blvd., Santa Monica, CA
 Contact: Gar, 310-394-7113
 Type Of Music: Rock, alternative, acoustic, jazz, C&W, world beat
 Club Capacity: 80
 Stage Capacity: 8
 P.A.: Yes
 Lighting: Yes
 Piano: Yes
 Audition: Call or send package to club.
 Pay: Negotiable

BOURBON SQUARE

15322 Victory Blvd., Van Nuys, CA 91411
 Contact: Dave, 818-997-8562
 Type Of Music: All original rock.
 Club Capacity: 200
 Stage Capacity: 5
 P.A.: Yes
 Lighting: Yes
 Piano: No
 Audition: Send promo pack to club or call.
 Pay: Negotiable

CROOKED BAR

8121 Sunset Blvd., Los Angeles, CA 90069
 Contact: Dawn, 818-353-6241
 Type Of Music: Original acoustic, folk
 Club Capacity: 50
 Stage Capacity: 4-5
 P.A.: Yes
 Lighting: Yes
 Piano: N
 Audition: Call or mail tape
 Pay: Based on door. No guarantees

FM STATION "LIVE"

11700 Victory Blvd., N. Hollywood, CA 91606
 Contact: Booking, 818-769-2221
 Type Of Music: Rock, alternative.
 Club Capacity: 500
 Stage Capacity: 10-12
 P.A.: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
 Lighting: Yes
 Piano: No
 Audition: Send tape, promo pack, SASE
 Pay: Negotiable

LIGHTHOUSE CAFE

30 Pier Ave., Hermosa Beach, CA 90254
 Contact: Billy, 213-376-9833
 Type Of Music: Rock, blues, alternative, pop, acoustic, jazz, world beat, C&W
 Club Capacity: 200
 Stage Capacity: 10
 P.A.: Yes
 Lighting: Yes
 Piano: No
 Audition: Call Monday or Friday, &/or mail promo package.
 Pay: Negotiable.

MANCINI'S

20923 Roscoe Blvd., Canoga Park, CA 91304
 Contact: club, 818-341-8503
 Type Of Music: Original rock, alternative, all styles
 Club Capacity: 240
 Stage Capacity: 12
 P.A.: Yes
 Lighting: Yes
 Piano: No
 Audition: Send package to club or call for info.
 Pay: Negotiable

SACRED GROUNDS COFFEEHOUSE

399 W. 6th St., San Pedro, CA 90731
 Contact: lz, 310-514-0800
 Type Of Music: Jazz, blues, acoustic, alternative
 Club Capacity: 90
 Stage Capacity: 6
 P.A.: Yes
 Lighting: Yes
 Piano: No
 Audition: Send promo or call
 Pay: Negotiable.

SMOKIN' JOHNNIES

11720 Ventura Blvd., Studio City
 Contact: Scott Perry 818-760-6631
 Type Of Music: Blues
 Club Capacity: 160
 Stage Capacity: 5-7
 P.A.: Yes
 Lighting: Yes
 Piano: No
 Audition: Send promo or call
 Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
 Contact: Lance or Paul, 310-276-1158, Tues.-Fri. 2-6 pm
 Type Of Music: All types
 Club Capacity: 450
 Stage Capacity: 10-12
 P.A.: 36 input Venue Board, EAW 4 way concert system, independent 16x8 monitor mix, complete effects system, house engineer.
 Lighting: Yes
 Piano: No
 Audition: Send tape & bio or call
 Pay: Negotiable.

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N Hollywood, CA 91602
 Contact: Eva, 213-766-2114
 Type Of Music: All styles.
 Club Capacity: 200
 Stage Capacity: 7
 P.A.: Yes
 Lighting: Yes
 Piano: No
 Audition: Send promo to above address
 Pay: Negotiable.

THE UN-URBAN

3301 W. Pico Blvd., Santa Monica, CA 90405
 Contact: Terry Carr, 310-315-0056
 Type Of Music: Rock, acoustic, jazz, C&W, world beat, blues (unplugged only)
 Club Capacity: 40
 Stage Capacity: 8
 P.A.: Yes
 Lighting: Yes
 Piano: Yes
 Audition: Send promo.
 Pay: Negotiable

MISCELLANY

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

MANAGER LOOKING to train interns of whom are eager to learn the business, have own clients, and go after projects. Call Michelle, 310-271-0311 or fax 310-271-1548

INDIE LABEL looking for intern. Unpaid, but College credit. Cool bands, perks. Sharon, 213-850-0254, or fax resume, 213-874-6246

BUSY P.R. FIRM. Seeks interns eager to learn the business & meet celebrities. Must have transportation. Part-time. No pay, but excellent opportunity for growth. 310-840-2004

PAID POSITION. College radio promotion assistant (alternative). Heavy outgoing phones, whumor. No

cigs/junk food. Mac typing. W. Hollywood. Leave experience 310-288-1122.

PUBLICIST or PR Assistant wanted. Grow with a dynamic indie scene. Rock, to pop, and beyond. Experience preferred. Join a team with growth potential. Jay 818-763-3535.

A&R/PROMO intern wanted! Build your experience "hands on" in the business with industry veterans. Learn from the best! Motivated, responsible & committed 10am-6pm & flexible. Dennis 818-505-0669

RECORDING STUDIO seeking interns. Prefer recording school students. Promotion for motivated, reliable persons. Andrea 818-760-7841

WANT TO BREAK into the music biz? Top music PR roster including Alanis, Petty, and Bowie, is looking for interns. Non-paid, room for growth. Fax resume 818-380-0430, call 818-380-0400 x229

INTERNS WANTED for the A&R department of Revolution Records. Help with phones, listen to demo tapes. Flexible hours. Non-paid, college credit only. Carrie 310-289-5558

RECORD LABEL seeks interns Radio/press promotion. Dedicated, punctual, and have desire to work in record industry. Great learning experience. Dennis 310-264-4870

MUSIC LAW firm seeks intern for non-paid, part-time learning position. Tasks include correspondence, contract review, filing, and demo shopping. Fax resume, Jason 310-551-0717.

PART TIME entry level trainee for small PR firm. 20 hrs/wk. Office management, phones, mailings, media contact. PC skills and transportation necessary. Fax resume, Sharon 213-852-7127

UPSCALE ENTERTAINMENT company seeks DJ's for private/corporate parties. Must be available Saturdays, have own records and beat mix. Call Louie or Carolyn 310-360-8707.

INTERN WANTED as assistant to professional, published rock journalist, musician, and producer. Unpaid, part-time position. Must be skilled, knowledgeable, degree preferred. Excellent learning opportunity. 213-694-0188.

ENTHUSIASTIC INTERN wanted. Small indie PR firm (mainly music: alt/punk/rock). No pay initially. LOADS of experience! Fax resume to Fly PR, 213-667-0038.

INTERNS NEEDED for busy P.R. firm. Eager to learn business. Must have transportation. Part time, no pay, but excellent opportunity for growth. Fax resume to W/P Publicity 213-296-5399.

ASST/GO-4 NEEDED. Heavy errands, phones, tape copies. Monday & Wednesday, 10 a.m. - 3 p.m., \$6/hr to start. Goodnight Kiss Music 213-883-1518, leave time to call back.

INTERNS WANTED for independent record label marketing/promotion departments. College student preferred. Possible pay. Contact Bonnie or Mia @ Vapor Records 310-450-2710.

HELP WANTED - Outside sales. Full time/part time. Great commission! Los Angeles/Beverly Hills area. Richard Sharp 310-837-8447

SMALL UPSTART entertainment PR firm seeks publicity coordinator with strong written and verbal communication skills. Familiarity with black entertainment required. Full time, paid 310-269-4540

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CLIFF B. - Keyboards/Producer/Prgmr/Engineer - 213-874-4141 Complete Pro MIDI Studio 16 track ADAT, Digital Performer 1.7, Sample Cell II, K-2000s, JV-1080 Custom loop library, AKG 414	✓	✓	✓	✓	BA in Production, Engineering, and Synth programming from Berklee College of Music. Many album, film, and TV credits. Worked on projects with Polygram, Warner Bros, Motown, Atlantic 9 years in business. Available for artist development albums and film & TV composition. Currently signed w/Cleopatra Records. Classically trained pianist. Berklee College of Music Toured, recorded, or wrote with Peter Wolf, Sassi Jordan, West Arkeen, Soul Kitchen, Robin McCauley, Steve Pryor, Charlie Faren, Kelly McGuire	Honesty, integrity, commitment to excellence, master craftsman, down to earth, reliable. Influenced by the Beatles, Bowie, Runggren/Utopia, Led Zeppelin. Into Dishwalla, Radiohead, Garbage, Heather Nova. Ask about new client specials.	✓	✓	✓	✓	George Martin of the 90's
GREGG BUCHWALTER - B3/Piano/Guitar/Vocals - 213-960-4358 Hammond B-3 Piano, Acoustic & Electric Rhythm Guitars, Harmonica, Backing Vocals, Songwriter, Producer	✓	✓	✓	✓	1996 Telly Award for pop/dance. Inusic video Top 10 club single "Skin Party" Billy Preston, Deon Estus, Jonathan Moffett, Ed Townsend, HBO USA Television. Producer, musician arranger, programmer, composer. Laid back, yet meticulous working environment. Available for albums, film/TV scoring, artist development. Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly. Creative. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Alternative/funk - dynamic.	The real deal. Ask about new client specials.	✓	✓	✓	✓	Pros only please
ROBERT COPELAND - Producer/Arranger - 213-217-8469 24-72 tracks, ADAT, Trident, Studer, Mac Performer, Vision, Cubase, Finale, K-2000, JV-1080, 990, 880, Proteus, Sound Canvas, RM-50, Akai S-3000	✓	✓	✓	✓	25 yrs of performance in all styles & practically every situation. Toured with groups such as Abba, The Platies, Coasters, Exit, Blue Swede, Bette Midler, etc. Toured in over 80 countries. Currently w/Steve Reids Bamboo Forest.	Master craftsman. Heavy on superb vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓	✓	✓	✓	Pop, dance, club, gospel
TY DENNIS - "Songwriter's Drummer" - 213-256-5681 Acoustic, electric, trigger drum programming, KAT, snares, dble pedal, AKG/Shure mics. No drum room, use MIDI kit. Real-time MIDI to sequencer.	✓	✓	✓	✓	Read music. Berklee College of Music. National Endowment for the Arts Scholarship, Discovery Records solo artist, LASS & NAS pro member. Lots of live & recording experience. Jingle & song-writing track record.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it. I know it, I love it.	✓	✓	✓	✓	Master of the vibe.
ROGER FRIEND - Drummer/Percussion - 818-623-0101 Pgr 800-919-8101. Sonor Designer. Sonor Hi-Lite, Yamaha Maple custom, & Rogers vintage kits. Meinl congas, Djembe, bongos, etc. Sabian endorsee.	✓	✓	✓	✓	25 years experience, hot soloist, 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I am interested in working w/other creative players who share some common goals in music. A solid groove w/great energy & hopefully a global message.	✓	✓	✓	✓	A very supportive player
MAURICE GAINEN - Producer - 213-662-3642 ADAT Digital, Fostex 16-trk analog, MAC w/Logic Audio, 2 DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, piano, Mackie 64 X8 mixer.	✓	✓	✓	✓	25 years experience, hot soloist, 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	Master & demo production. Best live drums for the price. Keyboards, arranging, composing, & woodwinds. MIDI & studio consultation. CD and cassette mastering. No spec.	✓	✓	✓	✓	New jack swing, MIDI-rock
CESAR GARCIA - Sax/Flute - 818-891-2645 Tenor, alto, soprano, flute and lead vocals. Electric effects. Yamaha REX 50.	✓	✓	✓	✓	25 years playing, writing, and recording. Fast, creative, low-rates. Live, sampled, and MIDI arranging.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable. Read music & good ear.	✓	✓	✓	✓	Latin & Christian music.
CARLOS HATEM - Percussion/Drums - 213-874-5823 Acoustic percussion and Drumset. Plus MIDI pads, triggers and sound modules.	✓	✓	✓	✓	25 years playing, writing, and recording. Fast, creative, low-rates. Live, sampled, and MIDI arranging.	GOOD EARS, GOOD HANDS, AND A PRO ATTITUDE. AVAILABLE FOR LESSONS.	✓	✓	✓	✓	Music with groove
BOB KNEZEVICH - Producer/Musician - 310-312-0125 "Songwriter's One-Stop."	✓	✓	✓	✓	25 years experience in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves. read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Goals are originality, quality, and marketability.	✓	✓	✓	✓	Hot CD quality mixes.
HOWARD LOREY - Vocalist/Songwriter - 213-913-2878 Tenor-high baritone with great range and pitch. Excellent equipment for live performances.	✓	✓	✓	✓	30 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, Chuck Corea, Patrice Rushen, Albert Collins, many others. Chrlin circuit alumnus.	I'm searching for opportunities to record and play with the right people. I'm creative and easy-going and I'm not a music snob. I love rock, pop, and R&B. Workable rates.	✓	✓	✓	✓	Sweeping melodies
BOB LUNA - Pianist/Keyboards/Lead Vocals - 213-250-3858 Kurzweil K-2000, Kurzweil PC-88, Apple Power Mac 7500, Roland S50 and various other keyboards.	✓	✓	✓	✓	Internationally recognized player newly relocated to L.A. Tons of tour and album credits including: Jon Secada, Slash, Dave Koz, N.Y. All-Stars (w/Spyro Gyra & Sting members) Full Yamaha, Zildjian, Remo, and May Microphone endorsee. Member of electronic design for Yamaha.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist. Specialize in "last minute" emergencies.	✓	✓	✓	✓	Extremely versatile
LESTER McFARLAND - Bassist - 310-301-2107 Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	✓	✓	✓	✓	Grammy award winner with lots of recording, TV, and film experience. I have recorded and/or performed with Jerry Garcia, Brandford, Wynonna, Willie Nelson, Pat Metheny, Mike Watt, Don Henley, and Bruce Hornsby.	I want to help make your music great.	✓	✓	✓	✓	I love to work
JERRY OLSON - Drums & Percussion - 213-585-7114 New Yamaha - Slingerland vintage kits. Various new and vintage snares. Electronic kit with Alesis D-4.	✓	✓	✓	✓	25 years experience in clubs, records credits, etc. Professional teacher, lessons available. Versatile and solid style.	Work well with artists and producers. Low rate for demos.	✓	✓	✓	✓	Rock, reggae, funk, blues
CRAIG OWENS - Keyboards/Producer/Arranger - 310-559-8403 ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wurflitzer, piano, bass, horns.	✓	✓	✓	✓	Over 15 years professional experience in England and U.S., both in the studio and on tour. Classically trained. Extensive album production and TV commercial production.	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓	✓	✓	✓	Hip-hop, R&B, Rap.
JAN POMERANS - Producer/Arranger - 213-856-0380 Also: session player and programmer. Full digital studio with extensive Analog keyboards, outboard gear, studio vision, digital editing, etc. Keys, slide guitar, violin, viola.	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, 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 Hellocasters. Friendly, professional, affordable.	Influences: Jimmy Miller, George Martin, Brian Wilson, Giorgio Moroder.	✓	✓	✓	✓	Trip Hop
WILL RAY - Country Producer/Picker - 818-848-2576 Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWII thru a Fender.	✓	✓	✓	✓	University of Western Ontario, Canada; Percussion. Jazz and stage bands. Rock band, live and studio. M.I.D.I. and click friendly. Solid timekeeper, great grooves.	Young and talented with a creative and stylistic approach.	✓	✓	✓	✓	Accurate and Articulate
PAUL SHKUT - Drummer - 818-980-5833 Tama drums, Zildjian cymbals, Akai S-950 sampler, triggers, vintage Slingerland Radio King snare drum. Evans Drumheads endorsee.	✓	✓	✓	✓	Young European professional with 15 years of international touring and recording experience. 8 albums released world wide. Recorded and performed with many famous and respected musicians. Excellent timing. Bio and tape available.	Easy to work with. Solid team player. Fast in the studio. Play by ear. Great chops and sound that makes the song.	✓	✓	✓	✓	Alternative groove from Europe
SLOBO - Bassist/Back-up Vocalist - 310-281-7632 Custom ESP basses with D-tuners, endorsed with Eden amplifiers and GHS strings.	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger, Wayne State University, Michigan, 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.	✓	✓	✓	✓	A rocker at heart!
"STRAITJACKET" - Violinist - 818-359-7838 Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	✓	✓	✓	✓			✓	✓	✓	✓	

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PETER THORN - Guitarist/Producer - 818-355-7116 Electric and acoustic guitars. Numerous guitars, amps, effects, at my disposal. Home studio w/Neve Pre's, Neumann mics, great gear!	<input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/>	Member of Sony Japan act Surreal McCoys. Extensive major label playing and production. Credits include Peter Cetera, Chaka Khan, Epic, Victor, etc. Young, talented, and friendly! Endorsed by Peavey and LaBella.	Emphasis on musicality! Great energy and attitude. My studio is great for songwriters. Top name players available. Reasonable rates.	<input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/>
TREVOR THORNTON - Drums & Percussion - 818-755-4686 Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming. Pager: 818-504-5543	<input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/>	Top English drummer now available in USA. 19 professional years. Started gigging age 12. Many album credits including Martin Page World tours including super group Asia, 1992-93, Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.J. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available.	<input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> Fresh approach from England!
TOM TORRE - Violin/Fiddle, Guitar - 818-340-6548 Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	<input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> Swing styles a specialty
SCOTT TURCHIN - Vocals/Vocals - 310-826-8883 Lead and backing vocals, ballads to rock, baritone-tenor, 3 1/2 octave range	<input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/>	Pro singer/songwriter can really make the difference in your song or project. Extensive studio and live experience. Soulful, intense style based on real feeling, not just empty vocal production. Read, double on guitar/keys. Versatile, quick study, easy to work with!	Sing and write most styles, especially alternative roots-based rock, folk, country, reggae, world beat. Have tons of material. Interested in improvisational and experimental stuff.	<input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> / <input checked="" type="checkbox"/> Rock, reggae country/folk



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- 3000 watt PA for sale. No mikes or monitors. \$6,000 6x12 dual axle trailer, w/elec brakes. \$2,000 Ray 818-754-0254
- Ampeg 4X12 guitar cab w/celestian spkrs, great cond. \$300 Ron 310-329-0314
- Bass amp, acoustic, 125 rms pwr Cab w/ 1 15" JBL spkr. \$395, 818-990-2328
- Carvin cab w/1 18" spkr like new. \$225 Kevin 310-559-8959
- Electrovox SB15-3, good cond, great snd Keybrd, bass, spkr cab \$300 818-353-7867
- Fender Blues Deville 4-10 amp, xnt cond. \$550 Peavey Classic 410E cab, mod to 8 ohms. \$250 Will trade both for Strk. Bryan 805-269-0917
- Fender Princeton vntg "pre-CBS" amp, tan, very gd cond, w/JBL spkr, great for recording, compact, collectible item, w/cvr, must sacrifice \$500 Lv msg Jim 818-848-3111
- Fostex 2016 line mixer, 16x2, aux sends, \$150 818-727-9565

- Marshall 100 watt head w/Bogner modifcain, Bogner tubes, fx loop, \$450 818-796-1647
- Marshall JCM 800, 2/12 combo, 30th anniv, 1 w/Jabco mod. \$450 or trade for ? 818-771-9585
- PE150R 6-chnl pwr mixer, 150 watts, 3/4" lo input, 1/4" hi input jack per chnl. \$300 obo Steve 213-657-5671
- Randall 4-12 spkr cab w/casters, jaguar spkrs, great cond. \$300 818-796-1647
- SDT 300 watt bass top SDT 1-15", 4-10" bottoms, great cond. must sell, \$1,200. Wes 310-452-7658
- Yamaha EM series 200 pwrdr mixer, 85 watts, 8 chnl balncd/unbalncd inputs. Internl reverb, dual graphic, 1 aux input, monitor cap. \$200 Doc 818-980-4685

3. RECORDING EQUIPMENT

- 4-trk recdr wntd. Can afford \$50, must work well Cole 213-360-4936
- Fostex B-16 16-trk multi-trk recdr, very good cond, incl svrcw/mn manuals. \$1,525 818-709-8085
- Fostex X28 4-trk recdr, like brand new, \$400 firm Rick

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- Tascam complt 388 home studio, reverb, delay, RX5, DX7 more. All xnt cond, calibrated, maintand, home use only \$2,900 firm 818-353-7867
- Tascam PSR-8 8-trk recdr reel/reel! \$900 Tascam 32-chnl mixer, \$900 E Mu SP12 drum machn samplr \$600 Yamaha snd module PG300 \$400 Mr Brown 818-798-9803

4. MUSIC ACCESSORIES

- AAA rare Hoffner Beale-based T-shirts. Orig logo w/violin bass, blk only. Med, Lrg, XL. \$20 Only a few left. Call/fax 430-7 pm 310-379-7915
- Alto sax Conn, xnt cond, w/2 free lessons. \$450, 213-856-3997
- Ashley pre-amp, symetrix compres in anvil case. Will separate. \$375 Kevin 310-559-8959
- Genesis 2-way audio spkr, 8" woofer, mid size, \$100 pr 818-727-9565

5. GUITARS

- 12 string acoustic by Signa/Martin, xnt cond, beaufit snd. \$250 310-396-6966
- 60s Fender jazz bass case, case only, lts P bass as well, blk, w/Fender logo underlined, \$100, 818-902-1084
- Epiphone 12-string acoustic guitar w/case, \$199 Fender Square Strat w/case, \$75 Mark 310-473-0499
- Epiphone SG guit, red, \$150 w/o gut case Andy 213-960-7604
- Fender Strat, Amer made, 84", blk body, rosewood fng brd, 100% stock \$600 obo or trade for Les Paul or ? Bryan 805-269-0917
- GK2 guit mid pickup, \$100 Lauren 310-674-7694
- Ibanez 76 Destroyer Corina, whrd shell case, \$675 obo Absoltly gorgeous. 310-281-7583
- Kramer 1995, xnt pckups, blk, \$200 obo. 310-306-2684
- Maple neck Strat copy, custom built w/case \$300 firm. Lth-handd rosewood Strat copy, custom built w/case \$300 firm 714-773-0268
- Martin D1 acoustic guit, \$600 Jim 818-339-1568
- Hickenback Steppenwolf ltd edition elec. Only 250 made, active 12 positi electronics. Blk w/check binding. w/case & cert Incredibl guit \$3,900 obo 310-372-7455

- Singr/sngwrtrs! Marna acoustic gut, case & strap, Dean Markley acous pckup, pignose amp, 3 harps & neck brace, more! \$275 Gene 310-551-1619
- Yamaha elec bass, blk body, 4 string, new tuners, \$325 w/gig bag 818-990-2328

6. KEYBOARDS

- Yamaha TX616 6-module DX7 keybrd rack w/XLR outputs. \$700 818-727-9565

8. PERCUSSION

- Big maple Tama drum set for sale. 24" bass drum, 4 rack toms, floor tom, beautfl shells. \$999 310-477-4314
- Ludwig classic wht manne pearl, long lugs, 26" bass 13, 15, 16, 18" toms, snare, Paiste cymbals like new \$1,250, 818-964-6553
- Paiste 16" signatr crash, new, \$120, Paiste 20" 3000, Novo China, \$125 Pearl 6 1/2" free-floating brass snare, \$225 213-883-9578
- Tama Imperial Star, 7-pc, blk, 2x26" bass, 10, 12, 13, 14 & 18" tom, Good cond/great deal \$799 obo Pete 818-566-9062
- Tama Techstar 5-pc electronic drums w/chords TS305 mixer. No hardware 818-637-8315

9. GUITARISTS AVAILABLE

- 28 yr old lking to join/form 4-pc in the style of Janes, Afghan Whigs, STP. Cure Have gear, car, phone Kevin 310-312-0928
- A dedicated gtr/sngwrtr to join/form diverse melodic blues/late 60s Eng nfl rock band Hwy to acove 1 gtr pret. Infl Page, Gilmour 310-453-8628
- A1 guit, cool snd, great gear, cool vibe wants band or plyrs to write with Garbage, Floyd, Bush 310-441 1980
- A1 souflfl pro guit w/Paulis, Strats, Marshis, side, vocs.

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chops, cool look, maj credits sks pro rock band, full bands only Doug 310-370-0360

- *African Amer HR gut sks drmr w/rehr space to record demo tape HR infl UFO, MSG, Scorpions, Loudness, Accept, Alcatraz, Pro mrrd ps. Phon 310-329-0314
- *Chronologically enriched gut plyr sks positive, wmt, song oriented good singing, HR orig happening good band. Tim 818-367-4353
- *Exp pro gut/sngwr w/maj label credits skng to join/form bluesy R&R band 213-874-0822
- *Exp. pro gut avail! Steady, tastefl, melodic jazz, blues, cntry, Braziln, hibrids, fusion, Jerry Lee to Junior to Joao to Joni Matt 310-829-9779
- *God loving gut sks God loving musicians or band w/sense of humor & spiritually Infl Striper, Michael Sweet, Kenny 818-294-0380
- *Guit avail for sessns & demos Pro snds, soufl parts & solos LV msq Matt 818-757-6768
- *Guit avail to form hvy metal band Infl Ozzy, old Crue, Kiss, Shaka Messiah, Have exp, equip. Serious only Nicholas 818-559-6544
- *Guit avail, acous or elec, for blues, cntry or pop sit Many yrs pro exp Chris 818-908-0394
- *Guit plyr into grooves pro exp, serious callers only Andre 213-467-1433
- *Guit plyr, pro studio, plays cntry, funk, blues, rock Very sufficient, take care of busns, Mark 818-380-1582
- *Guit plyr/sngwr nds rhythm sectn Infl 311, Bush, Green Day, etc. Ritchie 818-506-0187
- *Guit, rhythm/lead, sngwr sks melody driven cure to musicians to form band All rock Infl Floyd, U2, Charlie 818-781-7673
- *Guit/voc avail for bluesy, soufl or harmony type group Raitt, CSN Pro level only, compit bands only 805-581-4861
- *Guit/voc w/loads of matrl sks bass, drmr to play in cover band. Spec in KRQO type music. Infl Bush, Nirvana, Sngdragn 310-937-6350 wrk, 310-798-0937 home
- *Hvy groove gut plyr sks to join/form band Infl Korn, Helmet, Tool, Deftones Have xnt exp dedicatn, talent 818-762-9652
- *Lead guit/voc, backup voc w/several credits avail for working sits only Rando 818-362-6463
- *Lead/rhythm gut sks bass plyr & drmr to form HR band Infl Zep, Sabbath, Hendrix, Purple Lenny 818-767-1415
- *Lead/rhythm gut, 24, skng visually adventures band Many musc infl, very open minded. No hard drugs, egos Ryan 310-459-0763
- *My first words were R&R Lead gut avail, can write & sing, no drugs have exp Infl old Kiss, old Halen, Stones Mark 818-858-8809
- *Pro exp roots rock rhythm/lead gut avail for compit bands only Mike 213-933-0089
- *Pro gut avail for working sit R&R rock, hip-hop, pop jazz fusion 213-656-4478
- *Rhythm gut, hard hvy groove, Gibson, Marshl, to join form 310-305-1009
- *Stones style, rhythm lead pro gear/allt A-1 backup w/ harmonies & the look avail for band w/great songs &/or sngnr Connectd Have tape 310-473-4944
- *Studio plyr, sngdracks, CD exp Cntry blues, funk rock, R&B Play anything on the spot. No wasted time always satisfied clients, Sharky 818-390-1592
- *World class lead gut plyr/lead voc avail for pro paid sits Pro gear, transpo, credentials on req 818-771-9585

9. GUITARISTS WANTED

- *18 yr old male sng/sngwr sks all pop folk gut/sngwr for collab Infl Alanis, Cntng Crows, Garbage, Jewell, Fiona etc Mike 213-461-6450
- *2nd gut wntd for blues rock band Very soufl bluesy tone nedd into ZZTop, Crows Origs only no pay 213-526-2979
- *2nd gut wntd for R&R band Rhythm & lead Gibson, Fender Marshl Jay 818-547-0507
- *3-pc orig rock band sks gut. Paul 818-505-0918

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- *70s Kiss, 80s Motley, 90s very boring Versatl plyr ndd for big snd, big songs, big image, big show. 25+, Les Pauls, Marshls. 213-883-9578
- *90s all estab signed Into hvy & subtle snds. Melodic & very unique vibs. Ala Beatles, Radiohd, Echo, J/Mar, Sks gut/sngwr 818-957-4343
- *AAA gut wntd w/bcking vocs, good equip. Infl Pretendrs, Crowded Hse, Dishwala, Beatles, Toad Song orientd, no pay now 818-607-0934
- *Acous gut plyr ndd to collab w/acous gut plyr/sngwr, vocs a plus Lenny 818-767-1415
- *Acous gut who sngs, ndd for mnthly showcxs held at Cntry Star Hillywd, free meals provided. Must be 20-29, thn 818-829-2109
- *Aggress, intense voc w/sck sense of humor sks gut to form band Infl Rollins, Doors, Zappa, Zep Scott 310-784-5732
- *Artist/sng/sngwr sks others to form beautfl, haunting, halucinagnc band Infl early REM, YoLaTango, Guided by Vocs, Smiths, Sonic Yth etc Joe 818-563-3301
- *Atmosphere, funk drivn band w/melodic, dynamic edge sks yng, motivatd, energetic gut Nd pro all, sense of style, open sched. No shredrds. 310-264-6225
- *Band sks versatl rhythm gut to play estab songs & collab on new songs Great connx Infl REM, Nick Cave Collin 805-494-9100
- *Bass plyr/sng/sngwr, 29, sks gut plyr/sng/sngwr for collab. Infl Ezra/Radihd Melodic music w/atf Museum Sqr area John 213-937-6985
- *Christian gut to start a contemp all rock band Radio infl KRQO, KLOS Albert 818-932-6510
- *Creatv, orig, exp song-orientd plyr w/motn, fresh all snd, image, desire to succeed Collab w/band into cur scene Ala Pumpkins, Garbage, Radiohd 213-917-0874
- *Fem lead gut wntd for edgy alt/rock band We have rehr/recrdng studio Serious only 818-286-7025
- *Fem rock pro gut plyr wntd. Any race, no flakes, drinkers, druggers or obese to record & shop deal w/voc/sngwr Many contax 213-660-1994
- *Fem sng/sngwr, prev signd to maj label, sks sngwr/drmr to form band Quirky pop, early B52s, Juliana Hatfield, dual vocs welcome Rachel 213-663-1344
- *Folk, alt, versatl, ambitious, team plyr Age race sex unimpor 310-288-6152
- *Formng 80s rock band, nice melodies, cool groove, nds bass plyr or gut plyr. No flakes. Jim 213-851-1071
- *Funky gut plyr wntd Rhythm, lead & vocs, for R&B band w/igs cur recrdng No drugs, flakes, Hilywd types 310-559-6576
- *Guit ndd for LAs hottest all pwr pop band Infl Green Day, No Doubt, Oasis Have 12-song CD releasd, college concerts/club dates Robbie D 310-838-1647
- *Guit ndd, Rage, Green Day, Metallica for the next big StBBay band Sean 310-320-5361
- *Guit plyr/plyrs wntd Great oppor for right people 310-657-5507, 2-7 pm, M-F
- *Guit w/vocs wntd by producer to compit band for amazing tom arst now shopping demo. Alt, pop, rock, hrd & soft edges Dave 714-589-0595
- *Guit wntd by drmr for collab Hvy, gothic indst groove Godflesh, Manson, Tool Gear, transpo, motivatn

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- *Guit wntd for band w/fem lead sng/sngwr w/producers, recrdng opp Acous/blues/rock style, lng for commtd plyrs Christine 310-399-5532
- *Guit wntd for funky, abstract, experimntl music Quick rhythm, good ear Adam 818-110-2291
- *Guit wntd for orig melodic pop band ala Beatles, Weezer, Ezra Very catchy orig already wrtn Pro only, no metal, call for demo Jim 818-347-3111
- *Guit wntd for very estab band Infl Garbage, Portishd Doors Skid pros only 213-931-8475
- *Guit wntd to form loud, hvy aggress band ala G&R, Motley, Zep, Halen, Aerosmith etc Hilywd area, no posers 213-461-5826
- *Guit wntd, 24-28, no wife, no life, just music music music music. Radio airply record int 818-281-7574
- *Guit/voc wntd for working cover band 80s new wave, KRQO, top 40 Sequenced, pro performer, accurate fast learn! Some travel, casinos 714-223-0214
- *GUTTERS/LUTS sks rhythm gut Gear, transpo, image a must! Team plyr only, Have CD, upcoming shows, summer tour, Kiss, Crue, G&R 213-851-5912
- *HONEYHOUSE is skng tem rhythm gut plyr We have mgmt own rehr space You must have equip transpo, be ready to play 310-670-7154
- *Infl by Jon Bron for new proj Giovanni 310-453-4068
- *Lead gut wntd for rock band w/indie release Rehr space w/ Van Nuys Infl Cheap Trick Teenage Fanclub Who, XTC JP 805-526-7854
- *No flakes! Pantera/Korn/Septultura 818-567-1182
- *Orig pro gut wntd for orig band Infl Septultura, Deftones, Helmet & beyond Cham 818-786-6700
- *PHANTOM EGO skng pro gut for HR multi-gut band to support CD 714-895-1996
- *Pro att, 100% drug free plyr w/good tone avail to tour Infl Halen, Mr Big, Queensryche etc 213-288-1101
- *Quirky alternatp band w/maj label involmnt sks inventv, versatl gut V/Undergrnd, Liz Phair, Donovan, Pixes J/Richman, Fat Dog, Len Cohen 310-246-9875
- *Rhythm gut ala Prince, w/long hair TRex, 70s glam image wntd for funk/alt band Infl Hendrix, Bootsy, Parliament 310-372-3208
- *Rhythm gut wntd for orig 2-gut band Infl old AC/DC, old Kiss To gig, recrd Have prac place in Northrdge 818-349-5057
- *Rhythm/lead for elec/acous band Rock infl by blues, jazz, latin, classc! Fem voc just off nat'l tour Have CD, 2nd in produc'n 310-205-2617
- *Sngnr lng for gut plyr to collab on cntry, blues, rock sng From SR/Vaughn to Charlie Daniels to Willie Nelson Serious only no drugs Kevin 310-454-5900
- *Sngnr sks big plyrs for big band. Must be barn burnrs, innovatv, open minded, enjoy kicking ass Infl Foghat, Mclty Hatcher, Skumard Dan 310-574-0829

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- *Tight pro rhythm plyr for estab garage pop punk band Must chug & blast Bad Religion, Rancid, Husker Du, Who Under 28, short hair 714-646-6204
- *Up & comng band w/mgmt label int sks pro only gut & drmr Gothic, death glam image Infl Manson, D Generatn, old Crue 213-856-8982
- *VINYL sks lead-rhythm gut, vocs mandatory Style from acous to overdrive You be ambitious & tour ready Recrdng upcoming in Feb 310-856-5603

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 •23 yr old bass lng for well estab, career mindd HR proj. No 80s cats 818-986-8136
 •6 string bass avail, into smoothd out jazz, funk, soul, hghsp. Recrdng & touring exp 310-396-6811
 •Avall bass. Play 5 string fretls, super cube amp Avail for paid sits, recrdng performng 714-543-2691
 •Avall bass. Plays acous uprite & fretls/freted elec Into jazz blues, swing Reads, has groove Avail for recrdngs, gigs 818-763-8078
 •Bass &/or lead voc avail for blues, cntry, rock, metal

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 •Bass avail to form/join band. Many infl from blues to jazz to rock, mostly infl by Aerosmith, Metallica, Judas Priest 818-281-0694.
 •Bass avail to join band. Infi Zep, Aerosmith, Motley, G&R etc. No married grandpa posers LA area only 213-368-6537
 •Bass plyr & voc avail for HR proj. Senous only Infi Zep, Colt, Tesla, Crue, STP. John 818-761-3979
 •Bass plyr avail for recrdng & touring. Pro chops, gear, alt. Elec & standup bass. Tour/album credits. Christian 714-858-0969
 •Bass plyr lng to join/form band. Have essents, indie Melvins/Helmet, EyeHateGod, Bik Flag, others. Contendrs only, no pretenders or time-wasters! Rick 310-621-0496
 •Bass plyr sks HR, melodic band No flakes Infi Queensryche, Scorpions, Zep. Serious only. John 818-761-3979
 •Bass plyr sks wkend gigs, cntry, rock or blues AntelopeVly area 805-264-0601

•Bass plyr w/vocs lng to join/form Texas style blues rock band, covers & ongs. Infi Vaughn, Storyville, Arch Angels. Bob 818-504-2827
 •Bass plyr/read voc avail. Pro alt, good equip, willing to tour, have passport R&B, blues, rock, reggae 714-740-1584
 •Bass plyr/sngtr/sngwrtr, 29, sks guit plyr/sngtr/sngwrtr for collab Infi Ezra/Radiosh. Melodic music w/alt! Museum Sqr area John 213-937-6985
 •Bass skng artistic band w/songs, image, strong front prsn. Artistic abil far exceeds talent, style, but shld be pro Chuck 818-762-9652
 •Fem bass/rhythm guit sks estab punk R&R band for gigs, touring, recrdng. Have exp in all above, gear, transp, alt 213-660-2800
 •Fngtr walking bass sks groovy HR band w/Intr sngs, songs, ages 25-35. Have image, equip, studio, transp, income. John 310-643-6064
 •Intermed growing bass wdesire to excell sks active, pro, gigging recrdng sit. Into rock, cntry, rock, jazz, blues. 310-273-6737
 •Pro bass, solid, reitabl, xnt gear, sks rock/alt recrdng, gigging pro sit only Joe 310-306-0643
 •Pro plyr in search of recrdng or live sit. Techno industri drum & bass 213-965-1325
 •Tribal, hvy, low tuned bass monstr, very solid, pro gear, strag/recrdng exp Infi Helmet, Deftones, Korn. Sngdr or estab bands only 213-464-2927
 •World class bass, strong bckng vocs, great gear, sks sngt band, paid sits. Killer groove, very creatv, responsbl team plyr, xtensv credits. 310-826-2093

10. BASSISTS WANTED

•#1 crazy bass ndd for hi energy, flashy, vibey, estab band w/CD gigs, recrdng, video. Green Day, Bowie, Oasis, Stones. Short hair, fun. Mike 818-753-0781
 •70s Kiss, 80s Motley, 90s very borng. Versatl plyr ndd for big snd, big songs, big image, big show. 25+ Les

Pauls, Marshs. 213-883-9578.
 •A groove monstr ndd for orig showcs band w/CD for label shopping. No problem drinkers 310-396-6966
 •A1 dedicatd, lngr playing, moving around the chords bass for diverse melodic blues/late 60s Eng infl rock band. Hvy to acous Infi Zep, Floyd 310-453-8628.
 •Acous bass who sings, ndd for mthly showcs held at Cntry Star Hillywd, free meals provided. Must be 20-29 thn 818-829-2109.
 •Aggressv pick plyng bass plyr wrtd for orig 2-guit band Infi old AC/DC, old Kiss. To gig, recrd. Have practc place in Northridge 818-349-5057
 •Alt pop band w/Brit infl nnds great bass for label shows, recrdng. We have demo deal 213-851-1680
 •Artist/sngtr/sngwrtr sks others to form beautfl, haunting, haucounagc band Infi early REM, YoLaTango, Guided by Voks, Smiths, Sonic Yth etc. Joe 818-563-3301
 •Band of 3 talentd muscs, sks talentd bass plyr to complt proj. Orig pop rock, energy, good songs 818-342-8581
 •Band w/mgmt sks bass who can groove like STP/Pumpkins for recrdng. Song orientd music, 30-35 pros only pls. Harry 818-866-4513
 •Bass for popular OC club band. 10 yrs exp min, \$75-\$100 nitely 2-3 nites/wk, believers welcome. Pat 714-458-7608
 •Bass ndd for orig southern rock, blues proj. Todd 213-933-7630
 •Bass ndd for Southern indust rock band 818-249-2273
 •Bass ndd immed for platinum bound grp. Great songs talent, gear. Luxury lockout in Vly Infi Crowes, Zep, Blues Traveler. Financi bckng, maj deal, tour commng 818-349-8479
 •Bass ndd to complt post-alt pop band w/Infl of hit-worhy tunes. Will gig as soon as you're ready. Luke 818-244-4037
 •Bass ndd w/Infl hvy snd for upcoming CD recrdng & showcsng. Must have balls, skills, att. LV msg 213-587-0769
 •Bass ndd/wrntd R&R Jay or Doris 818-352-3398
 •Bass plyr ndd asap to join coed alt pwr pop group. Boys & girls encouragd to call. Chris 818-980-9563
 •Bass plyr ndd for 3-pc band. Must know how to play the bass. Be a pro, no pay, good music, real plyr ndd. 818-769-7522
 •Bass plyr sought by Scorpions tribute band. Must sing bckup vocs, have gear, transp. LngBch area only 310-425-6061
 •Bass plyr w/bkgrnd vocs wrtd for roc an Espanol band w/maj label deal pendng immed. Greg 310-815-9833
 •Bass plyr wrtd by rhythm guit, sngrwtr to form band. Much talent & dedicatn. All rock. Infi U2, Police, Pumpkins. Charlie 818-781-7673
 •Bass plyr wrtd for fem frontd alt band. Dark, hypnotc.

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• **Bass plyr wntd for funk band.** Infl Mr Bungle, Peppers, Weapon/Choice, 311, Funkadelic, James Brown. David 313-894-156. Luke 818-886-7291.
• **Bass plyr wntd to comp band of top notch musicians.** Orig rock, great alt, great songs. 818-365-1327.
• **Bass plyr wntd to form new fresh snging alt band.** Open mind, dedicated, LA. No rock stars. Pref friendly, 22-29. Infl Pumpkins, Nirvana. Wntd for 313-896-5616.
• **Bass plyr wntd.** Infl Seal, Sting, Gabriel, U2, REM David 310-826-7712.

• **Bass w/backup voc abil wntd for gnt & sngir, less is more.** Infl Pumpkins, Bush, Porno/Pyros, Coda 818-842-8750.
• **Bass w/great groove & backup vocs wntd for sit totally ready to go.** BMJ shows, gigs, recording. Call for demo. 213-656-3170.
• **Bass w/voocs nnd for melodic rock band.** Many infl, many great songs, we are for real. Dave 818-700-8623.
• **Bass wntd by band w/CD & mgmt.** See our review in 12/9/96 MC. Shihday area. 310-831-9875.
• **Bass wntd by drmr for collab.** Hwy, gothic, indusro groove Godflesh, Manson, Tool, Gear, transpo, motivatn, Monrova. Travis 818-358-8810.

• **Bass wntd by fem gnt & male drmr to form chance-taking, aggressive rock.** Infl Sndgardn, Megadeth, Zappa. Pros only. Nick 818-772-1572.
• **Bass wntd by HD LOUDEFTRAIN.** Hrd drivng, ass kicking, strait forward R&R, all orig. Lkng for relabl, responsbl, dedicatd, serious pro bass plyr. Vander 213-466-6777.
• **Bass wntd for band.** Infl Beatles, Cnng Crows, Wallflowers, Room 101. Pros only. Call R, radio play, gigs, mgmt. Serious only 818-906-8367.
• **Bass wntd for estab hardcore, hip-hop, alt band.** Hip-hop infl/mage a plus. Pro exp. eq. studio presnc a must. Infl Deftones, Korn, Rage, Aklown 310-549-3504.

• **Bass wntd for org melode pop band ala Beatles, Weezer, Ezra.** Very catchy orgs already writn. Pros only, no metal, call for demo Jim 818-347-3111.
• **Bass wntd for pro progress band.** Infl Geddy Lee, T/Levin, 5-6 string/6/or fretts. Holding auditions. Rick 818-332-0393, Rob 909-925-1177.
• **Bass wntd to comp 5-pp.** Infl Metallica, Skid Row, AIC. Must have pro exp, long hair a must. Studio in NoHo. 818-762-8520.

• **Bass wntd to form Styx cover band.** All rehrls in SanFernVly. Infl, call for demo 805-496-6355.
• **Bass wntd, 24-28, no wife, no life, just music.** Music music music. Radio arplay, record ntl. 818-281-7574.
• **Bass wntd, fred/frets, for eclectic prog w/strong songs.** Must be sludog/rock ready pro. Bobby 818-821-0148.
• **Bass wntd, have studio in Anaheim.** demo, shows. Blues, R&R, Real people, no flakes. Good gear, transpo, committ req. 714-497-5036.
• **Bass wntd.** Tired of the same old crap? Drmr, guit nnd bass for experimntl rock. 24 hr lockout in WLA, no kids. Day 310-302-9512, Eve 310-578-9098.

• **Bass, backing voc wntd for estab rock band.** WORLD RADIO. We're ready to gig, lking for right plyr to fill slot, have strings, violin/cello. 818-341-8423.
• **Blk bass ala Bootsy.** wntd for funkadlc band. Infl Hendrx, Prince, Parliament. 310-372-3208.
• **Chicago based rock band** sks bass who is versatl & musid! Ala Noel Redding, JP Jones, Jack Bruce. Serious only. 773-395-9355.
• **Christian bass wntd.** Must sing well & have great personality for very unusual ministry Terry 818-996-0249.

• **Dark, violent, heavy band.** Many infl, HR to thrash. Sks diverse 4-6 string, must also groove, dynamcs, Gear, transpo, serious. 213-850-1942
• **DISSENFRENCHISED** is lking for bass who is into old school funk, hiphop. Must have own equip. Practice in LA area. Demogigs avail. Sam 310-592-2005.
• **Estab LA band lking for serious, permnt bass plyr.** Alt pop w/edge, showcs coming up. Pis lv msg 818-385-1616
• **Estab LA HR band w/blk hair, makeup image, sks pro bass plyr.** Must have transpo, good equip, team plyr Jordan 213-851-5912.

• **Estab working class lking for exp bass, lead/bckgrnd vocs.** Into lunk, R&B, jazz, pop etc. Serious only Mike 818-508-1374.
• **Fem bass w/gd lks, personality wntd for simple up-tempo pop rock proj.** 310-842-8548.
• **Fem bass wntd for alt rock band.** Just bring your bass, no 818s or 213s pls. 310-594-6176.
• **Fem bass wntd for experimtl, dark, alt proj.** Infl Smiths. Cure 818-754-4751.
• **Fem bass wntd w/backing vocs, worthy equip, know what you're doing.** Infl Varuca, Julianna Garbage, Kula 213-656-3639, 818-753-3639.

• **Fem bass wntd.** Alanis to Sndgardn, PJ Harvey to Janes Pros only, no drama queens 310-281-7583.
• **Fem singer/guit w/all orig proj sks keybrdst Infl Sly, Hendrx, early Prince.** Pro plyrs a must 213-461-2108.
• **Fem singer/sngwrtr/wntd for muscians to form AAA adult contemp proj.** ala 101.9. Lisa 818-980-6972.

• **Formng 80s rock band, nice melodies, cool groove, nds bass plyr or gut plyr.** No flakes. Jim 213-851-1071.
• **FOUR STAR MARY skg permnt bass to compit lineup for upcoming shows.** Have mgmt, songs placed in film, TV. Tard 213-933-1266.

• **Fresh unorientd, sold 4-string bass w/emotns, drive, image to collab w/italent, creatv drmr, sngir, guit into Pumpkins, Garbage, Radiohd.** 310-709-4842.
• **Great band w/great songs nds great bass plyr to compit on all pop band.** Must work well w/others. Robert 213-954-8295.
• **Great Brit band sks bass.** Ultra modern, cros betw indusrt and Bowie & Blondie for '97. Presntly showcng & gntg. 310-473-2566.
• **Guit & drmr skng funk bass/sngs lead.** Orig songs, coner, no drugs, serious alt, dedicatd. Must have topfine equip. Nobbie 310-207-6136.

• **Guit/voc w/loads of matr sks bass.** Drmr to play in cover band. Spec in KROQ type music. Infl Bush, Nirvana, Sndgardn. 310-937-6350 wrk, 310-798-0937 home.
• **LIQUID FATE, AAA roots rock band, sks hrd workng, dedicatd bass w/sense of humor, bckup vocs, good stage presnc.** Great songs, solid exp. Bob 310-827-3439.
• **Lkng for bass to finish band.** Infl AIC, Jimmy, Ozzy, 818-345-5323.

• **Melode bass plyr w/bckup vocs by soull sngir/sngwrtr, innovatv guit.** Orig gigs, fresh open snd w/Zip, Floyd, U2. Infl. Pro alt, talent. Rob 818-249-0736.
• **Melode bass sought by busy band who snd like STP.** Cure, Radiohd, Buddy 818-763-4230.
• **Melode bass plyr for estab garage pop punk band.** Pistols, Ramones, Husker Du, Who, Under 28, short hair, lu slung, not married to day job. 714-646-6204.
• **Melode, aggressv, hvy metal band.** Have org matr, dedicatn, 4-6 string, groove, dynamics, chops a must, gear. No new Metallica wannabes. 213-954-1719.

• **No flakes! Pantera/Korn/Sepultura.** 818-567-1182.
• **Real bass wntd.** Have lockout, demo, shows. Blues R&R. Real people, no flakes. Tape & committ req. Paul 714-497-5036.
• **Orig pro bass wntd for org band.** Infl Sepultura, Pantera, Deftones & beyond. Chn 818-788-6700.
• **Pro guit, lead voc for NY sks bass, drums to put blues, rock band together.** Into Vaughn, Ford, Clapton, Allmans. Pete 213-969-1333, 805-499-5183.

• **PRODUCT OF SOCIETY sks bass, keys, drmr to compit blues rock cover band.** Determinatn & heart more impot than exp. Lv msg 213-212-3540.
• **Psychedlc 60s band nds bass under 30 w/backing vocs.** 818-506-7130.
• **Sick bass plyr to play & sing for Wasp tribute.** No parasites. Rick 818-247-8665.
• **Signd band sks funky young bass.** Louie 213-318-1416.
• **Signd classic funk rock band sks amazng based bass & drmr.** Infl P/Funk, Janes, Zep, Pumpkins. 818-309-2799.

• **Sngir sks big player for big band.** Must be barn burner, innovatv, open mindd, enjoy kicking ass. Infl Foghat, Molly Hatchet, Steinar. Dan 310-574-0809.
• **Sngir/sngwrtr/guit formng band sks hrd workng brite individl to run all my hard work.** Beatles in Chains to Smashing Pilots. 818-891-5591.
• **SNG bass guit for groovy org pop band.** Must dig Teenage Fanclub, Beatles, Brian Wilson, Posies.
• **SNG pro bass plyr for early blues rockabilly ala Elvis style.** Uprte or fretts pref 800-655-7664.
• **SOULHOUSE REVIVAL sks bass w/good alt.** We are all org, we are passionat, we are Christian, we are real. 310-285-7748.

• **STONE SOUP sks bass/lead voc.** Big funk snd, pwrtl vox. Infl Sly, James Brown, Funkadelix, Band/Gypsies. Steve 310-985-6448.
• **THE RUGS sks yng bluesy rock bass for upcoming tour.** Have CD complt. Robyn or Jim 818-505-1152.
• **Versatl 4-6 string bass nnd for org band.** Progressv, HR

to thrash. Melode, chops, groove a must. Open mindd a plus. 213-658-5881.

• **Versatl fred/frets bass wntd for org proj.** Eclectic songs w/unique lyrics. Infl Gabriel, Ani DiFranco. 818-781-5579.
• **Yng sngwrtr sks bass to form serious org gothic/indus/punk, metal/alt algamatn.** Tony 818-446-2521.
• **ZUZU'S PETALS sks pro fem bass plyr.** Rehrls in Gardn/Grove. Just bring your bass, we have equip for you. Rob 310-594-6176.

11. KEYBOARDISTS AVAILABLE

• **Fem keybrdst avail.** BMI writr. Infl KROQ. Meinda 310-642-4952.
• **Keybrdst plyr w/classic gothic snd sks dark, org HR band w/strong vocs & muscnsph.** Infl Type O Neg, Sabbath. 714-533-9444.
• **Keybrdst/programr, pro shts only.** Hot chops, prog gear, studio. Much exp in mid secong, sampling. Also write & arrange many styles. 909-306-9908.
• **Keybrdst/sngir/sngwrtr w/2 albums avail for band w/maj label deal.** 818-342-3100.
• **Musrc programr/pro keybrdst plyr, xtensv recrdng exp.** Cubase, Korg, Akai, Roland. Avail for studio, demo, arrangmt. Eric 310-208-3772.
• **Pro accompnst formerly w/Sarah Vaughn & Joe Williams** avail for sngrs pros. Herb Mickman 818-990-2328.

11. KEYBOARDISTS WANTED

• **Band ready to break new music barriers.** Infl Portshd, Korn, Fear Factory, jazz etc. Skng dark atmosphr plyr. Zacardo 818-338-5283.
• **BIRDMAN BLUES** Band lking for keybrdst &/or horns to 6-pc set. Classic matr ala Howln Wolf, Muddy, Elmore James, Contemp Vaughn, Clapton, Cray 818-886-0472.
• **Estab working band lking for fem keybrdst, lead/bckgrnd vocs.** Into lunk, R&B, jazz, pop etc. Serious only. Mike 818-508-1374.
• **Fem pop/rock duo skng exp keybrdst for performc & video.** CD cur releasd, 800-484-9913, ext 0092.
• **Fem sngir/guit w/all orig proj sks keybrdst.** Infl Sly, Hendrx, early Prince. Pro plyrs a must. 213-461-2108.
• **Fem sngir/sngwrtr/guit lking for muscians to form AAA adult contemp proj.** ala 101.9. Lisa 818-980-6972.

• **Infl by Jon Brion, Mike Danneen,** etc for new proj Giovanni 310-453-4068.
• **Jazz lunk instrumntl band skng keybrdst into Hancock, Monk, Hammer, Sunday nite gigs.** Dave 213-654-1972.
• **Jim Morrison & Door's tribute** now formng. Nnd lead voc & keybrdst. 310-946-2000.
• **Keybrdst wntd for soul house revival.** 310-285-7748.
• **Keybrdst wntd for org/cover band.** Classic rock to curr infl, but diffrent sngng. Team plyr only, no mercenaries, vocs a plus. 310-202-7782.

• **Keybrdst wntd for prog band.** Infl Kevin Moore, Mark Kelly, orchestrl snds, pads, sample snds a plus. Holding auditions. Rick 818-322-0393, Rob 909-625-4047.
• **Keybrdst wntd for working class rock/top 40 band.** Lead voc abil a must. Sean 310-427-5360.
• **Keybrdst wntd to form Elton John cover band.** All rehrls will be in SanFernVly, Mark 805-496-6355.
• **Keybrdst wntd Infl Cure, New Order.** Peter 213-256-1506.

• **Keybrdst/programr wntd by guit/voc/snd fx person for collab.** Infl Originals, Ministry, KMFDM, FSOL, Moby, M/Manson etc. 818-996-3406.
• **Skgng hly energy, sngng piano plyrs for new dueling piano niteclub in WestWld.** Howard 310-208-5381.
• **Unversl keybrdst wntd to supplmnt 80s HR style of ESCENCE.** Req composnt writng, arrangng skills, bckgrnd voc abil desired. Darryl 818-368-3074.
• **Wntd, Christian keybrdst plyr.** Must sing well & have great personality for very unusual ministry Terry 818-996-0249

12. VOCALISTS AVAILABLE

• **23 yr old fem, no vices, sngir/sngwrtr, album/TV credits,** drmr. Versatl, dedicatd, serious. Sks funky alt band for work, record deal. 818-567-1182.
• **A1 pro fem frntwmn sks rock band.** I'm what you nd, also sng. Wednesday Pgr 310-978-3259.
• **Aggressv, intense voc w/sick sense of humor sks muscians** to form band. Infl Rollins, Doors, Zep, Zappa. ASCAP affild, ready to rock. Scott 310-784-5732.
• **All fem rock sngir sks band for working gigs.** Have demo & pix, great style. Emily 213-667-2295.
• **Ambitious, dedicatd, versatl sngir sks compit band w/contemp, melode, innovatv, funky, cool, unusual yst** accessbl music. Elec, acous, whatever. Zep, U2, AIC, Matthews. Paul 213-467-5413.

• **Artful, soull sngir/sngwrtr sks band into Sndgardn, STP, Live, Blind Melon.** Garage bands are cool, pls no swollen ego pros. Bill 213-812-5010.
• **Artisl/sngir/sngwrtr sks others to form beautifl, haunting, halucnating band.** Infl early REM, YoLaTango, Guided by Vs, Smiths, Sonic Yth etc. Joe 818-563-3301.
• **Attention sngir/sngwrtr sks modern rock band to perform, write, record.** 310-289-3294.
• **Attractv fem voc avail for session work, demo work, lead/bckup vocs.** Can sing blues, rock, cntry. Tony 818-845-2176.

• **Attractv fem voc/sngwrtr skng producer, collab for record deal.** Dance/pop style. Maj label ntl. Gina 310-288-7911.
• **Bluesy HR voc lking for compit band.** Steve Marriott, Rod Stewart. Chris Robinson style vocs. Great image. 213-900-7891.
• **Classy fem lorch skng sngir avail for big band & combo gigs.** Shern 818-342-0382.
• **Energetic voc skng cover band plyng KROQ type 90s music.** Scott 818-508-6955.
• **Fem sngir skng band Infl Billie Holiday to Alanis to Shirley Manson to Gwen Stefan.** 310-869-7240.
• **Fem sngir/sngwrtr, prev sngnd to maj label, sks sngwrtr/musician to form band.** Quirky pop, early B52s, Juliana Hatfield, dual vocs welcome. Rachel 213-663-1344.
• **Fem sngir/sngwrtr/dancer sks producer w/studio access.** Maj record labels ntl. Spiritual, alt. 310-281-7174.
• **Fem voc avail for proj.** Most styles. 818-345-3784.


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CLOSE-UP
A SHORTAGE OF LEAD-SINGERS? WHY?
Reason #1 is invalidation (or pull-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 chose 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., Geddy Lee, Trevor Rabin and Greg Allman.
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 •Guit/sngwrtr sks drmr/programr to create matrl for others & ourselves. Must have soull, rock'n, funky, jazzy, bluesy, kopeful vibe. Mary 31 3-391-7364.

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