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# MUSIC CONNECTION

THE WEST COAST MAGAZINE

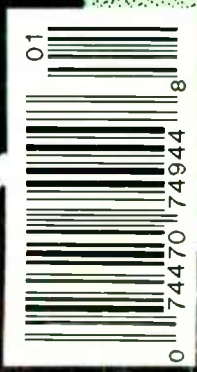
# WAYNE'S WORLD 2



Dan Mik with

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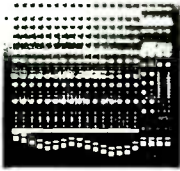


**USE IT OR LOSE IT! HOW TO PROTECT YOUR BAND'S NAME**  
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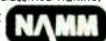
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## FEATURES



PHOTO: MARKA

### 20 WAYNE'S WORLD 2

Combining movie music into a viable sales package has become an art unto itself—and quite a lucrative one at that. Executive Album Producer Peter Afterman explains the ins and outs of putting together the soundtrack for *Wayne's World 2*.

By Tom Kidd



### 22 A&R DIRECTORY

Always one of our most requested issues, *MC's* A&R Directory comes complete with the names, addresses and telephone numbers of both major and indie A&R staffers. This is an informative issue you'll be referring to all year long.

Compiled by Pat Lewis

### 28 BAND NAMES: USE IT OR LOSE IT By Sue Gold

## COLUMNS & DEPARTMENTS

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Cover photo: Elliott Marks

**Outraged**

Dear MC:

With regard to your review of my CD (Thom Teresi, *Earthtones*) in your November 21, 1993 issue, who the hell is this guy Tom Kidd? Does he get his kicks by putting down local bands? What qualifications does he have to write about music? He doesn't have anything good to say about anybody. Why do you let people like him write for *MC*? If he hated my CD so much, why did he even bother to review it? This is a perfect example of negative journalism that creates distance between musicians and rags like *MC*. The players on my CD are some of the best in the world. I've received numerous phone calls from fans and friends about the review and the best way I can describe their feelings is outraged!

Thom Teresi  
Van Nuys, CA

**If You Can't Take It...**

Brad Neubauer  
Reseda, CA

"Poor Daniel Bulla. Poor Trendlaser. Mr. Bulla, I really think you need to check your ass to see if something is up in there and twirling. I think you'll find your head. If you are not mature enough to handle constructive criticism or take professional advice, you shouldn't submit your demo to anybody. Your 'You'll be sorry when I'm big and famous' attitude has got to go. Think that way all you want, but if you're going to open your mouth and say it, you should be able to back it up, and judging from the critique your demo received, you can't. So, in addition to the advice that *Demo Critique* gave you, I'd like to give you some as well—grow up."

**7% of Nothing**

Dear MC:

I just read in your *Nightlife* column that the band *7% Solution* has decided to call it quits.

Thank God! They were nothing more than a Van Halen/Bullet Boys parody. Somebody told me this band was hot and had some sort of buzz on the Strip. I saw them at the Roxy in October. I was very disappointed. They went on over half an hour late and came onstage with attitudes. They only played four bad songs, and ran off like they were at the Forum. Quite the deal for \$10 admission.

*7% Solution* struck me as a band that was hungry for success like I'm

hungry after eating three large pizzas.

I got the chance to go backstage and meet the band. The fake blonde hair singer walked past me on his way out like he just got into a fight with his girlfriend. All that was left in the dressing room was a very cold shoulder and star attitudes. I attempted to say hi but was ignored.

I heard that the members of this band came from some national acts. Well, they act like they are still in them. Check your egos, boys, before you put anything back together. Maybe that's why the industry didn't like *7% Solution*.

Jason Collins  
Sherman Oaks, CA

**Gay Not Cool**

R.D.

West Covina, CA

"I think you guys at *Music Connection* have a great, magical, musical magazine and I've read it for years. But, Tom Kidd's article on the Gay Nineties was just not cool. I think you should leave that for gay publications. Take a look at the bible and find out what God thinks about homosexuals, and if you don't believe in God, you should. Life's a short trip in this world, and you have to make sacrifices in many ways so we can live together in peace and love in the next world."

**Gay Extras**

Alan Gassman  
Hollywood, CA

"This is regarding your article on gay music in L.A. Although I am the manager of *Pussy Tourette*, and he is making amazing inroads, I'd also like to remind you guys of such acts as the *Johnny Depp Clones*, *Glue*, *Ethyl Meatplow*, *Gender*, and there are probably a dozen others that you seem to have lost. Now these are L.A. performers who have been performing in L.A. for a long time. So, next time you need information on the gay club scene and gay band scene, call me."

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# CALENDAR

By Trish Connery

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

□ Musicians' Union Local 47 is offering, for the first time, a free seminar, "How To Survive In the Music Business," on January 22, 11:00 a.m. to 1:00 p.m. in the Auditorium at the Musicians Union, 817 N. Vine St. in Hollywood. Panelists include established live and studio players as well as Lewis Levy, legal counsel for Local 47. Contact Joseph Armillas at 213-993-3174 or 213-993-3175 for additional information.

□ "L.A.'s Finest," a Roger Burnley produced event, will begin its schedule of 1994 showcases on Wednesday, January 12, 7:00-9:00 p.m. at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. The evening will feature the talents of Gemini (alternative rock), Tom Diekmeier (alternative pop), Chapter 11 (rock), Jill Warren (alternative folk), The Mind (alternative rock) and Monkey With A Gun (alternative). There is a \$10 cover charge, but complimentary admission will be extended to music industry professionals. Call 213-850-4404 for additional information.

□ The Vocal Point is offering their four-week intensive workshop for singers on Saturdays from 12:00 noon to 2:00 p.m., with the next class beginning on Sunday, January 9. Topics include voice strengthening for power, presence and stamina, proper breathing, support and resonance; increasing range, correcting pitch, and controlling the tonal quality of the voice. The fee for all four classes is \$100 and enrollment is limited to allow personal attention from the instructors. For additional information or reservations, call 310-285-5054.

□ The next Western Beat American Music Showcase, hosted by *Music Connection's* own Billy Block, will kick off the new year on Thursday, January 6, at Highland Grounds, 742 N. Highland Ave. in Hollywood. Guests this month include songwriters Jeff Silbar ("Wind Beneath My Wings), Duane Jarvis, Eddie Cunningham and local favorite Rosie Flores. There is an open mic at 6:30 p.m., with Western Beat beginning at 8:00 p.m. Western Beat is a regular showcase held on the first Thursday of every month and there is no cover charge.

□ California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present a workshop en-

titled Club Contracts For Musicians And Comedians, on Tuesday, January 11, 7:00 p.m. An attorney will outline the points that club contracts, whether written or oral, should cover in order to protect performers and prevent problems. On Tuesday, January 25, 7:00 p.m., CLA will present Copyright and Trademark Infringement, where a copyright attorney will discuss how to avoid infringing on a copyright and will explain "fair use," "public domain" and other legal considerations. Both workshops will be held at the CLA offices located at 1549 11th St. in Santa Monica. The cost per event is \$5 for CLA members and \$15 for non-members. For reservations, call California Lawyers For The Arts at 310-395-8893.

□ Los Angeles Songwriters Showcase doesn't miss a beat, even for the New Year, with its regularly scheduled weekly events. Every Tuesday, at the Woman's Club of Hollywood, located at 1749 La Brea in Hollywood, LASS hosts Casette Roulette at 7:00 p.m. followed by Pitch-A-Thon at 9:00 p.m., where special industry guests sit in. On January 4, the Casette Roulette will have Pat Scott, creative director of Avatar Publishing as the guest; the Pitch-A-Thon will feature producer Jim Warsinske of the new Solid Entertainment and Underworld, Inc. January 11 will have Brian Holmes of EMI Music as Casette Roulette guest; Tony Berg, director of A&R, Geffen Records, as Pitch-A-Thon guest. Contact LASS for admission price and requirements at 213-467-0533.

□ UCLA Extension has a new workshop and class coming up in January: "Publicity In The Music Industry And Related Areas Of Entertainment." This is a two-part course consisting of a one-day overview and a six-session class. The one-day overview takes place on Saturday, January 22, 9:00 a.m. to 5:00 p.m., at UCLA Haines Hall, Room 220, and will encompass how the industry looks upon publicity; how a publicity campaign is conceived and implemented; how publicists interact with the media, clients, and management; and how publicity interfaces with promotion, advertising, marketing and sales. The fee is \$95. The six-session course, which begins Thursday, February 3, 7:00 to 10:00 p.m., at UCLA's Kinsey Hall, room 247, takes a closer look at publicity strategies, problem solving, and development of kits, writing press releases and column items, production of electronic press kits, video news releases, organizing award show press areas and press conferences and much more. The fee for the six-session class is \$235. The instructors for both the overview and course are Eliot Sekuler, Executive Vice President, Entertainment, Rogers & Cowan, Inc.; and Maureen O'Connor, Senior Vice President, Entertainment, of Rogers & Cowan, Inc. Mr. Sekuler's clients have included Quincy Jones, the Rolling Stones and Paula Abdul. Ms. O'Connor has worked with Michael Jackson, Van Halen, and for the Grammy Awards, among many others. For more information, or to enroll, call 310-825-0641.

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**CLOSE-UP**

## CD LABS

By Karen Orsi



**Fred Tushinsky**

The latest break-through in mastering technology is the PMCD, or the pre-master compact disc. A master tape (1/4 or 1/2" analog, standard cassette, 1610/1630 U-Matic, DAT or Exabyte tape) or CD is played directly into a computer that is part of the mastering setup, where it is analyzed, edited, encoded, then recorded directly to compact disc. This results in the elimination of an extra loop of tape altogether, resulting in a mastering process that assures the highest possible quality of true sound. CD Labs then

uses this as the master from which all subsequent CDs will be pressed. One fine benefit of this process is the fact that the customer can then play the newly mastered CD and hear exactly what the pressed discs will sound like—something you can't do if your master is on 1630 tape. This way, every CD produced by CD Labs is glass master ready. You get a faster turnaround time, great sound and, according to CD Labs' founder Fred Tushinsky, you also save a lot of money.

In 1957, Fred Tushinsky and his four brothers founded Superscope, the first electronics corporation to import Sony electronics into the U.S. As an executive vice president of Superscope, Tushinsky was in charge of sales and marketing for Sony products, and in 1962, Superscope purchased the Marantz Company. As the new president of Marantz, Tushinsky built the company up from a domestic high-end audio producer to one of the most prestigious worldwide producers of audio and video products, building its annual profits from \$1,000,000 to over \$400 million in a period of just 25 years. But the Tushinsky brothers had an agreement whereby if the majority of the four wanted to sell, then they would sell, and when an offer came in from Phillips to buy Marantz, his brothers wanted to accept it. Although Fred Tushinsky greatly enjoyed working for the company, he complied with his brothers' wishes. In 1980, the Tushinskys sold their foreign holdings to Phillips of Holland, then sold them the remainder of the holdings in 1987 and retired.

However, retirement didn't suit Fred Tushinsky for long, and after dabbling in the video business for about a year without satisfaction, a longtime friend approached him about getting involved in a new

mastering concept created in joint venture by Sony (who provided the hardware) and Taiyo Yuden, the company that invented the recordable CD. After several meetings with Start Lab, Inc., the largest CD and CD-ROM mastering lab in Japan, Tushinsky provided the funding himself and set up a pilot lab with this technology in the U.S. Modeled after the Tokyo lab, technical support and training to CD Labs personnel is supplied by Start Lab of Tokyo's engineers. CD Labs uses Sony CD writers and Sonic Solutions CD mastering and transfer software. Tushinsky has plans to open similar mastering labs in New York, Chicago and Nashville, although the Los Angeles lab will remain the largest one.

CD Labs is the largest CD mastering lab of its kind on the West Coast, able to run ten masters per hour. With a minimum order of only three discs, CD Labs is often used by companies like MGM that may only want a run of one hundred CDs containing a few songs from a new film for publicity purposes. The turnaround time is also attractive—CD Labs can turn out a hundred CDs in twenty-four hours as opposed to the customary three to four weeks required by other facilities. Because most plants require a minimum order of five hundred discs, CD Labs is becoming a popular place for everyone from film studios to small labels. The 1,100 square foot lab will soon be set up to do CD ROM mastering as well. The next plant to open will be in Nashville. Just having opened its doors on May 1st of this year, CD Labs is already getting business from other parts of the country as well as local business.

CD Labs is at 12517 Chandler Blvd., Ste. 107, North Hollywood, CA 91607. For more information, call 818-505-9581.

MC

# SOUND ADVICE

*Meat Loaf on his return album:*

**“Many thanks to Warren Barigian without whose help and dedication this album would not have been possible.”**

*Thank you for your many questions. I will try to answer a few in this issue.*

*—Warren Barigian.*

**Q: Can you test a person for vocal potential?**

**A:** Absolutely. In five minutes of testing, I can tell you whether you are using 5% or 35% of your vocal potential. You may call for a free evaluation and demonstration of the VBM process.

**Q: In developing a voice, do you release it or do you create it?**

**A:** A very good question! A bit of both. The VBM process reveals an interactive network of brain processes that paralyze or create one's voice. Your brain can be scanned for fears to certain brain energy forms that retain fear and are barriers to your voice. There are also “uncharted” parts of your brain that can be revealed in the creating of internal experiences and vocal functions (reflexes) where there have been no such feelings or expressions.

**Q: I am told the voice operates electronically—not pneumatically.**

**A:** Incorrect. Ask the person who professes such a view to cover their nose and mouth, then try to create a sound. If they cannot, then the voice operates pneumatically—not electronically as professed.

**Q: What is the difference between the pitch range and the performance range of a singer?**

**A:** A singer is not yet an artist until he can test all the possibilities of expressiveness in finding the soul of a song. Your performance range embodies both pitch and expressiveness in finding a passionate bonding to a song. I tell my students that you are not yet a vocal artist if you can be matched in performance by any other singer. Your value as a vocal artist is your uniqueness.

## **Some of the clients Warren has worked with:**

**Meat Loaf, Dawn Robinson (En Vogue), Bonnie Raitt, Kenny Loggins, Warren Zevon, Tom Petty, Gary Busey, Cher, Rick Springfield, Williams Bros., Jackson Browne, Sarah Miles, Michelle Phillips, Barbara Hershey, Renee Russo, Diane Lane, Keith Carradine**

*Here's what some of them have to say:*

**“Warren can do everything he says he can do...”**

*—Jackson Browne from an interview with *Billboard* Magazine*

**“I'm in better voice than I've ever been in my life,” she proclaims matter-of-factly and attributes it all to Barigian, the Stanislavsky of voice...”**

*—Michelle Phillips from an interview with *Daily Variety**

# **VOCAL BIO MATRIX (818) 341-1380**



# Artists Band Together To Aid Greenpeace

By Sue Gold

*U2, R.E.M. contribute live tracks to new album, the first entire album made using solar power*

BURBANK—Hollywood Records will release a benefit compilation album this month entitled *Alternative NRG*, featuring previously released material recorded live by such

artists as R.E.M., U2 and UB40. The album, which will benefit Greenpeace, is the first entire album to be recorded and mixed using solar energy.



R.E.M. poses with Greenpeace Mobile Solar Generator

## NARAS Honors Gloria Estefan

By Sue Gold

*Latin superstar to be named MusiCares Person of the Year at fund-raising dinner in February*

NEW YORK—Gloria Estefan has been named MusiCares 1994 Person of the Year by the National Academy of Recording Arts & Sciences.

Estefan will receive the honor during a fund-raising dinner at the Waldorf Astoria Hotel in New York on February 27, 1994.

The MusiCares dinner will be part of a week-long series of events leading up to this year's Grammy Awards, which will be held at Radio City Music Hall on March 1, 1994.

Previous recipients have included David Crosby, Bonnie Raitt and Natalie Cole.

To purchase tickets, contact Dana Tomarken at NARAS (310-392-3777).

## Virgin Megastore Opens Orange County Outlet

By Tom Kidd

*Virgin Megastore increases presence in SoCal with new Orange County store*

COSTA MESA—The Virgin Retail Group reinforced its presence in the Southern California landscape on November 26 with the opening of the second SoCal Virgin Megastore. The Triangle Square outlet—at the confluence of Harbor Blvd., Newport Blvd., 19th St. and the Costa Mesa (55) Freeway—joins the Hollywood store in presenting what Virgin Chairman and Chief Executive Officer Richard Branson calls "entertainment and lifestyle choices."

The opening was celebrated with a "Rockin' California Holiday Beach Party." Both MTV and KROQ joined in the promotion, the high point being Branson's spectacular entrance via helicopter and surfboard from the sky.

*Alternative NRG* was recorded at various venues around the world using Greenpeace's Mobile Solar Generator, built specifically for this project. According to Dave Wakeling, the album's co-executive producer (and leader of General Public), "There have been solar recordings, but nobody has ever mixed and recorded a whole record on solar power. No one has ever put together enough storage in batteries to get enough power all the way through to power an entire recording."

Annie Lennox's song, "Cold," taken from her MTV "Unplugged" show, is the only one not recorded with solar energy, but it was mixed with the new system, while the two tracks not recorded in concert, live-in-studio tracks by Soundgarden and Midnight Oil, used solar energy in the studio. Wakeling said that Soundgarden wasn't on tour at the time, and Midnight Oil's recording was a last minute change.

"We planned to record Midnight Oil live at the Universal Amphitheatre, and we started setting up all the equipment there, but the people at Universal were so horrible that we all left and recorded them at a

room around the corner," he explained.

Approximately 24 percent of royalties from the album will benefit Greenpeace, which will use the funds to support its Energy and Climate Campaign. "We didn't want a full charity album because now the label will have an incentive to work for a profit margin and we wanted them to work hard in selling the record. We feel that's the way Greenpeace will make the most proceeds," Wakeling said.

Other artists on the album include EMF, Sonic Youth, P.M. Dawn and the Jesus and Mary Chain. Ironically, Wakeling, who was part of English Beat and has just reformed General Public, is not represented on the album. "I was very tempted to put a track on, and my friends kept saying, 'Go on, stick one on there, right between U2 and R.E.M.,' but I just thought it could have been misinterpreted as me just thinking of a great idea for me."

This is not the first time Greenpeace has turned to the music community to raise money. Several years ago, *Rebel Show Warriors* raised more than \$8 million for the organization.

According to a Virgin spokeswoman, the move into Orange County was a natural choice. The area, she notes, has its own consumer base separate from Los Angeles. The store design, however, is similar to the Hollywood store. Both feature 30,000 square feet of retail space containing over 150,000 music titles, laser discs and video products, clothing, listening posts, in-store disc jockeys and Virgin Atlantic Airways ticket counters. The

"California style" developed here will be used as the pattern for future Megastores worldwide.

The Megastores are a joint venture between the Virgin Retail Group and Blockbuster Entertainment. The goal is to open 50 stores in major U.S. cities over the next five years.

According to a spokesman, the Virgin Megastore in Hollywood is operating profitably and meeting company expectations.

## ESTEFAN'S PLATINUM HITS



Epic recording artist Gloria Estefan was recently presented with platinum plaques commemorating worldwide sales of five million copies for her Spanish-language release, *Mi Tierra*, her holiday collection, *Christmas Through Your Eyes*, and *Gloria Estefan's Greatest Hits*. Pictured (L-R): Epic's Dan Beck, Frank Amadeo of Estefan Enterprises, Emilio Estefan, Epic President David Glew, Epic's Lisa Kramer, Gloria Estefan, Sony Music International's Mel Ilberman, Epic Executive VP Richard Griffiths and Epic's John Doelp.





# Scotti Brothers Expands Operations and Scope

By Sam Dunn

### Label launches urban subsidiary and seeks to buy another label and sign major artists

SANTA MONICA—As part of a campaign to break out of the small label category by expanding its operations, Scotti Brothers Records has launched a subsidiary label, Street Life, designed to tap into the lucrative urban market.

"We are here saying, 'We want to grow,' and we're looking to be very competitive," said General Manager Chuck Gullo. "At a time when so many other companies are downsizing, we are on the verge of explosive growth."

Fueling the expansion is a recent \$60 million financing deal by Scotti Brothers' parent company, All American Communications, a television syndication company that produces and distributes such shows as the popular *Baywatch* and *Family Feud*, from which both Scotti Brothers and Street Life will receive significant funds for expansion. "Interest from investors in All American is benefiting us," Gullo said.


Gullo explained that the new label will focus on hard-edged rap and hip-hop acts. Mimicking the "guerrilla" indie releases often passed around in clubs and schools, the Street Life powers that be hope to garner grass-roots momentum from teens to help propel its artists onto radio playlists.

"The name of the label says exactly what we are trying to do," said Kevin Evans, Street Life's A&R Director. "We'll be spending two, three, four months working the streets before attacking radio."

Evidently, fierce competition in the urban market has prompted this tactic. "The music industry has somewhat dictated that we can't just rely on shipping something to radio and seeing how it lands," said Gullo.

Acts already signed include Spark 950 and Timbo King, 12 Gauge and Sweet Sable.

In addition to launching Street Life, Gullo said that Scotti Brothers is looking to acquire another record company and attract major artists to its existing roster, which already includes veterans "Weird Al" Yankovic and James Brown and Truck Stop Love, Naked Soul, Shiro, Tag, the Nylons and Young Dubliners.

"It's difficult to name names at this stage of negotiation, but the signings will be on the caliber of a Luther Vandross—gold/platinum level artists with big support bases and high radio recognition," said Evans. "They will make it that much easier for us to have an immediate in as far as radio is concerned." 

## PLATINUM BRAXTON



Hot new LaFace/Arista artist Toni Braxton is pictured receiving a platinum plaque for her auspicious debut album (the album has since been certified double platinum). Pictured (L-R): Lionel Ridenour, Rick Bisceglia and Doug Daniel of Arista, Scotti Folks of LaFace, Toni Braxton, LaFace President L.A. Reid, Bryant Reid of LaFace and Arista's Roy Lott and Roland Lewis.

By Michael Amicone



**Juliana Bolden**

**Music Connection** has appointed Juliana "Jai" Bolden to the post of Urban Nightlife Editor. She will write the Urban Nightlife column, focusing on new developments in the local black music industry. Bolden, who was previously Associate Editor of *Rap Sheet* magazine, contributes to *Vibe*, *Rap Sheet* and *Urban Network*, and was also previously with Sony Music/Epic Records.

**Jay Berman** has been promoted to Chairman and Chief Executive Officer of the **Recording Industry Association of America (RIAA)**. Previously RIAA's President and CEO, a post he has held since 1987, Berman served as Vice President of Public Affairs for Warner Communications prior to joining the RIAA (202-775-0101).

**Atlantic Records** has announced the formation of a new jazz department. **Michelle Taylor** has been named Senior Director of Atlantic Jazz, **Eulis Cathey** has been appointed National Director/Promotion and **Nicole Sutherland** will serve as Taylor's assistant. Taylor, Cathey and Sutherland will perform their duties out of Atlantic's New York headquarters (212-275-2000).



**Gabrielle Del Sesto**

MTV has announced the promotion of **Gabrielle Del Sesto** to the post of Vice President, Interactive Media Research & Planning. In her new position, she will lead the music video channel's explorations into new television technology and multi-media applications. She can be reached through MTV's Universal City offices (818-505-7815).

In more MTV news, **Jeffrey Keyton** has been advanced to the post of Vice President, Off-Air Creative, and **Gwen Lipsky** has been promoted to Senior Vice President, Research & Planning. Lipsky will perform her duties out of MTV's Universal City offices, while Keyton is based at the music video channel's New York headquarters (212-258-8000).

**Mars Hill Records** has appointed Erin

Lynn McNamara to the post of Director of Publicity and Promotions. McNamara was previously Head of Media Relations at Ocean Records and Studios. McNamara will be based at the label's Irvine headquarters (714-852-6100).

**Mechanic/Futurist** has announced the appointment of **Beth Krakower** to the post of Director of Alternative Radio Promotion. Prior to joining Mechanic/Futurist, Krakower, who will perform her duties out of the label's New York offices (212-226-7272), was Director of Promotion for Pipeline Records.



**Bobbie Gale**


**Atlantic** has announced the appointment of **Bobbie Gale** to the post of Manager of Media Relations/West Coast. Gale, who has also served publicity stints with MCA Records and Rogers & Cowan, will continue to perform her duties out of the label's Los Angeles offices (310-205-5711).

**RCA Records** has named **Jack Carton** to the post of Senior Director, Finance and Administration. Carton will oversee the day-to-day operations of the label and is responsible for cost controls within the label. Carton can be reached at the label's New York offices (212-930-4000).

**A&M Records** has announced the appointment of **Lorraine Caruso** to the post of National Director of Alternative Promotion. Caruso, who will perform her duties out of the label's New York offices (212-333-1328), was formerly an employee of WNEW-FM, where she served for ten years, first as an intern in 1984 and eventually progressing to Musical Director in 1989.



**Larry Jenkins**

**Larry Jenkins** has been appointed Vice President, Media, for **Columbia Records**. In his newly created position, Jenkins will oversee all facets of Columbia's media department. Jenkins, who was previously VP of Media and Artist Relations for Capitol Records, a post he held for three years, will be based at the label's New York offices (212-445-4321). 



**Guy Oseary**

**Company:** Maverick Records  
**Title:** Head of A&R  
**Duties:** Talent Acquisition  
**Years with company:** 1 1/2 years

**Dialogue**

**Background:** "Well, I'm 21 years old now. I've been managing bands since I was fifteen and working with Freddie DeMann for a few years now. I also used to promote concerts. Most people took me seriously because I worked hard but my age was a factor some of the time. I always acted responsibly, dressed up for meetings and never ran around telling people how young I was. I always put a lot of time into my work. You just have to make people forget your age."

**Meet DeMann:** "Ice-T and a couple of other rap groups started putting me in their videos and because of that, people started sending me their tapes. This was good because I wanted to get more involved in management. I eventually went to Beverly Hills High School where I met a lot of important industry people. I wanted to take advantage of this opportunity so I always asked if people would want to help me get into the music business. Eventually I met Freddie's two daughters and asked if they'd let me meet with him. I finally met with him as I turned sixteen and brought him a few tapes. I kept meeting with him every few months, filling him in on what I was doing. Then, when I went to Northridge, I managed a band and got them signed. They were called Hen-Gee and Evil-E. Freddie now respected me after watching me grow up into an adult. He gave me a shot to come and

manage out of his company, DeMann Entertainment. I always knew that Freddie wanted to start a record company so I began to bring him groups I thought he should sign. I brought him a band called Hole, which was the first group I tried to sign, and another band called Rage Against The Machine."

**The Label:** "Maverick is a company owned by Madonna and Freddie DeMann. It's owned evenly by both of them, and it's totally an artist driven company. We understand that artists need to have a certain amount of creative control over their careers and their music. We're distributed by Warner Bros. and we're also a film company and a television company and we do music publishing. Right now, we're still staffing the label, but I'm the only person in A&R."

**Signing Power:** "Signing bands is not about asking permission—it's about getting people to support me. If I find a band that I like and nobody else likes it, then it's not the right band for my company. It's a group effort, and Madonna and Freddie support me in everything I bring in. We all support each other."

**Focus:** "I'm not looking for any kind of specific artists. I want acts that know what they want and have good songs; acts that would impress me. A group that puts out the kind of music that I would buy—that's the kind of act I would sign."

**Clubbing:** "I don't really try to get out to clubs much—I have my own system which involves staying in touch with certain people. I work with a lot of bands that are on the road right now and they're really in touch with what's going on across the country

So, more than going to the same places that everyone else does, I tend to surround myself with people who are more in the mix. I don't like going to clubs to see thousands of other people who do the same thing I do all comparing notes about an act they just saw. It just isn't right for me. You know it when you hear it, and hopefully, my system will work."

**Unsolicited Tapes:** "We have someone here who listens to tapes that come in, but since I'm the only A&R person, I don't have the time and I don't encourage people to send them in. Hopefully, acts are smart enough to be able to find someone within the industry to send their tapes in for them. It could be anyone—the guy at Tower or anyone who knows someone. When you get up in the morning, do a little more research and find someone. When I was sixteen, I had no connections at all and I found a way to call up these people—so should they. You have to know what you want and you have to be able to give up everything else for it."

**Talent Ingredients:** "I first just try to go to a show and have a good time. It's like eating ice cream—you know what flavor you like when you taste it. You never know what it is—sometimes it's the way a singer handles an audience, sometimes it's the songs. It could be anything that makes you want to sign a band."

**Trends:** "I see more bands like Rage Against The Machine happening. Groups that are youthful and energetic are what we're looking for. Maverick is a cutting edge label, and that's what we're looking for."

**Madonna:** "Madonna is totally involved in everything that happens at this label. She hears everything and gets involved in every signing. I talk to her about business almost every day. She's crazy—she's one of those people who sacrificed everything for this. All of this is her life."

**Goals:** "Everybody has a realistic goal. Ours is to find new talent and do something new and to challenge people. And I really think we're gonna do that."

**Traveling:** "When I went to Seattle, I felt kinda strange. I felt like a tourist almost. What I noticed up there is that the bands get together and jam just for the sake of jamming and playing together. They don't care who's in the audience or what the club looks like—they just wanna play. And if that's your attitude, if you're doing it for the right reasons, you'll make it. You really have to do it for the love of music and not let anything else get in your way."

**Advice:** "First of all, when you're sending out your demo tapes, always put your best song first. Then, never try to be anyone else but yourself. And don't give up."

**Grapevine**

With the music business getting more and more complicated each day, Prentice Hall Law & Business books has just published a massive volume entitled *Multimedia: Law & Practice* which will help answer many of your industry questions. For example, there are sections on copyrights, trademarks, patents, public-

**'T'WAS THE SEASON**



**What happened when Virgin records decided to throw a holiday party? Well, everyone in town showed up, that's what! And we do mean everyone. Held at the Gate in Los Angeles, the label's gala was attended by Sinead O'Conner (left), Janet Jackson (right) and plenty of other celebs including Tony Bennett, RuPaul, Arrested Development, Roseanne Arnold, Arsenio Hall, Jellyfish, Julian Lennon, Katey Sagal, George Michael, Dr. Dre and others too numerous to mention. Hip-hop and house music filled the club until the wee hours of the morning.**



**Ernie Singleton (seated in center), president of MCA Records' Black Music Division, paid a visit to Los Angeles radio station KJLH 102.3 FM recently to review his label's latest releases. Singleton was met by (from left) KJLH Program Director Frankie Ross and on-air personalities Geoff Gill and Lon McQ.**

ity, unfair competition, contracts, motion pictures, unions, trade associations, music videos, lyrics, musical compositions, sampling, spoken word and the list just goes on and on. The purpose of this book is to "provide practical information not previously available about day-to-day business and legal practices of the multimedia industry." There will also be future supplements to add to your binder as they become available. This can be used either as a textbook or handy reference. For more information or a 30-day free trial, call 1-800-223-0231 or fax 201-894-0074.

We've heard rumors that **Ray Gillian**, former lead singer with **Black Sabbath** and more recently with **Badlands**, died of pneumonia at age 33.

Sources tell us that local act **Alice B. Tokelas** is in the midst of a bidding war with no less than five labels opening their checkbooks. We understand that the band is currently in the studio working on a new three-song demo.

**Vandal**, a Florida-based band we told you about last year, is headed into Hollywood Studios in Hollywood, Florida, with producer/engineer **Toby Wright** (*Alice In Chains*, *Metallica*) to work on their first pro demo tape. The band will return to Los Angeles in February, '94. For more group info, call 310-447-6181.

**Rock The Strip**, a new half-hour music video television show hosted by **Nina Blackwood** and **Don Carlson**, will make its cable debut early in February. The show will debut label videos in every musical genre with the exception of country and rap. The show will also feature highly graphic comic strips and plenty

of freebies for the audience.

Los Angeles-based singer-songwriter **Simon Stokes** has just concluded one of his most productive 30-day periods in his long career, having placed over 20 of his songs in films and television shows during the past month. Stokes placed original material in projects for Penthouse Video, Moonbeam Entertainment, Full-Moon Entertainment, Torchlight Films and TVs *Boogie's Diner*. Don't be surprised if Stokes lands a much-deserved record deal this year. The artist can be reached at 310-657-0118.

The **Derby** restaurant in Los Feliz presented actor **Christian Slater** with their first ever Tip O' The Derby award. Slater was selected by customers when they learned that the actor was donating all of his money from his forthcoming film *Interview With A Vampire* to the favorite charities of actor **River Phoenix**. Slater replaced Phoenix in the film.

*The National A&R Radio Report* is a new one-hour live radio show being broadcast every Friday night/Saturday morning at 2:00 a.m. over KIEV 870 AM. The show, hosted by **Bill Dior**, will feature new music talent as well as in-studio interviews with recording artists, songwriters and industry pros. The intention of the program is to expose new, unsigned talent to the public. How does it work? Each artist is asked to send in a tape or CD along with a \$12.95 non-refundable fee. Regardless of the number of songs on your tape, only one song, not to exceed 4:30 in playing time, will be aired. According to NARR, your fee "includes the distribution of the aired broadcast to dozens of key record companies and music publishers nationwide." For

more info, artists may call 213-960-2073.

**Ritch Esra** has left his position as chief instructor with Trebas Institute to work full time on his A&R 411 directory. For more info on Ritch and his new project, call 213-850-8946.

To coincide with remaining tour dates coming up this year, the availability of the collector's edition CDs of Columbia's **Aerosmith Restoration Project** has been extended.

For consumers, each title is available individually or as an entire collection.

**Moonstone Records** is now looking to sign alternative groups, hard rock groups and female alternative singers. Demos are now being accepted. Mail to: Moonstone Records c/o Dean Schachtel, 3030 Andrita Street, Los Angeles, CA 90065.

## On The Move

**Joy Bailey** has been named Senior Director A&R, R&B, for **Arista Records**. Bailey was formerly with Capitol Records.

**Michael Roth** has been appointed to the position of Director A&R/Alternative Music for **Scotti Bros**. Before joining his new label, Roth was MCA's college rep in the Northeast.

**American Recordings** has announced that **Rob Kasino** has been promoted into the A&R department where he will work closely with Marc Geiger.

## Deals

A new **MCA/Nashville** record company to be called **Decca Records** has been formed and has begun operations as of the new year. **Mark Wright** has been named senior vice president and head of A&R for the label.

Record producer **Nick Martinelli** has formed **Watchout Records**, a new record company to be marketed and distributed by Mercury Records. The first act signed is Long Island-based band **Shabazz**. Label is located at 1410 Second Street, 3rd floor, Santa Monica, CA. 90401. The telephone number is 310-821-7240.

**Etta James** has signed with **Private Music** to record an album of Billie Holiday songs. MCA

## LOVE'S WHITE ZOMBIE



**ASCAP's Jonathan Love had a chance to hang out with White Zombie after their recent sold-out show at New York's famous Roseland. Pictured clockwise, from bottom left, are the band's Rob Zombie, Sean Yseult, J and Philo and ASCAP's Love.**



## Michael Jackson Signing

Although Michael Jackson has been living a media nightmare for the past few months, don't pull out the hankies in sympathy just yet. It seems the gloved one has inked a deal with EMI Music Publishing that is reportedly the "largest music publishing deal in history." Reports are that Jackson received more than \$100 million in the deal that is valued in excess of \$200 million. Industry insiders rate Jackson's publishing worth at approximately \$500 million.

The basis of the deal is that Jackson will move his publishing operation, ATV Music—which includes the bulk of Lennon/McCartney's Beatle catalog, as well as songs from Little Richard, Elvis Presley, Kenny Rogers, the Pointer Sisters and UB40—to EMI Music Publishing, who will administer the catalog and join forces with Jackson to acquire other song catalogs.

Approximately one year ago to the date of this new announcement, Elton John and his lyricist Bernie Taupin signed what was believed to be the biggest publishing deal in history with Warner/Chappell Music—estimated at approximately \$39 million—yet the Jackson deal has set the industry on its ear.

Martin Bandier, EMI Music Publishing's Chairman and CEO, commenting on Jackson's return to EMI Music, said, "We are delighted to be working with Michael Jackson again on what may be the world's greatest collection of contemporary songs. We believe these priceless treasures will last forever. This is unquestionably the largest music publishing administration deal in history."

Despite ex-Beatle Paul McCartney's loud protests, you can bet that more and more Beatles' songs are going to be finding their way into commercial advertising campaigns to help pay for this lucrative deal. Strangely enough, Mijac Music—

## NAS YEAR-END CELEBRATION



JAMES SHERIDAN

The National Academy Of Songwriters' Eighth Annual "Salute To The Songwriter" show last month at the Wilshire Ebell Theater was a rousing success that featured a wide array of well-known tunesmiths, including Hoyt Axton, Graham Nash, Jeff Barry, David Pack, Delbert McClinton, newcomers Terry Steele, Stephen Allen Davis and NAS' "Acoustic Artist Of The Year" Judith Owen. Hosted by Paul Williams, the show featured a "Special Brill Building Tribute" at the halfway point, when songwriter Jeff Barry ran through some of his incredible catalog ("Da Doo Ron Ron," "Be My Baby," "River Deep Mountain High") and the team of Jerry Leiber and Mike Stoller ran through a selection from their unparalleled catalog, classics such as "Hound Dog" and "Stand By Me." The evening concluded with the presentation of the Lifetime Achievement Award to Jimmy Webb (pictured) and a group rendition of his biggest hit, "Up, Up And Away."

which contains Jackson's own songs—was not part of the ATV Music-EMI Music Publishing contract.

## Songwriting Horror

In a recent settlement that could start a trend among publishers and songwriters, Jaspark Music Publishing received a "five-figure settlement" from Viva Records, the largest Filipino recording company.

Last year, Viva recording artist Toni Daya recorded and released a pop ballad ("Why Do I Still Think Of You?") in the Philippines. The song

was written by the New York songwriting team of Kevin Jasper and Alastair King and, although they were credited on the album, Viva had not received permission to use the song.

When Jasper discovered that there was interest in the song, he went searching for the record company, eventually discovering that Viva had already released the song and that the album had gone gold.

Upon Jasper contacting the record company, Viva offered an advance of \$170 for the song rights. Jasper replied, "You might as well pay me in

## CHERRY LANE GOES WITH THE GOLD



Cherry Lane Music Publishing announced the signing of singer-songwriter Julie Gold to a long-term exclusive co-publishing deal, which includes the worldwide administration rights to her Grammy Award-winning song, "From A Distance" (recorded by Bette Midler). Gold, who is a member of the acclaimed folk group the Four Bitchin' Babes, has had songs covered by such artists as Nanci Griffith, Patti LaBelle, the Byrds and Kathy Mattea. Pictured (L-R): (standing) Josh Grier, attorney for Cherry Lane; Mike Connelly, VP and GM, Cherry Lane; Lorain Levy, Executive VP, Cherry Lane; Mark Levenson, attorney for Julie Gold; (seated) Peter Primont, President and CEO, Cherry Lane; Julie Gold.

## BMG HIRES FORD



BMG Songs has named Art Ford, Senior Director, Film/Television Music. Prior to joining BMG, Ford was A&R Manager for Impact Records, where he also represented Impact's catalogs for film and television.

coconuts," and the songwriter refused to accept the token offer.

Next, Jasper brought in entertainment attorney Franklin Douglas, who was able to reach a settlement. "I think [Viva] acted fairly, once they understood our position that they had violated copyright law."

Douglas maintains that smaller foreign record companies have long exercised the illegal practice of recording songs written by Americans, in hopes that no one finds out. The problem is that even if a songwriter somehow discovers that a song has been recorded, it is difficult and expensive to sue a foreign company, and it can be even more difficult to collect the judgement.

"The key to recovering against companies in the Far East," states Douglas, "is to attack their U.S. distribution. Many of them distribute in the U.S., because recent immigrants buy music from their home country." Franklin Douglas can be contacted at 212-865-5249.

## BMG Music News

BMG Music Publishing has acquired Peter Cetera's Double Virgo Music and PPC Songs catalogs and has also signed the former singer of Chicago to an exclusive publishing agreement.

Cetera's catalogs include such Chicago classics as "If You Leave Me Now" and "Feelin' Stronger Everyday," as well as solo material like the Oscar-nominated song "The Glory Of Love" (written for the film *Karate Kid II*).

BMG also has reached an agreement with NEM Entertainment to represent NEM's publishing interests in the U.S. and Canada. NEM's catalog includes Fleetwood Mac's leading lady Christine McVie's hits ("Don't Stop," "You Make Lovin' Fun," "Over My Head" and "Say You Love Me"), Nashville producer/writer Larry Butler's well-known tunes such as "Coward Of The County" and the blues/R&B catalog of Powerforce Music ("The Thrill Is Gone," "Tequila"). NEM's roster also includes newer acts like School Of Fish (Capitol) and Wailin' Souls (Sony).

## Famous Music News

Famous Music has signed a long-term U.S. print agreement with Hal Leonard Publishing Corporation, the world's largest music print publisher. Headquartered in Milwaukee, Wisconsin, Hal Leonard Publishing maintains and distributes a catalog of more than 40,000 products and publications, including sheet music and songbooks, as well as band and choral arrangements.

Keith Mardak, President of Hal Leonard Publishing, says, "As the world's largest music print publisher, we are able to provide Famous Music and musicians everywhere with a level of quality and a variety of arrangements never before available for this music. We will begin releasing new arrangements and folios almost immediately."



ASCAP's monthly "Best Kept Secrets" Showcase at the Coconut Teaszer wrapped up the year with a show that featured L.A.'s Coat and Santa Barbara's Wasted Tape. Pictured are Wasted Tape's vocalist/bassist Bruce Winter (upper left), who is Toad The Wet Sprocket's touring keyboardist, and Coat's vocalist/guitarist Patrick Craig (upper right). Interested bands and A&R reps can contact Tom DeSavia at ASCAP at 213-883-1000 for future show dates.

## Famous Music Collection

Over the recent holidays, I was fortunate enough to have received a massive musical package from Famous Music Publishing entitled the *Famous Music Professional Song Guide*.

With more than 100,000 copyrights in their collective catalog, Famous Music Chairman and CEO Irwin Z. Robinson and President Ira Jaffe decided to present a Famous Music promotional compilation that features more than 250 of those cuts, spanning six decades, on twelve CDs. The attractive package, which was wonderfully put together by Famous' Creative Director, Standard Catalog, Mary Beth Roberts, includes songs from all musical genres—pop, country, soul, rock and jazz to motion picture and television scores.

While any avid music fan would love to own this collection, it is strictly only for professionals entities (artists, producers, advertising industry, etc.), surely in large part due to the obvious expense of the package. In fact, I was told that this package is what induced Elton John to cover the old Edward Heyman/Victor Young standard "Love Letters" on his current *Duets* release.


After listening to the often great, and wide-ranging material, I have a

few suggestions for what could be great cover versions:

First, **Boyz II Men** would be wise to cut **Gary Burr's** doo-wop 1986 country hit "Burned Like A Rocket." I hear tremendous crossover potential on that one. Next, I would highly recommend that the **Black Crowes** take a listen to **J.J. Jackson's** 1966 Top Ten R&B hit, "But It's Alright," and do with it what they did to **Otis Redding's** "Hard To Handle."

Finally, how about **Garth Brooks** or **Travis Tritt** cutting **Jim Stafford's** spooky "Swamp Witch," which features the great opening lines: "Black Water Hattie lived back in the swamp where the strange green reptiles crawl/Snakes hang thick from the cyprus trees like sausage on a smokehouse wall/The swamp is alive with a thousand eyes and all of them are watching you/Stay off the track to Hattie's shack in the back of the black bayou."

This is an attractive and versatile publishing compilation, and it's also the easiest and most powerful way for music publishers to show off their catalog to advertisers, film music supervisors, recording artists, managers, producers and other persons who need great songs for their own purpose.

Hopefully, other publishers will regularly put together packages like this for sale to the public. Sounds like it's a "can't miss" platinum-seller to me. 

## PUBLISHER PROFILE

# IRA JAFFE

**This Famous Music Publishing President has brought the company into the mainstream**



Since moving into his current capacity as President of Famous Music back in November of 1992, Ira Jaffe—along with the publishing company's Chairman and CEO Irwin Z. Robinson—has broadly moved the 64-year-old publishing entity into the mainstream.

Signing new artists like **Boyz II Men**, **4 Non Blondes**, **Bjork**, **Leaders Of The New School**, as well as top hit songwriters like **Steve Dorff** (two consecutive Number One hits for country artist **George Strait**) and **Phil ("Save The Best For Last") Galdstone**, has given Famous Music the attention the new hierarchy set out to attain a little more than a year ago.

"Prior to the arrival of me and Irwin, Famous did not really have the financial support from the parent company [Paramount Communications] to really invest the time and money in the contemporary music business," explains the publishing industry veteran.

"When I got here, **Living Colour** was the primary act," adds Jaffe. "Since that time, we've made great strides in that direction. I'm thrilled with our first year: **4 Non Blondes** is triple-platinum worldwide, **Bjork** is heading toward gold in the States, and **Leaders Of The New School** went Number One a few weeks ago on the rap charts. Our biggest signing to date, **Boyz II Men**, released their first piece of product with us [*Christmas Interpretations*], which went from #50 to #21 in its second week, which is great for a holiday project."

With an extensive history of successes in the publishing business, Jaffe has noticed a change among the major publishers over the past ten years. "Publishers have definitely gotten more aggressive in the area of signing and developing artists and performing in A&R functions, particularly in the development of new bands."

While the industry has been making a lot of noise over the past few years, with mega-bidding wars, Jaffe says the publishing community is even more intense. "When it comes to bidding wars, I honestly don't think that record companies are as bad as the publishers are. I think the publishers are paying considerably more proportionately today than the record companies are."

Riding the crest of a wave that has taken the company to new heights, Jaffe points out that Famous is making even more expansive moves, like they have recently done in both Nashville and London.

"We've already started expanding our Nashville roster, and we're in the process of signing two other writers. We'd like to see our country staff grow between ten and fourteen writers."

The recently opened London office, which is run by **Michael Stack**, has already had a worldwide hit with "I Don't Want To Fight It" from the **Tina Turner** film *What's Love Got To Do With It*, and Stack's signing of **Incognito** has already made both the English and French charts. Not surprisingly Jaffe says, "The London office is already paying for itself within the first six months, which is pretty amazing. Michael has hit two out of two for us, so I'm quite happy with him."

Famous has also made strides into the Spanish market with the signing of Spanish music producer **KC Porter**, a deal that could also compliment the company's signing of the **Triplets**. Jaffe also indicates that they are looking to branch out more and more into the area of Children's and Contemporary Christian music.

As are other publishers, Famous continues to look for creative ways to exploit their catalog and writers. For instance, Famous and book publisher **Simon & Schuster** are looking at the possibility of placing background music on books-on-tape to capitalize on that literary trend.

Ideally, Jaffe is striving to keep Famous Music "lean and very competitive, while still offering personalized service to both the writers and artists." The easy-going publishing guru sums up the current condition of the company by saying, "Famous Music is a great alternative to the two major companies [EMI and Warner/Chappell]. While we're not affiliated with a record company, we are affiliated with a major film studio, which is a big factor in getting songs and artists on soundtrack albums. We do have that access."

As for today's publishing industry, Jaffe says, "I think publishers are having to fight harder and harder to protect what is a very small piece of income derived from an album. The use of mechanical rates has long been in effect, and more mechanicals are being affected by overages in recording costs, where those overages come out of the publisher's share. It will hurt everybody in the music industry. If the publishing business gets hurt, which is what will happen if publishers can't afford to work and develop new talent."

Jaffe can be reached at Famous Music's L.A. office (310-441-1300). 

## ZOMBA ACQUIRES ALTERNATIVE ARTISTS



Zomba Music Publishing announced the signing of worldwide publishing deals with Mammoth/Atlantic recording artist **Juliana Hatfield** and **Sire** recording artist **Dinosaur Jr.** Pictured (L-R) are **Jay Faires**, President, Mammoth Records; **Todd Fisher** of the **Juliana Hatfield Three**; **David Renzer**, Senior VP/GM, Zomba Music Publishing; **Gary Smith**, Hatfield's manager; **Juliana Hatfield**; **Richard Blackstone**, Senior Director, Business Affairs, Zomba Music Publishing; **Dean Fisher** of **Juliana Hatfield Three**.



**THE NUT RANCH:** Atlantic artist Tori Amos, adding synthesizer overdubs to her next album, with Amos and Eric Rosse co-producing the sessions and John Philip Shenale arranging the strings...Katey Sagal of *Married...With Children* fame, recording strings and synths for her upcoming Virgin release, with producer Bob Thiele, Jr. shepherding the sessions...Guitarist Chris Spedding, cutting tracks for an Edith Piaf tribute album, with Philip Rault producing the sessions.

**SKIP SAYLOR RECORDING:** Bon Jovi, mixing a live track, "Dry County," for their upcoming PolyGram release, with Obie O'Brien manning the boards, assisted by Eric Flickinger...A&M act CeCe Peniston and producer Richard Wolf, remixing her single, "I Will Be Received," with Ken Kessie supplying the sonic magic, assistance provided during the sessions by Eric Flickinger...Club Nouveau alumnus Kirv, mixing tracks for his forthcoming opus for Brown Street Records, with Rob Chiarelli engineering the sessions, assisted by the trusty Eric Flickinger...Mike Clifford and Sandy Zacky, mixing tracks for a live concert video release for Zacky Productions, with this studio's namesake, Skip Saylor, manning the console, assisted by Julie Whalley...Rapper DJ Quik and

SETZER SESSION



Former Stray Cat Brian Setzer is pictured at legendary Capitol Records' Studio A, where Setzer recorded his new Hollywood Records release, *The Brian Setzer Orchestra*. Due in February, this release marks a slight change in musical direction for Setzer, from rockabilly cat to big band leader. Veteran Al Schmitt is producing the album.

co-producers Courtney Branch and Tracy Kendricks, mixing tracks for his forthcoming Profile Records opus, with Chris Puram engineering, assisted by Tansha Walker and Julie Whalley.

**RED ZONE STUDIOS:** Chrysalis rock band Slaughter, working on tracks for their forthcoming album, with band member Dana Strum producing and engineering the tracks, assisted by Scott Sebring...War Bride, in Studio B, working on selections with producer/engineer Mikey Davis...Producer/engineer Denis Degher, working on tracks for former Miss America Carolyn Sapp's new project, with Scott Sebring assisting.

**DEVOTIONAL DEPECHE MODE:** Warner/Reprise Video has released *Devotional*, a 72-minute concert video (also available in a more comprehensive 94-minute laser disc version) culled from Depeche Mode's world tour, which began in Europe last May and recently culminated in Los Angeles with a series of five sold-out shows at the Great Western Forum. Directed by the band's visual collaborator, Anton Corbijn, and filmed during shows in Barcelona and Lieven, *Devotional* retails for \$19.98 (videocassette) and \$34.98 (laser disc).

**REEL SOUND STUDIOS:** This Studio City recording facility recently played host to Dan Warren and the Liquid Planet, who were wrapping up recording and mixing chores for their debut album on Scar Baby Records, with sonic expertise supplied by engineer Eric Fliegel.

ON THE SET



Legendary crooner Tony Bennett is pictured conferring with director Marcus Nispel on the set of the video for "Steppin' Out," the 40-year music industry veteran's first music video. The video, directed by noted videomaker Marcus Nispel of Portfolio Artists Network (C+C Music Factory, George Michael, En Vogue), is a black and white homage to the classic MGM movie musicals.

IN THE STUDIO



Geffen group I Love You is pictured during sessions for their new album, *All Of Us*, which was produced by Chris Goss of Masters of Reality. Pictured (L-R): Jeff Nolan, Chris Goss, Chris Palmer, Mike Kossler and Tom Sweet.

YAMAHA MULTI-TRACK FORUM

YAMAHA FINE TUNES ITS VERSATILE FOUR-TRACK RECORDER

Yamaha is about to release an advanced version of its popular MT120 4-track recorder/mixer — the MT120S. The MT120S adds stereo SUB IN and REHEARSAL functions to a large list of features.

The MT120S stereo SUB IN jacks allow the signal from external MIDI or signal processing equipment to be returned to the MT120S

without reducing valuable input-channel capacity. In other words, the SUB IN lets the user add an outboard mix of electronic instruments or an additional effect "live" during mixdown to enhance pre-recorded tracks.

The MT120S also features a rehearsal function that allows the user to practice recording a passage before committing the notes to tape. That permits the user to fine tune performance before punching-in. Additionally, punch-in/punch-out control has been re-

vised with a three-stage (start, punch-in, punch-out) footswitch control sequence.

Popular features retained from the current MT120 include input sensitivity controls on all four channels, enabling the recorder to accept almost any combination of input sources — from electronic instruments and line-level audio equipment to microphones. Also, each channel can be assigned directly to its own track, or several channels can be assigned to a single track, via PAN controls pro-

vided for each channel.

Other features include a switch for MIDI synchronization; a 5-band graphic equalizer for flexibility in refining sound while recording on the MT120S and during mixdown; a sophisticated transport microcomputer control system; and more.

For more information on the MT120S, write Yamaha Corporation of America; AGS Division, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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# CHRISTOPHER NEIL

This eclectic-minded, song-oriented Brit has helmed new albums for Celine Dion and Mitch Malloy

By Jonathan Widran

Christopher Neil's flair for the dramatic when producing some of today's most popular songs comes as a natural extension of his dynamic beginnings on the London musical stage. After hitching around in various pop bands in the late Sixties, he moved from Manchester and joined the cast of *Hair* before playing the title role in *Jesus Christ Superstar*. And as easily as he filled the Son of God's shoes, Neil has become one of the top behind-the-boards forces in the business, producing hits for Celine Dion, Sheena Easton and Mike and the Mechanics, among countless others.

His shift from theatre—which he calls Ran apprenticeship, as surely as playing in bands was—to writing and producing happened somewhat coincidentally. Singer Paul Nicholas was a popular co-star in *Superstar*, and there was great demand to record him, but Robert Stigwood was getting impatient searching for some big shot producer for the project. Enter Neil, who'd been working on some demos with Nicholas. Stigwood gave the young upstart a shot, and "Heaven On The Seventh Floor" became a Top Ten smash for Nicholas and the start of the next phase for Neil.

Though he achieved major status in Europe with a variety of artists, and worldwide success with Easton ("Morning Train," "For Your Eyes Only") and Mike Rutherford's band ("All I Need Is A Miracle," "The Living Years"), Neil gets most animated when discussing his work with Canadian pop sensation Celine Dion, for whom he produced the Top Five hit "Where Does My Heart Beat Now?" and three tracks from her recent *The Colour Of My Love* project.

"An executive from Sony in Canada sent me a tape a few years ago, when she was an unknown singer who needed a producer," Neil recalls. "I thought she had a great voice, with great drama, and I was eager to work with her and help her develop her gift. As she's come along, I find her a great interpreter."

It's interesting to note that, while Neil is himself a songwriter, he only writes for projects he feels his composing style is right for, i.e., he's written with Rutherford and Paul Carrack of the Mechanics, but looks for outside material when he's doing Dion. "I don't write in a style that's for everyone, and my music isn't the kind of lush romantic material that Celine does so well. I write with Mike easily because we're on the same bus musically."

Neil credits his success with a variety of acts over the years (his resume also sports Gerry Rafferty, Leo Sayer, David Essex and currently, Mitch Malloy) to several interrelated factors. First, he never allows himself to get complacent and is always on the lookout for new acts. Then, "I don't get overawed when I work on a project. My sessions are very easy...."

"With Celine, for example," he explains, "I'll guide her back if I feel she's taking a song down the wrong road musically. If she's showing off too much too early in the song, I advise her to restrain herself, save the power for later."

Neil's greatest explanation for his success is: He's a sucker for a good song. Explaining his passion for perfectly structured tunes, he adds, "I can work with different voices and styles, as long as I find that great popular song, which, in my opinion, is what our business is based on. I'm not a terribly technical producer, but I know how to structure tunes to fit the singer."

He continues: "I look at recording the tracking and instrumentation like building a cake where the most important aspect is the singer. Getting the perfect performance out of the singer is like the strawberry on top that finishes it off, and that's something to be proud of."

As one who has worked with some of popular music's finest female voices, Neil has strong opinions on what constitutes a good vocal timbre for the pop market. With Criswell, I worked very hard to get that Broadway vibrato out of her voice, remembering quite well a sign that said, "Vibrato is the enemy of rock & roll!" I find that vocal coaches tend to teach techniques of showmanship rather than bringing out real emotion."

His comments on today's two top female stars—Whitney Houston and Mariah Carey—are also somewhat eyebrow raising: "I guess I'm partial to Celine, who gets around any leaning toward histrionics with real passion from her heart. As good as they are, I find Whitney and Mariah to be showoffs to a certain extent, with vocal gymnastics that leave the song a little cold. I long for the soul singers of the past, the Gladys Knights and Aretha Franklins, who had true passion. They could do the gymnastics if they wanted to, but more often than not, replaced it with real conviction."

"That's what I try to bring out in every performance I'm lucky enough to be involved in," Neil concludes. "No singer or song is a diamond at first, but it's fun doing the refining."

Christopher Neil can be reached through RCA (213-468-4123).

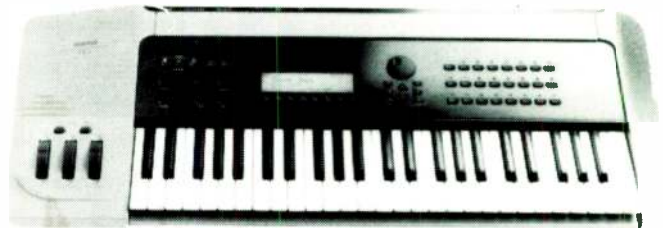


## Programmable SansAmp from Tech 21

The PSA-I is the new digitally programmable SansAmp tube amp simulator. Like the SansAmp Rackmount, the PSA-I allows you to "custom design" the exact tube amp you would like to simulate. The new PSA-I goes one step further since you can now store your control knob settings in one of 49 memory locations. These 49 along with the 49 factory presets give you access to a total of 98 virtual tube amp rigs. You may use MIDI to switch presets, load and off-load presets or map program locations. You can also use a non-MIDI standard footswitch to change programs. A bright LED display indicates which memory location is resident.

Tech 21 stresses that all analog circuitry is used in the creation of the guitar tones and that each parameter knob has 256 incremental steps for clean, and smooth transitions. Basically you would

find a factory preset that might be close and then tweak until you like what you hear. Then just push Save to have the unit store it for later recall. Changing between presets is instant without microprocessor lag time since none of the sound goes through or is processed by a microprocessor. Other features include dual 1/4" and XLR outputs for stereo sound since the effects loop has stereo returns with a mono send. The unit also switches between -10db and 0db levels. The Universal Output Section makes the PSA-I fully compatible with full range systems (like recording studio direct recording) and guitar speaker cabinets. The SansAmp PSA-I Programmable costs \$795 and for more information, contact Tech 21, Inc., 1600 Broadway, New York, NY 10019. Phones are 212-315-1116 or FAX 212-315-0825.



## Yamaha's VLI Virtual Acoustic Synthesizer

The VLI is a radical, new departure in synthesizer technology. Rather than oscillators, samples or preset waveforms, Virtual Acoustic Synthesis use mathematical models of acoustic instruments. Computer modelling is used to help predict the weather by simulating huge ever changing weather systems. New designs for aircraft can be simulated with a computer model and evaluated before they are ever built. To model an actual acoustic instrument means to accurately represent all the very complex vibrations, resonances, reflections and other acoustic anomalies. Furthermore, all of these characteristics constantly change with the way a musician would play the instrument. With new advances in computer processing power and microprocessor speed this complex modelling and constant re-modelling can all be done in real-time. So rather than just controlling simple parameters like pitch or volume, Virtual Acoustic Synthesis permits control over things like breath and reed pressure along with their concomitant complex effect on the timbre of say a tenor saxophone. This is in stark contrast to the current practice of "sampling" where a collection of sampled notes are arranged in a "key group" across a MIDI keyboard. By cross-fading between samples played loud and samples played soft, a simplistic representation of an acoustical instrument can be made. In reality, many more things happen than just louder and brighter or softer and

darker sounds when the sax is played loud and when it is played softly.

VLI, which stands for "Virtual Lead", is intended as a lead or melodic instrument. The VLI is designed for duophonic or two notes at a time. Playing note-to-note has the same continuity as a real acoustic instrument. The VLI is built in three blocks: instrument, controllers and modifiers. Pre-programmed models of woodwind, brass and string instruments are provided in the instrument block. The controller parameters determine how the instrument is played and these parameters can be assigned to any external controllers like: breath controller, foot controller or panel sliders. For a woodwind instrument controllers would include: throat, pressure, growl, embouchure, tonguing, pitch, scream, damping and absorption. The Modifier block has: a Harmonic Enhancer that manipulates the final harmonic content of the instrument, a Dynamic filter with selectable high-pass, band-pass and low-pass modes, the Frequency Equalizer has a five-band parametric EQ, and lastly the Impulse Expander and Resonator simulate the instruments resonant cavity.

Other features are: a complete digital effects system, a four octave keyboard, 128 voice memory locations and a floppy disk drive for saving things. For more info, contact Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600, Buena Park, CA 90622 or call 714-522-9011.





Jimmy Durante

WARNER BROS. RECORDS

As time goes by, we find ourselves lured more and more by the past. For instance, among our current favorites is *As Time Goes By: The Best Of Jimmy Durante*, released late last year by Warner Archives in conjunction with the 100th anniversary of the birth of this amazing American entertainer. We like the collection for the singer and his renditions of the title track and "Make Someone Happy," both recently heard on the soundtrack to *Sleepless In Seattle*. We like it for his version of the Charlie Chaplin-penned "Smile," because he doesn't disco it up like it appeared on the soundtrack to *Chaplin*. We love this album because it contains a Gordon Jenkins-arranged and conducted version of "I'll See You In My Dreams," the cut containing Durante's immortal tag line

"Goodnight Mrs. Calabash, wherever you are." Ah, memories! The twelve tracks here are culled from three albums Durante released on Warner Bros. between 1963 and 1965. The disc is available wherever fine CDs are sold.

That's Clint Eastwood you see playing piano in *In The Line Of Fire*, but that's someone else you hear playing it on the soundtrack and the Epic Records album. That's professional pianist Jay Rosenthal you hear playing "As Time Goes By" and "I Only Have Eyes For You" although Eastwood might very well have done it himself. The 63-year-old actor is actually quite an accomplished musician.

Life is a cabaret for Cameron Silver. The young cabaret artist recently kicked off a United States tour in Hollywood at the New York Company Cabaret. The concert, featuring favorites from the pens of everyone from Cole Porter to Kurt Weill and a preview of the song "The Perfect Year" from Andrew Lloyd Webber's *Sunset Boulevard*, was the first of a trilogy. The next instalment, entitled "Love And Hate," will show his more romantic side and is said to be coming beginning on Valentine's Day. In April, he will conclude the trilogy with a "Berlin To Babylon" concert featuring the music of Kurt Weill and Frederick Hollaender. Dates for the rest of the trilogy are to be announced.

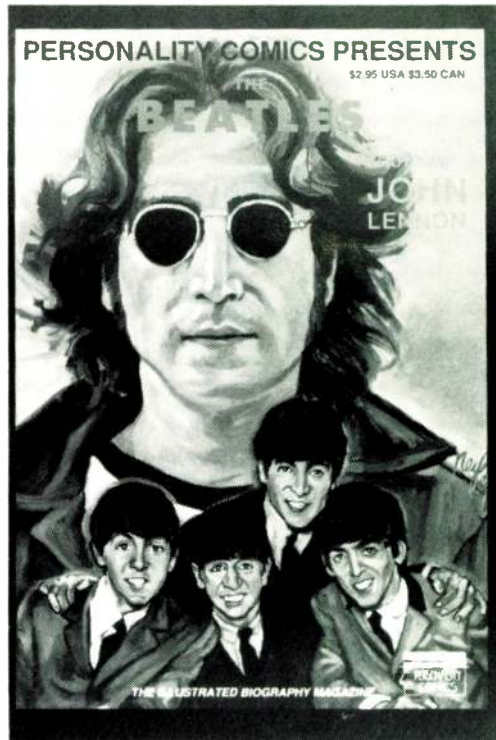


Cameron Silver

Here's a collector's item for you. From Personality Comics, which calls itself "The Illustrated Biography Magazine," comes *The Beatles #1: John Lennon*. This is actually a reprint of the comic issued in November, 1991, the original in a limited edition four-part series. The black-and-white book sidesteps the problem of distilling the days in Lennon's life into 24 pages with an interesting juxtaposition of images: the artists note the continuity between the Sgt. Pepper's Lonely Hearts Club Band Beatles and the illustrations from *Yellow Submarine*, for instance. The comic can be had for \$2.95 wherever collectible comics are sold. If you can't find it, contact Personality Comics at 5500 Sunrise Highway, Massapequa, NY 11758.

Dolly Parton has launched her own line of cosmetics through Revlon. Dolly Parton's Beauty Confidence Collection goes on sale in January when an infomercial will sell the set for \$100. "Next to music, makeup is my first love," said Parton at the launch party held at her theme park, Dollywood. "If I hadn't been a musician, I would've been a beautician."

The Nancy Susan Reynolds Awards, recently held at the Loews Santa Monica Beach Hotel, raised \$46,000 at the gala honoring outstanding portrayals of family planning, sexuality and reproductive



health in the entertainment media. A highlight of the ceremony was the presentation of the music video award by Diedrich Bader, Jethro Bodine in the big screen *Beverly Hillsbillies* movie. MCA executive Darren Higman, acting on behalf of Elton John, accepted the award for "The Last Song," a video depicting a father coming to terms with his son's sexual orientation while comforting him as he dies of AIDS. "We are very proud of this music video which helps us look deep inside ourselves and enables us to find the courage to fight bigotry in its many forms," said Higman. The Nancy Susan Reynolds Awards are sponsored by the Center for Population Options (CPO), a national education and advocacy group dedicated to improving the quality of life for youth by preventing risk-taking behaviors and too-early



Diedrich Bader and Darren Higman





Dean Martin

Contact the band through ABG Management: 818-856-3319.

Madonna's Maverick Films has picked up the rights to Nick Tosche's biography of Dean Martin, *Dino*, and is reportedly developing it as an "epic drama" for Warner Bros. Maverick Films president Ron Rotholz says the firm has no intention of staying too true to biographical notes. "Our movie won't even be called *Dino*," he says. "We're going to use the book as a springboard by which to tell the story of how the Jews and Italians invented show business; how speakeasys became nightclubs, how nightclubs became Vegas. *The Rat Pack* will be fictionalized in the same way that *GoodFellas* fictionalized the mob." Kind of makes you wonder why they bother buying a biography when they plan to make it fiction.

Carly Simon wants you to practice. That's the only way a writer can get good, she says. The recommendation comes from personal experience. Simon says her latest children's book, *The Nighttime Chauffeur*, only came together after she repeatedly told her children the tale of a seven-year-old's carriage ride through Central Park. "I edited the stories just by telling them so often," she says. Simon, whose father was one half of publishing giants Simon & Schuster, was signed by editor Jackie Onassis to a book deal with Doubleday.

Local band Is has just been featured in an episode of *Entertainment Tonight*. It seems one of the band members' spouses works in special horror effects on major movies and she was interviewed for the show. The producers shot and used footage of Is performing, as the band uses the special effects studio for rehearsing. Two of the band members, their faces and bodies made up to show how special effects are created, then got to act as models.



Is



Arsenio Hall, Michael Wolff and Everette Harp

Saxophonist Everette Harp has recently joined the Posse, Arsenio Hall's support band, taking over the spot previously filled by Dave Koz. Judging by the photo, this makes Hall and band leader Michael Wolff very happy. Harp explains that he's pretty pleased with the situation, too. "I have performed on the Arsenio Hall show several times in the past," he says, "either as a sideman or sitting in with the Posse. Every performance I've ever done here has been great fun. This show has the most stress-free atmosphere I've ever experienced on TV, and the staff has always treated me like family. I'm very happy about having a regular night." Look for the 6-foot-plus, pony-tailed Harp to join the band during their regular Thursday night jams. He continues to perform in festivals throughout Southern California and to put the finishing touches on his second album for Manhattan Records.

Christie's is planning two March auctions for \$4 million worth of art donated by Barbra Streisand. The collection, including a rare Tiffany Cobweb lamp valued between \$800,000 to \$1 million and a Galle elephant, stretches from the 18th to the 20th centuries and includes memorabilia of the singer's lengthy career. The sales are scheduled for March 3 and 4. Preview exhibitions will be scheduled in Los Angeles, Paris, Tokyo

and New York.

Songwriter Kathy Fisher recently sold one of her tunes to Katey Sagal for the *Married...With Children* star's Virgin Records debut. She also placed another in the new James Spader film, *Dream Lover*, and will have a poem in a book of poetry sponsored by Rock For Choice beside offerings from such literary and music scenesters as Pleasant Gehman, Exene Cervenka and L7 members Donita Sparks and Jennifer Finch.

She has also been picked to appear in Disney's new television show for the fall season, *Hollywood Stories*, a series documenting the road to stardom of several promising young talents. Fisher is signed to Sony Music Publishing. Contact her via Jolyn Matsumoto at 213-463-8920.



Kathy Fisher



## LOCAL NOTES

**SALUTING THEIR OWN:** Frank Sinatra, whose new album, *Duets*, continues to rank high on *Billboard's* album chart, has received the first "Tower of Achievement" Award. Presented by EMI Records Group Chairman/CEO Charles Koppelman and Capitol President/CEO Gary Gersh, during a ceremony held at New York's Waldorf Astoria Hotel, the award honors a Capitol artist or group who has made a lasting contribution to popular music and American culture (can the Beatles or Nat King Cole be far behind?). Artists become eligible for the award fifteen years after their first Capitol album is released and when their total worldwide album sales exceed ten million.



Harold Shireck

**SLIM SHOW:** Ex-Replacements guitarist Slim Dunlap is pictured during a performance at Virgin's Sunset Blvd. Megastore.



Tom Farrell

**ANOTHER PAGE:** Guitar legend Jimmy Page was recently inducted into Hollywood's Rock Walk (located in front of Guitar Center) for his role as one of the most significant, influential guitarists in rock history. On hand to witness the ceremony were a throng of fans, press and well-wishers, including guitar brethren Steve Lukather, Eddie Van Halen and Peter Dinklage. Page commented afterwards, "It's a great honor, but what really blows me away is all these people, and especially my fellow guitar players, who showed up for this." When we asked Page the perennial question regarding a possible Led Zeppelin reunion, he remarked, "Well, there will never be a Led Zeppelin reunion—I mean, we lost one of our key members, didn't we?" Page then added, "I do want to get together with the remaining members, but Robert [Plant] doesn't want to do it. We'll get together, though, I'm sure of it."

—Tom Farrell



**FOOD FOR THOUGHT:** KNAC staffers and on-air personalities pose for the cameras during the radio station's recent Food-A-Thon drive, a resounding success which raised over two tons of food for the L.A. Mission.



**NEVERENDING SHOW:** Pioneering prog rock trio Emerson, Lake & Palmer recently performed a brief acoustic set at the Virgin Megastore on Sunset Blvd., in support of *The Return Of The Manticore*, the new four-CD retrospective co-released by Victory Music and PolyGram's Chronicles reissue division. Following their performance, the band signed autographs for the lucky fans in attendance.

Pictured (L-R): PLG's David Barbis, Keith Emerson, Victory Music's Takao Tsumi, Carl Palmer, PLG's David Ross, Greg Lake and PLG's John Rotella.



**SURPRISE CASH!** Taking a break from recording his eagerly awaited American Recordings debut, country legend Johnny Cash recently performed a surprise solo acoustic set at the Johnny Depp-co-owned Viper Room. Lucky audience members who saw the impromptu show, during which Cash sang for over an hour, performing such nuggets as "Folsom Prison Blues" and "I Walk The Line," were several members of the Red Hot Chili Peppers, Pierce Brosnan and Shannen Dougherty. Pictured (L-R): Jeff Lynne, Tom Petty, Johnny Cash and American Recordings owner Rick Rubin (who's producing Cash's album).

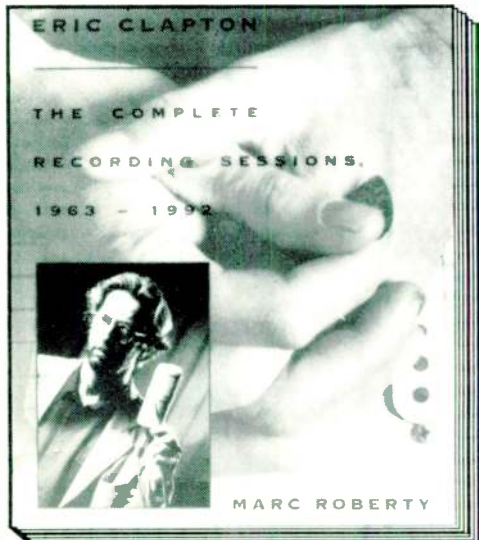
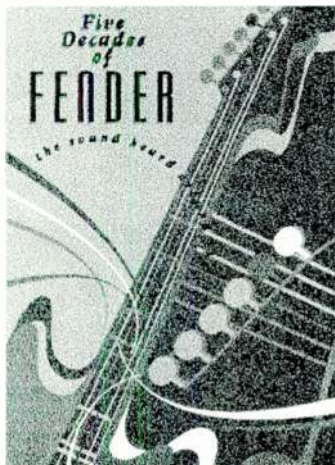
**KISSIN' DUETS:** In the time-honored tradition of great duets, Rick Dees and Ellen K of KIIS are pictured murdering that old Sonny & Cher chestnut, "I Got You Babe," a song that gets the same treatment from Beavis & Butt-Head and Cher on *The Beavis & Butt-Head Experience*. This sparkling performance took place at the first annual Rick Dees KIISMAS Party, which was held at Wizardz on the Universal City Walk and also featured Joshua Kadison. Among the celebrities who attended the show were funny man Pauley Shore, ex-Monkee Micky Dolenz and Hammer.





**FREE AT LAST:** A&M and PolyGram's Chronicles reissue division have released a long-overdue anthology profiling great blues rock outfit Free. Produced by veteran reissue man Bill Levenson, *Molten Gold: The Anthology* contains a generous sampling from all seven of the band's albums (1968-1973), including such great tracks as "Don't Say You Love Me," "My Brother Jake," scorching live versions of "Mr. Big" and "Fire And Water" and, of course, their Top Five smash and signature song, "All Right Now" (which sports one of the most recognizable opening riffs in rock), as well as two tracks from guitarist Paul Kossoff's 1973 solo opus, *Back Street Crawler*. Simon Kirke's rock solid drumming and Andy Fraser's melodic, sturdy bass runs, along with Paul Kossoff's chunky power chords, beautiful, sinuous guitar leads and the blues rock beltings of Paul Rodgers (later of Bad Company and Jimmy Page's ill-fated post-Zeppelin venture, the Firm) made Free one of the best groups to come out of the late Sixties British blues rock boom. Music fans who think of Free as a one-hit wonder should listen to this must-have two-CD set. Highly recommended.

**FIVE DECADES OF FENDER:** Electric guitar lovers will want to see "Five Decades Of Fender: The Sound Heard Around The World," a comprehensive exhibition profiling the pioneering work of Leo Fender. The exhibit, which runs through April 2 at the Fullerton Museum Center, is sponsored by Fender Musical Instruments, the Fullerton Museum Center Association and the City of Fullerton, and was organized by the museum and author Richard R. Smith. Smith, who tested prototype guitars for Fender, has a huge collection of historic Fender advertising material, documents and photographs (many of them on loan to the exhibit). In addition to rare advertising material, the exhibit features 75 vintage instruments, prototypes and amplifiers, including the first guitar made by Fender. For further info, call 714-738-6545.



**COMPLETE CLAPTON:** Guitar god (perhaps *the* guitar god) Eric Clapton is the subject of a new book from St. Martin's Press entitled *Eric Clapton: The Complete Recording Sessions, 1963-1992*. Along the lines of Mark Lewisohn's groundbreaking, comprehensive work on the Beatles (*The Beatles Recording Sessions*), author Marc Roberty, who was given unprecedented access to record company vaults, painstakingly lists every recording session (including song titles, personnel, location and date) that Clapton took part in, as a member of the Yardbirds, John Mayall's Blues Breakers, Cream and Blind Faith, as a guest guitarist on other musician's projects and as a solo recording artist. A labor of love, and one that will hopefully point the way to other complete recording sessions volumes on other worthy artists, *Eric Clapton: The Complete Recording Sessions*, with commentary from Clapton, George Harrison and Pete Townshend (among others), lists for \$29.95.



**IT WAS A GOOD DAY:** Controversial rapper Ice Cube is pictured addressing the student body of Locke High School in South Central Los Angeles. Cube appeared at the school on December 6th, one day prior to the official release of his latest album, *Lethal Injection*, to "inject" the students with his message of self-respect and black pride. The album, featuring such controversial tracks as "Ghetto Bird" (police helicopters) and "Cave Bitch," was "executed" by Ice Cube (and features the excellent producing talents of Quincy Jones' son, QDIII, on several tracks). An album sure to be the subject of much debate between pro- and anti-censorship groups.

## MUSIC CONNECTION Tidbits from our tattered past

**1983—MUSICAL MAJORITY:** The Majority For Musical Morality, the folks responsible for the Sunset Strip billboard which claims "together we can stop the heavy metal poisoning of America" is actually part of the hype for the new Styx album, *Kilroy Was Here*, which is simply a reworking of Frank Zappa's *Joe's Garage*. Original as ever.

**1986—FOR BETTER OR WORSE:** Mötley Crie's Tommy Lee and *Dynasty* star Heather Locklear visited Something's Fishy Restaurant in Woodland Hills recently, but it wasn't just a casual dinner date. The couple celebrated the announcement of their wedding engagement to the strains of the Kushite Raiders, who were performing at the club that evening. No specific wedding date was asked for nor offered.

**1991—CAPITOL JAZZ:** "Hollywood Jazz: 1945-1972," an 88-foot wide, 26-foot tall mural located on the side of the Capitol Records building, has been completed. Painted by acclaimed Los Angeles artist Richard Wyatt, who began the project in March of last year, the mural pays tribute to the artists and jazz clubs which have contributed to the L.A. jazz scene.



ILLUSTRATION BY MARK

**By Tom Kidd**

**S**uccess doesn't always beget success. Entertainment history is full of short pieces that didn't survive feature-length expansion, sequels that didn't expand on the charm of the original offerings and soundtracks that contracted under the pressure of living in the shadow of a visual medium.

None of these points proved a problem for the original *Wayne's World*. The 1992 film was a major hit, grossing an outstanding \$120 million domestically and over \$165 million worldwide, was translated into sixteen languages and helped put Paramount in the black. In addition, the soundtrack spawned a massive hit single, Queen's then sixteen-year-old rock operatic "Bohemian Rhapsody," resurrecting the career of the former

chart-topping super group.

Can Paramount Pictures do it again? On the weekend of December 11, *Wayne's World 2*, which follows the exploits of Wayne (Mike Myers) and Garth (Dana Carvey) as they attempt to stage a Woodstock for the Nineties (Waynestock), garnered a most excellent sum of \$14.2 million, taking most of it from the pockets of young males. There is no word yet on sales figures for the just-released soundtrack, *Music From The Motion Picture Wayne's World 2*, but judging from initial reaction to the music-packed feature, Reprise may well have a hit on their hands.

First-time director Stephen Surjik made sure to lead this youth-oriented film with music cues. With Aerosmith assuring Wayne and his soft-hearted sidekick Garth that they are worthy, pop

and rock dominate their Aurora, Illinois cable access studio.

"I want to see the record sell, and I want to see the movie company get their promotion and stuff like that, but I really want the music to work," says executive album producer Peter Afterman, the man who once publicized concerts in the San Francisco Bay Area before going on to assemble tracks for films such as *Ghostbusters 2*, *Coneheads* and *Honeymoon In Vegas*. Arguably, one of his biggest accomplishments was getting Chris Isaak's "Vicious Game" on the soundtrack to *Wild At Heart*, thereby resurrecting Isaak's sagging career, not unlike the affect the inclusion of "Bohemian Rhapsody" on the first *Wayne's World* soundtrack had on Queen's career.

This time out, conquering that important per-

sonal peak proved a challenge. Time was the enemy to making the music work. There were a staggering 45 music cues in the film, and Afterman was given only four and a half months, about half the time he usually has, to put together both songs and score.

Afterman assembled a soundtrack that is roughly an even mix of the new and old. In the former category are fresh tracks from the Gin Blossoms and 4 Non Blondes. Straddling the two divisions and lending the project a kind of continuity are covers of "Louie, Louie" by Robert Plant and "Superstar" by Chrissie Hynde and Urge Overkill (together as Superfan). Classic cuts come from Edgar Winter, Bad Company and significantly, the first single, Joan Jett's "I Love Rock & Roll," a Number One hit in 1982.

Examining how Jett's track came to be in the film is like taking a quick course in record and film company dynamics. Jett's manager, Kenny Laguna, is an old friend of Afterman's. Laguna had been trying to place the cut in one of his friend's films for quite some time. Luckily for Laguna, Afterman has always loved the track. Luckily for both, not only did the cut fit the film's theme, but director Surjik—who had final say on all songs included in the film—also liked it.

Other fortuitous circumstances intervened. Jett had recently signed to Warner Bros.—Reprise's parent label. Therefore, the record company had a vested interest in placing the single on the soundtrack; while promoting an old master, they are simultaneously rebuilding the career of a new signing.

Some tracks didn't come so easily and almost didn't come at all. This includes the two live tracks by Aerosmith. The concert recordings were done before a ticket-buying audience during a San Diego stop in the middle of Aerosmith's last tour. Nothing was staged for the movie, unlike a stop-and-start video shoot where the filmmakers could control lighting and staging.

Even with six cameras set up two days ahead of time and with Westwood One on hand to do the audio recording, getting the song in one take still



Director Steven Surjik flanked by Myers and Carvey.

proved an intense experience. "It was like planning a war or making a mini film within a big film," says Afterman. No one could say if something usable was going to come out of the shoot. "We did not have the absolute right to take the song they were doing for the film and put it on a record. Aerosmith said, 'Look, let's see how it comes out, and then we'll let you know if you can put it on the record.'"

Luckily for everyone involved, both "Dude (Looks Like A Lady)" and "Shut Up And Dance" passed muster and are included on the Reprise CD.

No one should be surprised if Aerosmith finds itself included on a future collection by Afterman. The quintet proved more than pleasant to work with, says the man responsible for some 75 soundtracks. "What they do is, they really appreciate when you work hard for them," Afterman says. "It makes you feel really good because they responded to all the arrangements I made for all the stuff I made sure didn't go wrong for them."

Another track that didn't go wrong—but certainly didn't go as expected—was the 1978 Village People hit "Y.M.C.A." Michael Ostin, Senior Vice President of A&R for Warner Bros. Records and executive producer of *Music From The Motion Picture Wayne's World 2*, goes to great pains in the CD bio to equate "Y.M.C.A." with "Bohemian Rhapsody." In the film, Wayne and Garth reprise the old Village People dance routine where the letters in the song title are spelled out using various hand motions.

"When you see that, you know you've got a great moment, both musically and visually," Ostin is quoted, also implying that the Village People cut was the first choice for the soundtrack.

In fact, the track was almost not included at all. "It was my opinion that in trying to make a really good record, that song didn't really fit with what we were trying to do," says Afterman.

In addition, Henri Belolo, songwriter and business partner of Village People founder Jacques Morali, never asked for the track to be included. This is not because Belolo had a problem with the sequence in which the song is used. After the business-minded manager was shown rushes of the scene in the fictional gay bar called the Tool Box, he let the producers use the track in the film, but did not want it on the soundtrack album or exploited in any other way.

Despite the wishes of Afterman, as soundtrack supervisor, and Belolo, as leader of the Village People, and despite the fact that artwork was already completed, Warner Bros. found a way to

include "Y.M.C.A." "The marketing departments at both Paramount and Warner both said, 'Hey, we can't not have this on the record. This is a huge moment.'"

Afterman explains. "It's not my film and if people think it's a good idea to have something, I'm not going to sit there and say, 'Look, it's my record and I don't want the Village People on there.' I didn't have that strong of a feeling."

In fact, the Village People track has been discussed, according to Afterman, as the film's possible second single. Since the group currently does not wish it so, this may prove problematic.

Where the independent music supervisor exhibited his strongest personal feelings

were in matters concerning the music mix. Afterman liked the idea of putting the Gin Blossoms and 4 Non Blondes along side older masters. He's also proud that he brought in legendary film score composer Carter Burwell (*This Boy's Life*, *Psycho III*). It is Burwell's work underlying the goofy, intentionally badly dubbed Bruce Lee scene often mentioned by reviewers as a film highlight.

Afterman is also happy that in this film, as in all his projects, he's done the best job that he can. After all, the job of the music supervisor is to guide a film's director into picking music that he thinks will work well. If Afterman can affect a director on two or three songs in a film, he feels he's done pretty good. But if he can affect a director in a way that makes an important difference, that's even better.

Even if no track equals the success of "Bohemian Rhapsody," things will still be fine with Afterman. "I feel I've done some good work over the years. I can only do the best I can do, and if I don't get a 'Bohemian' or a big hit, you just have to accept it. I've broken artists like Chris Isaak with the *Wild At Heart* soundtrack, so I've made a contribution to the industry." **MC**



In keeping with our continuing commitment to arm the local musician with an arsenal of information about the music business, we present our annual Southern California A&R directory. This year, we're including major labels and independent labels with major distribution. For a listing of independent record labels with indie distribution, see *Music Connection's* indie issue Vol. XVII #20. Keep in mind, due to the volatile nature of the music business, this list may quickly become obsolete. So, it is advisable to call the label before sending out tapes to insure that the A&R rep is, in fact, still affiliated with that particular label. Also, remember that most record companies do not accept unsolicited material. We want to take this opportunity to thank all of the A&R reps and their assistants who provided us with this vital information and our apologies to those we may have inadvertently missed.

Compiled by Pat Lewis

❑ A&M



1416 North La Brea Ave.  
Hollywood, CA 90028  
213-469-2411/FAX 213-856-2659

- ◆ David Anderle  
Sr. VP/A&R
- ◆ Mark Mazzetti  
VP/A&R
- ◆ Bryan Huttenhower  
VP/A&R
- ◆ Larry Hamby  
VP/A&R
- ◆ Sandi Hawthorne  
Director/A&R Black Music
- ◆ Emily Kaye  
A&R Rep Black Music
- ◆ Ann Lewis  
Director A&R Administrator
- ◆ Teresa Ensenat  
VP/A&R
- ◆ Manny Lehman  
VP/A&R

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A&R
- ◆ George Drakoulis  
A&R
- ◆ Dan Charnas  
A&R, Hip-Hop
- ◆ Marc Geiger  
A&R
- ◆ Rob Kasino  
A&R
- ◆ Nancy Peponif  
A&R

❑ ARISTA (BMG)



8370 Wilshire Blvd., 3rd Floor  
Beverly Hills, CA 90211  
213-655-9222/FAX 213-966-3947

- ◆ Jackie Perryman  
VP/Soundtracks, A&R

❑ ATLANTIC (WEA)



9229 Sunset Blvd., 9th Floor  
Los Angeles, CA 90069  
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- ◆ Kevin Williamson  
A&R
- ◆ Tom Carolan  
A&R
- ◆ Tim Sommer  
A&R
- ◆ Jenny Price  
A&R
- ◆ Gena Rankin  
A&R

❑ ATLAS (PGD)

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VP, Artist Development
- ◆ Andrew Brightman  
A&R, East Coast
- ◆ Tom Storms  
A&R, West Coast
- ◆ Kam Sangha  
Executive Assistant/A&R

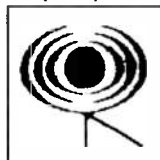
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1750 N. Vine  
Hollywood, CA 90028  
213-462-6252/FAX 213-469-4542

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President/CEO
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VP/A&R
- ◆ Colleen Hutchison  
A&R Assistant
- ◆ Kim Buie  
VP/A&R
- ◆ Perry Watts-Russell  
VP/A&R
- ◆ Matt Robinson  
VP/A&R
- ◆ Malik Levy  
Manager/A&R
- ◆ Jon Weiss  
A&R Rep
- ◆ Craig Aarson  
Manager/A&R

❑ COLUMBIA (SONY)



2100 Colorado Ave.  
Santa Monica, CA 90404  
310-449-2100/FAX 310-449-2743

- ◆ Randy Jackson  
VP/Staff Producer, A&R
- ◆ Benjie Gordon  
Manager/A&R
- ◆ Pam Turbov  
Associate Director/A&R, West Coast

- ◆ Al Pryor  
Director Jazz and Progressive Music/A&R
- ◆ Chantal Collier  
Administrative Assistant
- ◆ Bobbi Stevens  
Office Manager
- ◆ Lisa Frank-Ehrlich  
Administrative Assistant
- ◆ Debbie Dumas  
Administrative Assistant

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6607 Sunset Blvd.  
Los Angeles, CA 90028  
213-465-2700/FAX 213-465-8926

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- ◆ Orlando Aguilien  
VP/A&R
- ◆ Leslie Cooney  
Manager A&R
- ◆ Daz Blackburn  
A&R Assistant

❑ EASTWEST AMERICA (WEA)



9229 Sunset Blvd., Suite 800  
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A&R Rep
- ◆ Joe Wissert  
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- ◆ Andrew Streiber  
A&R Assistant
- ◆ Kelly Vencent-Miller  
A&R Assistant

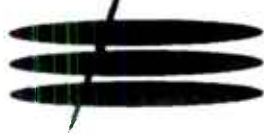
**EMI RECORDS GROUP (CEMA)**



8730 Sunset Blvd., 5th Floor  
Los Angeles, CA 90069  
310-659-1700/FAX 310-659-9008

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Senior Director/A&R
- **EMI RECORDS**
- ◆ Karen Durant  
Director/A&R
- **CHRYSALIS**
- ◆ Duff Marlowe  
Senior Director/A&R
- ◆ Andrea Torchia  
A&R Coordinator
- **SBK**
- ◆ Karen Dumont  
Senior Director/A&R

**EPIC (SONY)**



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Santa Monica, CA 90404  
310-449-2100

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Senior Director/A&R
- ◆ Roger Klein  
VP/A&R
- ◆ Cheryl Dickerson  
VP/A&R, Black Music
- ◆ Victor Murgatroyd  
Director/A&R
- ◆ Ron Harris  
Director/A&R
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Sun Valley, CA 91353  
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- ◆ Lisa Fancher  
President/A&R

**GEFFEN/OGC (UNI)**



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Los Angeles, CA 90069  
310-278-9010/ FAX 310-271-4563

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- ◆ Susanne Filkins  
A&R Assistant
- ◆ Patricia Fuenzalida  
A&R Assistant
- ◆ Denise McDonald  
A&R Assistant
- ◆ Todd Sullivan  
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- ◆ Cindi Peters  
A&R Coordinator
- ◆ Mark Kates  
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- ◆ Debra Shallman  
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- ◆ Karen Neapolitan  
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- ◆ Mio Vukovic  
A&R
- ◆ Stephanie Avnet  
A&R Assistant

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Beverly Hills, CA 90211  
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President Black Music
- ◆ Jeff Aldrich  
A&R
- ◆ Kenny Dstin  
A&R
- ◆ Eric Semel  
A&R
- ◆ Dave Jacobson  
A&R
- ◆ Steve Pross  
A&R

**HOLLYWOOD (WEA)**



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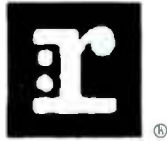
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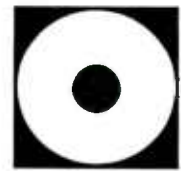
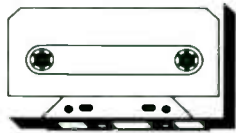
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# Band Names: Use It Or Lose It

By Sue Gold

Few things can be as aggravating to a new band as finding out that another band has the same name. A band name is its signature. People come to identify musicians with a band name or logo, so before you spend months printing flyers and posters with your name, protect yourself.

There are several ways a band can register and protect its name, but the most important way is by actually using the name and establishing an identity. Legally, the easiest and cheapest way is to register the band name with the Secretary of State in California for \$120. When you register, it not only estab-

lishes the date of use for the name, but a trademark search is done before a registration is granted, thus confirming that no one else in the state of California has that name.

commerce and developing a reputation," explains attorney Donald Passman. As of last year, a band can also file an application with the Trademark Office in Washington saying they intend to use a name. "You can file a form with the intent to use the name and that gives you priority over the use of that name from the date of that filing over anybody else that will even begin to use it after you. Then, over a six-month period of time, you have to protect those rights by filing an affidavit of actual use and converting that application to an actual application of use," Hyman says.

search firms have in their computers these databases, and in a matter of hours, for a fee, they can do a search to see what currently, within a week or so is on the government databases, Hyman explains.

Unfortunately, most bands don't register their names until they get a record deal, and sometimes, not even then. While the Supremes were one of the hottest groups in the Sixties, it wasn't until more than 20 years later that Mary Wilson filed an application to gain the rights to use the name. More recently, Megadeth was sued by another band, using the name Megadeath, for the rights to the name.

"Megadeath got a registration in California at or about the same time Dave Mustaine formed Megadeth," Hyman explains. "Megadeath didn't do very much, while Dave's band, which didn't have any registration anywhere, became very popular. Megadeath eventually sued Megadeth and Capitol Records, but we won. Dave's group had created a strong good will in the value of the name, had come to be recognized in the community as Megadeth and Dave's group had apparently had a use that slightly predated the date of registration."

Passman adds, "I had one band that had a name that another band had and they got into a whole fight about it, and my band ended up changing their name because the other band had been using it longer. In another case, we went out and bought out the other people for the use of the name. We also had a band which found out there was another band which had a name that was very similar to our group's name. It was close so we made the decision to buy them off relatively cheaply."

As shown by these stories, registering a name is not as important as using the name and building a following. The stronger the identification, the harder it will be for someone to stop a band from using the name. "Registering protects you in the state a little bit, but what protects you is to use the name, to make it famous, to use it throughout the country," Hyman says.

So what happens if two bands start out at

**"Anyone who has a record deal really has to register their name, but it's expensive and bands starting out don't really have the money to do it."**



Donald Passman

When you file with the Secretary of State, an application must be submitted with proof of use of the name. According to trademark specialist attorney Allen Hyman, "You have to actually use it and show three examples. It can be stationary, a publicity picture of the group with the name on it or a poster or flyers. If you have a recording of a demo tape and if you're shopping it around, that would probably be okay, but I would probably whip up some posters, stationary, flyers or something of that nature, too."

Another way is to register with the Patent and Trademark office in Washington, DC, although this takes longer and is more expensive (\$210). Since many new bands don't bother registering here, it may not help you in searching for other new bands with your name, but it is still excellent protection.

To file with the federal government, use is also required before registration can be granted and an application must include three samples of actual use in connection with the services.

To register, either federally or locally, one must prove that they have used the name already and nothing is more important in protecting the band name than using it. "You get your rights by using the name in interstate

"If someone else has filed the intent to use the name already or someone else has something too close to it, or if a group already has a registration with the group name, then the examiner is going to reject that application and you're going to have to file a new one. If an affidavit isn't made within six months, a band can lose the filing date right," he continues.

While registering your band name isn't mandatory by law, it is highly recommended. "What that does is tell the world you're using that name, establishes a date from which you're using it and creates a legal presumption that you own the name," Passman explains. "If you sue somebody, the court assumes you own the name and they have the burden of proving you don't as opposed to, if you didn't file a registration, you would have to prove you own the name."

Before filing an application, it's a good idea to do a trademark search. "You can do a search with the Secretary of State to see if a name has been used and you can do a trademark search to see if the trademark has been registered or if there is an intent to use as well. These are all in databases, and law firms all over town have computers—even copy-right and trademark



Megadeth

the same time, in different states, with the same name? "Then you're going to have a problem. Assuming they both gain popularity at the same rate, I don't know what would happen, that would be a unique situation," Hyman says. "Probably, before too long, if one's becoming popular, the fight would occur very early in the development of the band, because bookers know and hear everything. The people that are booking and promoting the bands have been in the business and know every bio around the country. They're trying to book the band all over and deal with bios from all locations and it doesn't take too long before a bio comes out and they say, 'Hey, there's another group calling themselves the same name that performed at such and such a place.' I would say within days, these groups know through the bookers."

If a band continues to tour, knowing there is another band with the same name, it can become a problem, especially if they decide to play in the state where the other band has a registration. According to Passman, "They would each have rights in their own state. You get established by the area you're using. For example, a New York band could probably stop another band from performing in their area by filing a lawsuit. It's going to depend on who can prove who really has rights to the name."

Even if a band stops another one from performing in its own area, there will eventually be problems, especially if one of the bands lands a record deal. "For a record deal, you can't have anyone else with the name, even in a small territory, because nobody could not ship records to Los Angeles or Berkeley. So when you have a band locally using the name with a reputation, you either have to buy it out or change the name," Passman says.

Since there are so many bands, it is impossible to tell how many have registered their names. Estimates by attorneys and representatives at the Secretary of State's office, however, are very low. "We have no clue because there are so many little bands. Anyone who has a record deal has to register their name, but it's expensive and bands starting out don't really have the money to do it," Donald Passman says.

Another issue involving band names is abandonment. When a band splits or abandons its name, another band can take that

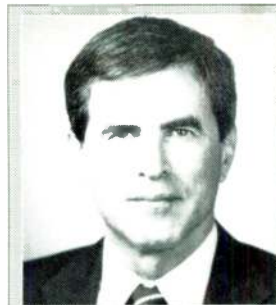
name, but with the rise in CD reissues, it is becoming difficult to prove that the name was actually abandoned. "The problem that happens is that a record company can say a name hasn't really been abandoned since they're still selling records," Hyman says. "If records are still in circulation and there's been an ongoing use and sales of records, there hasn't really been abandonment. There's a doctrine in trademark, called residual goodwill, which means that if a residual goodwill exists and has value, the courts tend to find there is still a value retained by the people who used to use it for a long period of time afterward."

"There was a situation where we felt there was abandonment involving the Chordettes. The Chordettes performed around the country in the Fifties, but never got a trademark. A group formed in Los Angeles and decided to call themselves the New Chordettes. They put on a Fifties show and would always put

the group, and spent the next fifteen years in other groups, it was very hard for a judge to issue an injunction against the one Byrd. The drummer stopped the others from getting an injunction and the case was dismissed."

While the law is very strict regarding band names, a solo artist does have some additional protection. If your name is Frank Sinatra, can you perform under that name? According to Hyman, yes you can. "There is an exception in the law that allows someone to use his personal name in his business. If my given name is Frank Sinatra, and I happen to become a singer, I can go out with that name; it's my given name."

You can't, however, change your name to Frank Sinatra. "That would not be good faith and it would be hard to establish that. In order to do that, you have to make certain that you would not trade on his name or identity so you have to make sure it wouldn't happen.



Allen Hyman

**"Registering protects you in the state a little bit, but what protects you is to use the name, to make it famous, to use it throughout the country."**

down on the brochures 'we are not the original Chordettes.' They went ahead and filed a registration for the New Chordettes. They are now performing around the country doing very well."

Another case involving abandonment occurred after the Byrds broke up in the late Sixties. "The Byrds broke up and all of them but the drummer went on to other things. The drummer, who didn't sing or compose, went out and traveled for years as the Byrds. He was the only authentic one. David Crosby wanted to stop him and filed a lawsuit in Florida to get an injunction against him from performing as the Byrds, but because this guy had been out there for many years and because he had evidence that when they broke up, they said they weren't going to perform anymore as the Byrds and didn't care about

Your booker can't say Frank Sinatra is coming. You're the real Sinatra, but not *the* Sinatra."

While the word "trademark" is commonly used by officials and attorneys, a distinction should be made between trademark and service mark. When you register a band name, it is actually a service mark, for providing musical services. When you release a record, then a trademark must also be given for the goods being sold. And regardless of how long a band has been together, registering can only help. To find out more about registering with the Secretary of State of California, contact the Trademark office at: 923 12th Street, #301, Sacramento, CA 95814. To file or get more information from the Patent and Trademark Office in Washington, contact the Commissioner of Patents and Trademarks, Washington, DC 20231. MC

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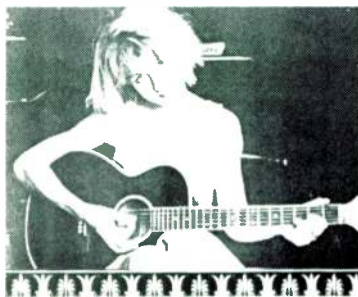


# SUBMISSION GUIDELINES

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

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

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



**Deco Mustang**

└ Contact: Deco Mustang  
310-472-0710

└ Seeking: Label deal  
└ Type of music: Acoustic/folk

- └ Production ..... 4
- └ Songwriting ..... 4
- └ Vocals ..... 4
- └ Musicianship ..... 4

Average



└ Comments: Deco's imaginative press package was a ray of sunshine. Unfortunately, her tape wasn't as imaginative. This folksy acoustic guitarist has a sparsely produced tape and some poor songs. I think there is potential here so maybe the artist shouldn't run off to the A&R Reps just yet. Perhaps some more time to hone her songwriting will make for a stronger demo.



**Fortress**

└ Contact: Fortress  
908-232-5357

└ Seeking: Label deal  
└ Type of music: Rock

- └ Production ..... 6
- └ Songwriting ..... 5
- └ Vocals ..... 6
- └ Musicianship ..... 6

Average



└ Comments: New Jersey-based Fortress is a female band that plays all of their instruments and comes up with a tight, powerful rock sound. The vocals are loud, aggressive, emotional and very reminiscent of Heart. Though Fortress excelled in many areas, they were a little weak in the songwriting department which needs work. This is a band you might wanna keep an eye on.



**Don Sawyer**

└ Contact: Don Sawyer  
310-390-0334

└ Seeking: Label deal  
└ Type of music: Funk Rock

- └ Production ..... 5
- └ Songwriting ..... 3
- └ Vocals ..... 4
- └ Musicianship ..... 5

Average



└ Comments: The tight, concise, everything audible production of Don Sawyer's demo tape wasn't enough to mask the fact that the quality of the songs was well below average and his vocal abilities were a shade below average as well. You can't get a top notch engineer to make poor material suddenly become great. Musicianship was good and helped in the overall grade.



**Church of the Seventh Angel**

└ Contact: Michael Anton  
213-969-9629

└ Seeking: Gigs  
└ Type of music: Heavy Metal

- └ Production ..... 3
- └ Songwriting ..... 2
- └ Vocals ..... 2
- └ Musicianship ..... 3

Average



└ Comments: This German band moved to Los Angeles in 1989 and is actively seeking L.A. area gigs. Their demo tape is good enough for club owners to book them, but not at all passable for the A&R community. The band scored unusually low in every single category—but maybe they just threw this tape together to get shows and will work on a more professional demo in the future.



**Blackjack Bomber**

└ Contact: Cycle of Fifths Mgmt.  
516-467-1837

└ Seeking: Label deal  
└ Type of music: Rock

- └ Production ..... 7
- └ Songwriting ..... 5
- └ Vocals ..... 5
- └ Musicianship ..... 6

Average



└ Comments: This band scores highest in the production (plenty of studio tricks) and musicianship areas. Both are very professional and tight. As songwriters, BB material sounds like Faith No More. Though not new or different, the potential for writing stronger songs is clearly there. While the band scored average grades for vocals, they work with the music being presented.



**Swamp**

└ Contact: Sean Campbell  
310-449-0170

└ Seeking: Label deal  
└ Type of music: Rock

- └ Production ..... 5
- └ Songwriting ..... 4
- └ Vocals ..... 5
- └ Musicianship ..... 5

Average



└ Comments: Though this band took lots of time to come up with a great looking, original press package, their demo tape wasn't as lucky in the scores it received. The songwriting area suffered most. The vocals also need work as it's difficult to understand what's being sung. Overall, Swamp scored mediocre grades, so maybe it's time to work on some new songs?



**Sevenfold**

└ Contact: Sevenfold  
516-474-3898

└ Seeking: Label deal  
└ Type of music: Christian Rock

- └ Production ..... 6
- └ Songwriting ..... 5
- └ Vocals ..... 6
- └ Musicianship ..... 5

Average



└ Comments: Sevenfold has a very powerful female lead singer and a tape that is a little above average. Although the vocals could be louder in the mix, the songs don't really leave you with anything memorable. The songwriting and musicianship categories are just average but there's potential here with some more time spent on writing stronger, more memorable material.



Color Me Badd  
Time And Chance  
Giant

1 2 3 4 5 6 7 ★ 9 10

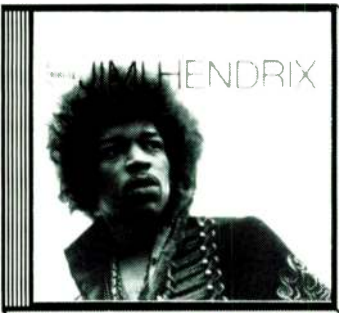
┆ Producer: Various  
┆ Top Cuts: "Close To Heaven," "Wildflower," "How Deep."  
┆ Summary: The Nineties have brought us a handful of stunning male harmony groups, but no quartet stirs up the grooves as infectiously or seduces quite as smoothly as CMB. The multitude of producers (including Jam & Lewis and David Foster) adds variety to their gorgeous, multi-faceted vocal lines, which work best on the tender acoustic fare but fire up effectively on the dance tracks as well. When they go for the hip-hop, some production effects are overdone, but there are more than enough jazzy touches to offer balance. No sophomore slump here. —Jonathan Widran



Boy George  
The Best Of Boy George And Culture Club  
SBK

1 2 3 4 5 6 7 ★ 9 10

┆ Producer: Various  
┆ Top Cuts: "The Crying Game," Culture Club Hits.  
┆ Summary: The self-proclaimed "twisted confused queen" was also one of the most essential voices of Eighties pop. In between the androgynous images and identity crises lay a heaven sent vocal style that was infinitely more infectious than the droning techno sounds of the time. And those Club songs—sweet, fluffy, bluesy, tropical delights, plain and simple. George's later output is slightly more hit-and-miss, but winners like "The Crying Game" and a cover of Bread's "Everything I Own" pick up the slack. A duet with PM Dawn is another fresh surprise. —Nicole DeYoung



Various Artists  
Stonefree: A Tribute To Jimi Hendrix  
Reprise

1 2 3 4 5 6 ★ 8 9 10

┆ Producer: Various  
┆ Top Cuts: "Stone Free," "Hey Joe," "Bold As Love"  
┆ Summary: When living legends pay homage to dead legends, there's certainly the potential for magic, as is the case when Eric Clapton, Jeff Beck, Buddy Guy and Pat Metheny hail the psychedelic master. Each covers Hendrix till the tunes bleed and stir the emotions. Even Ice-T and Body Count score with a rapless "Hey Joe." Too bad that modern rockers like the Cure and Spin Doctors twist their takes so far out of shape the classics are barely recognizable. Overall, the grit and soul of the original Seattle grungeman is well represented. Production is hot all around, too. —Nicole DeYoung



Foolish Pleasure  
Foolish Pleasure  
Rip

1 2 3 ★ 5 6 7 8 9 10

┆ Producer: Larry Brown, Rick Irwin, Elliot Solomon  
┆ Top Cuts: "Don't Think Of Her."  
┆ Summary: A disc full of foolish mistakes. This bombastic, over-produced and personality free tribute to the faceless Seventies is what one might get if Bill Medley had fronted Journey. That's a forgivable fault since both acts sold millions of records. What's unforgivable here are ends left untied such as the whining, out-of-tune harmonies that begin the first song. The "Oh, my God!" award goes to "Street Gang," not only for trivializing a complex social problem but for attempting to rhyme "four" with "coroner." No big tragic flaw here, just way too many little faults. —Tom Kidd



Bryan Adams  
So Far So Good  
A&M

1 2 3 4 5 6 7 8 ★ 10

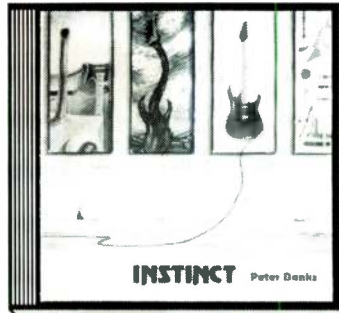
┆ Producer: Bryan Adams, Mutt Lange & Bob Clearmountain  
┆ Top Cuts: All  
┆ Summary: So Far, So Good is right—these are some of the most engaging lite rockers and power ballads of the past decade, delivered in grand raspy emotion. Listening to them makes you wonder why he's gotten so much critical flak. Socially relevant his songs aren't, but what's the problem if our hearts can relate? His lyrics are simple and straight, and work well with the rollicking guitar lines he's so masterful at creating. The rockers like "Summer Of '69" are the most fun, but the melodicism of his ballads provide a delicate, beautiful balance. So lighten up and enjoy. —Wanda Edenetti



Heart  
Desire Walks On  
Capitol

1 2 3 4 5 6 ★ 8 9 10

┆ Producer: John Purdell and Duane Baron  
┆ Top Cuts: "The Woman In Me," "Back To Avalon," "Anything Is Possible."  
┆ Summary: For a band that's been around two decades plus, Heart never lost the wondrous balance of harmony and edge. Power ballads are still their forte, blending a little from each corner, and their success with the unplugged idea is too potent to limit to a few cuts. The shrill rockers are still fiery as ever, but less memorable, blasting for blasting's sake. With these vocals, less loud guitar and more real heart (as expressed on the Donna Summer cover "The Woman In Me") would make it perfect. —Chas Whackington



Peter Banks  
Instinct  
HTD Records

1 2 3 4 5 6 7 8 9 ★

┆ Producer: Peter Banks  
┆ Top Cuts: "Sticky Wicket," "Short-comings," "Instinctive Behaviour," "All Points South."  
┆ Summary: Here's a solo guitar, all-instrumental disk from the original guitarist in Yes. He artfully and intelligently explores a variety of styles—from straight-ahead rock to funk to jazz. Banks' style is a clean, linear one; he doesn't play notes just for the sake of playing. He also samples bits of dialogue, sounds and voices which he uses as between-song segues. Comfortable in any style in which he chooses to play, this record is a hidden gem, particularly for guitar fans, amongst the plethora of guitars albums that abound these days. —John Lappen



Spiders & Snakes  
2000 Retro  
RKD

1 2 3 4 5 6 7 ★ 9 10

┆ Producer: Dino Maddalone  
┆ Top Cuts: "So Long So Good," "Lost For Words," "Alice In White."  
┆ Summary: Three chords and an attitude. That's what guitarist/vocalist Lizzie Grey and percussionist Timothy Jay use to create their neo-classic power pop. Grey and Jay have cooked up expansively and beautifully produced simplicities in the same vein as Sweet and Grey's beloved T. Rex, with touches of Queen thrown in for good measure. It's heartening that during the mid-Seventies, Grey played guitar for Teagarden and today, almost twenty years later, he still sounds fresh and energetic. Spiders & Snakes is neither retro nor modern. It is timeless rock & roll. —Tom Kidd



ROCK



Rob Halford of Fight

Fight, which features Judas Priest frontman Rob Halford, did what few bands touring through L.A. managed last month—they sold out the Palace. A mass of Priest fans came to listen to Fight's noisy heavy metal onslaught, although I really couldn't tell you why. To each his own, but the only thing I was fighting for was a path to the nearest exit.

Wow! Bogarts closed!? We hear their lease was up and the owners decided not to renew, opting instead to sell the land to developers—along with the rest of the shopping center. A lot of happening bands played the venerable Long Beach club, including Rage Against The Machine (who supposedly got inked there). Fullerton nightspot 8112 is picking up the Orange County slack, and there will probably be a new club opening with the same people that brought you Bogarts, but not under their old moniker.

Area clubs are going under faster than Jacques Costeau. In addition to the ones mentioned in this column and my '93 recap, I hear the Red Onion chain has folded their whole entertainment/meat market shindig. How will this affect the Orange County/Inland Empire nightlife situation? Or the area's band development status? Or condom sales?

L.S.D. is currently rehearsing

material for their sophomore effort for Reprise Records. It seems that there is an aura of mystery surrounding this band other than the obvious bit with their lead singer. We recently spoke to Barry Squire, (the band's A&R rep) who threw some light on the subject. Squire points out that despite feelings that the band didn't happen with their first record, they were one of Warner's best selling new bands last year. While Squire couldn't give us an exact figure, he pointed out that the band sold well over the 50,000 mark. Squire went on to dispel the notion that L.S.D. was signed to a huge deal following a bidding war, stating, "L.S.D.'s deal was considered entry level for new artists, and there never was a bidding war." Whatever the case, the band's deal with Reprise is secure, and the group is moving forward despite member shifts.

Former Faster Pussycat guitarist Brent Muscat has joined forces with local band the Fizzy Bangers.

What the hell is with ex-Poison guitarist C.C. DeVille? After going through more band members than Spinal Tap, it now seems that his band is history. We also hear that he is no longer with Hollywood Records.

Did anybody notice that King King closed?

Q: What's the difference between a really good Sunset Strip band and Big Foot?

A: They have pictures of Big Foot.

Yep, they're Number One—but why? After being voted the Number One club in Los Angeles in our Third Annual Rating The Clubs survey, Troubadour proprietor Lance Hubp commented that the club's success is mainly due to an attitude of trying to make a difference. Hubp cited that he has heard favorable feedback from club patrons and bands regarding the positive attitude of the Troub's employees, ranging from kudos about soundmen to bartenders to door personnel. The Troub has definitely increased its following by whittling away at pay-to-play policies and stepping up its bookings for more happening touring bands, like the Cranberries, Paul Rodgers and the Trash Can Sinatras, just to name a few.

—Tom Farrell



WESTERN BEAT



Jeff Black

Rumors abound that playboy/club owner Billy Thomas is planning on converting the legendary Palomino Club (818-764-4010) into a pool hall. The loss of roots rock venue Bogart's and now the Pal is a one/two punch to the live music scene in L.A. The Ronnie Mack Barndance has seen crowds fluctuate from several hundred to several dozen on any given Tuesday night. It remains the focal point of the music scene for original live country, roots rock and rockabilly. With the Pal gone, the fate of the Barndance remains uncertain.

Country roots singer Rosie Flores (Mitch Jacobs Mgt., 408-559-1669) has embarked on a solo tour of Texas opening for alternative media darling Jimmie Dale Gilmore (Mike Crowley 512-261-7755). Rosie's new album, *Once More With Feeling*, on Hightone is her best work.

Jim Lauderdale is currently recording at Mad Dog Studios (310-306-0950) with a guitar army that includes Greg Leisz (818-785-1636), Buddy Miller and Gurf Morlix. The rhythm duo of Donald Lindley and Dusty Wakeman add the punch while Michael Dumas twists the knobs. The project was christened by new Atlantic Chief

Danny Goldberg for their in house label, Normal.

Singer-songwriter Eddie Cunningham recorded tracks with rock legend Desmond Child at EMI studios on a song they co-wrote. On the session were Ed Berghoff on guitar, Chris Darrow on bass and Mr. Western Beat on drums.

The new "Songwriters Round-Up," co-hosted by Don McNatt (818-763-5197) and Ray Doyle (310-452-5173) at the Graffiti Club, enjoyed a guest appearance by Nashville hit-maker Earl Bud Lee, the author of Garth Brooks' huge hit, "Friends In Low Places." Also appearing were Joyce Woodson (who has an excellent new CD out), Chomp Josephite, Christi Dannemiller and Southern Cow Music (818-752-8442) staff writer Kacey Jones. "Songwriters Round-up" is a regular showcase that takes place every second Wednesday of the month.

The Bum Steers' first video, "Why? Nona," is close to completion. Steers Edward Tree (213-256-2771) and Mark Fosson (213-349-0721) have been playing acoustic shows around town and are readying their debut CD.

Jann Browne has departed on yet another tour of Germany, Switzerland and Austria where she has become a very big draw. Jann is working on her next batch of songs at Trax studios in Hollywood with a March date set for release.

The Western Beat American Music Showcase (310-374-7198) has enjoyed performances by top songwriters Jenny Yates (Garth Brooks next single), Randy Sharp (Alabama title cut on *Cheap Seats* CD), Ten Ten Music/Nashville writers Jeff Black and Angela Kaset, Hamstein writer Stephen Allen Davis (Diana Ross, Percy Sledge), Rosemary Butler, Freebo (Bonnie Raitt, Zydeco Party Band), Steve Hill (Desert Rose Band), Bob Malone, Steve Cochran and Bare Bones and Paul Marshall. January's show on the 6th welcomes Jeff Silbar ("Wind Beneath My Wings"), the Chaney's, Duane Jarvis, Monty Byrom, Kathy Fisher, the Twangin' Iguana's, Ed Berghoff, (Garth Brooks), Eddie Cunningham and Lil' Man.

—Billy Block



Rosemary Butler, Bruce Miller and Freebo



**JAZZ**



**Bud Shank**

Congratulations are due all of the musicians who placed high in *Music Connection's* annual "100 Hottest Unsigned Bands in L.A." poll. From the jazz standpoint, it was quite pleasing to see so many fine singers and musicians doing well. This year's winner, **Lisa Nobumoto**, recently relocated to Las Vegas (although she plans to continue gigging in L.A. often); the new phone number for Nobumoto Enterprises is 702-248-0125. **Sweet Baby J'ai**, who in 1993 moved in the poll from #3 to #2, premiered her new band (dubbed the "New" **New Day Blues Band**) at **Vine Street** and was in spirited form before an appreciative crowd. Her jazz-oriented set featured such songs as "Come Fly With Me," "You Don't Know What Love Is," a few blues and some of her original material including "All Alone," "Soldiers Of Love" and "What Is This Madness." Her supportive backup band is quite impressive, particularly saxophonist **Lewis Taylor**.

Another performer who did well in

the contest is blues singer **Diane Harris**. Her performance at the **Hollywood Athletic Club** (after some initial problems with the sound) was typically steamy with her high-powered treatments of "I'll Sing The Blues For You," "Too Hot To Hold" and "If You Leave Me I'll Go Crazy" living up to their titles. The other musicians who did very well in *MC's* poll include the talented pianist **Cecilia Coleman** (who this year tied for #9), the **B Sharp Quartet**, the **Pat Boone Jazz Band**, vocal group **Bopsicle**, veteran trumpeter **Oscar Brashear** (who has still never led his own recording session), tenorman **Benn Clatworthy** (heard Tuesday nights at **J.P.'s Lounge** in Burbank), valve trombonist **Mike Fahn**, jazz singers **Kate McGarry**, **Mark Miller** and **Ruth Price**, bassist extraordinaire **Roberto Miranda** and the fine guitarist **Jamie Tartro**.

Alto great **Bud Shank** debuted his new sextet, a unit similar in personnel to the **Lighthouse All-Stars** but showcasing complex new originals, at **Catalina's**. With trumpeter **Conte Candoli**, **Bill Perkins** on tenor, baritonist **Jack Nimitz**, bassist **Dave Carpenter** (filling in for **John Clayton**) and drummer **Sherman Ferguson**, this unit certainly has more than its share of talent. Its future progress should be well worth watching closely.

Because most of jazz's famous female singers are now over 60, there is a definite gap waiting to be filled. One of the possible future greats is **Nnenna Freelon** whose style is breaking away from the shadow of **Sarah Vaughan**. At **Catalina's** (where she shared a double bill with guitarist **Russell Malone**), **Freelon** performed dramatic versions of "Nature Boy," "All Or Nothing At All" and "Bewitched, Bothered & Bewildered," displaying an expert use of space and a beautiful voice (although her blues singing is undeveloped at this point). Lots of potential! —**Scott Yanow**



**Nnenna Freelon**

**URBAN**



**Myaisha Moore**

**THE HIP HOP GENERATION'S NEXT SCHOOL:** A new generation of talented musicians are lending some unbridled creativity to rap music production right now. Although sampling has developed into an art form all its own, rap producers are not as likely to just loop another record and lay the vocals. More producers incorporate less familiar sampled bits to add a certain underground grit or personality to a track, and call on live musicians to play its main elements. Successful efforts like those of **Dr. Dre**, **Ant Banks**, and **Quincy D. III** achieve a thicker sound while retaining a street-oriented groove.

L.A. bass guitarist **Rob Bacon**, most associated with **DJ Quik**, played throughout the debut album from Long Beach rap artist **Domino**, which spawned the wildly popular "Ghetto Jam" in late '93. Expect more from **Bacon**, who is producing on his own album.

We will check on a variety of musicians who are pushing live instrumentation back to the forefront of urban sounds. This time I caught up with bassist **Clint Sands**, a local musician and emerging songwriter-producer:

**Sands** recently worked one of his most rewarding sessions ever, funkng around in the studio with premier bass guru **Bootsy Collins** at **Ice Cube's** Street Knowledge headquarters. **Collins** has a new project in the works, and graciously

slid on his star-shaped **Bootzilla** glasses to chill with us. Look for new **Bootsy** grooves in the stores and on the road in '94. **Sands** said that the **Bootsy/Cube** sessions are a milestone in his young career, and appreciates the "word-of-mouth" connection fueled by producers and artists like **Cube** who recommend him and consistently call on his skills.

This Inglewood native lent bass lines to several **Street Knowledge** projects, including the lead single "Really Doe" from **Ice Cube's** current album **Lethal Injection**. He plays on the much-anticipated debut from L.A. hip-hop/dancehall artist **Don Jaguar**, whose talents were featured on **Cube's** popular cut, "Wicked." **Sands'** growing list of credits also includes recent or forthcoming albums by **Coolio**, **Dee** (recently heard on **Boss' Born Gangstaz** album), **Yo Yo, STR8-G, Da Lench Mob, Tupac, BBD, Intelligent Hoodlum, DJ Aladdin, Nefertiti, ABC, Warren G** and eminent popular music icon **Ray Charles**. His own band, **Soul Food**, recently attracted major label attention, so expect **Sands** to move steadily into his own spotlight.

**YOUNG EMERGING DIVA:** My ears recently listened to the promising vocals of **Myaisha Moore**. **Moore** has the customary church choir background as do many African-American singers. What is so uncommon here is the discerning, confident, yet humble nature she possesses at only sixteen years old. This songstress' unique, riveting looks and presence renders her marketable for any label looking for their "Whitney." Plus, **Moore's** unaffected, streetwise vibe indicates the potential to connect with audiences who tuned into the hip hop soul of **Mary J. Blige**.

**Myaisha**, who recently sang background vocals for **Tevin Cambell** on **The Arsenio Hall Show**, earned the support of industry players **Niki Johnson** and **Dan Johnson** some time ago. This management team successfully arranged informal auditions with top producers and are meticulously reviewing more material for this San Fernando teen. **Moore's** range and style impressed **MCA Music Publishing's Carol Ware**, producer **Nick Martinelli** and even the likes of **Quincy Jones**, who she sang background for on the **Back On The Block** album.

—**Juliana "Jai" Bolden**



**Ice Cube, Clint Sands and Bootsy Collins**

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## CLUB REVIEWS

### The Reflections

Club Lingerie  
Hollywood

1 2 3 4 ★ 6 7 8 9 10

└ Contact: L&L Management: 818-787-3366

└ The Players: Rich Mascari, vocals, guitars, keyboards; Ron Di Buccio, vocals, bass guitars; Carmine Grippo, vocals, drums.

└ Material: The good: My parents would truly enjoy this band. Polished tunes performed by incredibly talented players with lyrics that would have most middle aged women swooning. The Bad: Love songs and leather. Neither unique nor inspiring, this band brought back memories of Glass Tiger and Survivor. The name alone, "Reflections," should spark some danger signs. Wasn't that the name of the band that played my friend's Bar Mitzvah? My junior prom? The ugly: The material was clichéd and trite. Songs such as "Lift Me Up", "Star In The Sky", "What Tomorrow Brings", and the frequent praises to the audience of "thank you, God bless you all," carried the same message: This band has missed the boat.

└ Musicianship: Although painfully sappy, these musicians can harmonize better than most bands I've seen. I cannot praise their tight vocals enough. Nice, clean sounds with enjoyable melodies make the Reflections pleasant to listen to. Each player was a master of his instrument and looked as if he had been playing for years. Unfortunately, their musicianship only served to lessen the blow of their material and live show which were considerably weaker.

└ Performance: No visual fireworks here, other than the constantly, sometimes forced, smiling faces of the performers. Grippo seemed to have triggers on his kit that would make him overly express joy and contentment with every hit of his snare. They are just a happy bunch of guys that seem to have been protected from the outside world, locked in a room with Survivor's Greatest Hits. Not much movement, but a great deal of enthusiasm makes



The Reflections: Excellent harmonies.

me feel guilty for desiring more out of these talented musicians.

└ Summary: If it's happiness they want and a good feeling from playing the circuit, then they've already achieved it. If a record deal is what they want, and I believe they have the talent required to focus on that goal, then they should dump the name, get realistic with the material, and make their own mark instead of becoming a reflection of another band's tired hits.

—Jeff Blue

### Green Apple Quick Step

The Troubadour  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

└ Contact: The Medicine Label/Reprise Records: 212-275-4666

└ The Players: Ty Willman vocals; Steve Ross, guitar; Dan Kempthorne, guitar; Mari Anne Braeden, bass; Bob Martin, drums.

└ Material: Can you say Seattle? Not only does this band hail from that overexposed, nearly-clichéd rainy city, but their sound is almost a textbook case of ...dare I use the "g"

word? However, Green Apple Quick Step does it well, pumping out melodious tunes with a raw, metallic edge that makes them undeniably appealing. The fresh, distinctly feminine tone of Braeden's backing vocals combine wonderfully with Willman to create intriguing harmonies on some numbers. If they have a flaw, song structurally speaking, it's that their arrangements build up and level off, and too often don't deliver an emotional pay-off. But that doesn't mean they haven't got numbers that hit pay dirt—"Stereo," "Feel My Way" and "Dirty Water Ocean" are all successes.

└ Musicianship: Willman sounds an awfully lot like the dearly-departed Andrew Wood of Mother Love Bone, at least in his tone and vocal style. That's either great or terribly annoying, depending on how you feel about Love Bone. Again, Braeden is a nice touch on vocals and she slaps a mean bass. She and Martin really fill out the numbers, given the guitarists' accomplished but somewhat predictable style.

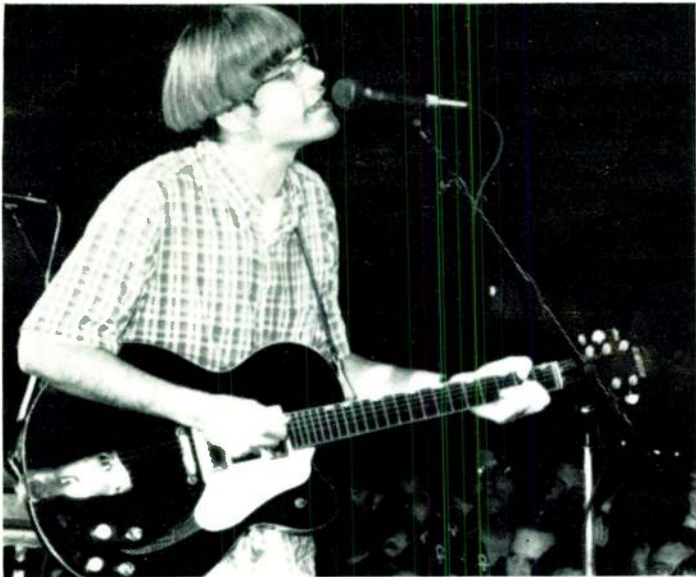
└ Performance: Willman seems like a pouty brat, always taking jabs at the audience and generally coming across as if he thinks he's the only person who ever read a book. Still, his snottiness can be funny: At one point during the show, he pretended to be Billy Joel by pulling a T-shirt of the singer over his head and singing through cut-out lips. At another point, the band threw raw vegetables from the deli tray into the crowd just to liven things up a bit. Nothing particularly inventive there, but it seemed like a raucous good time was had by all.

└ Summary: What Stone Temple Pilots are to Pearl Jam, Green Apple Quick Step is to Mother Love Bone. They're just that one shade away from the real thing. Still, this is a fine, solid band. I think mainstream rock audiences still have the palettes primed for this kind of sound, and that puts Green Apple Quick Step in line for some good exposure.

—Sam Dunn



Green Apple Quick Step: A Seattle grunge band.



The Ocean Blue: Pure pop is back!

### The Ocean Blue

The Roxy  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

☐ **Contact:** Sire/Reprise: 818-846-9090

☐ **Players:** David Scheizel, vocals, guitar; Rob Minning, drums, backing vocals; Bobby Mittan, bass; Steve Lau, keyboards, backing vocals.

☐ **Material:** The Ocean Blue's material is like a fine gourmet dinner at a pretentious restaurant: It's beautiful to look at, but doesn't fill you up. The Ocean Blue immediately brings back memories of Haircut 100, Flock of Seagulls, Lightning Seeds and General Public, just to name a few. Each song, although executed with exquisite precision, seemed to be an extension of the previous song. The band took great liberty in borrowing hooks and ideas from all the early Eighties bands.

☐ **Musicianship:** Like a freshly laundered shirt, the talented members of the Ocean Blue perform tight, clean and without flaw. Praise should be dealt heavily to keyboardist/vocalist/saxophonist Steve Lau, who brings flavor to a band that focuses so much on sugar coating, that one becomes numb until his sax solo breaks through the monotony. Minning is a superlative drummer with incredible meter who uses his drums as an instrument rather than simply a backbone. Scheizel is an above average vocalist who owes credit to his sound guy.

☐ **Performance:** I enjoy pop music, however, I felt as if I was overdosing on Shirley Temples with extra shots of grenadine. I think it's a great idea to have a clean living band with a pop moral, but the Ocean Blue has too much of a good thing. After the first few songs, they lose the listener's attention. Looking purposely like cast members of *Revenge Of The Nerds Part IV*, the players are packed with loads of character but offer little in the way of dynamic changes and

textures. The *My Three Sons* image was overdone. However, excellent musicianship, personality, sound, and lighting made the show very easy on the eyes and ears. Any mother would have been proud.

☐ **Summary:** Like their name, the music is pristine yet unrealistic. I liked this music a lot...back in the early Eighties. This band has a great deal to offer in the way of musicianship, so how about expanding on that sound instead of rehashing it.

—Jeff Blue

### The Judybats

The Whisky  
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

☐ **Contact:** Warner Bros. Records: 818-846-9090.

☐ **The Players:** Jeff Heiskell, vocals; Ed Winters, guitar; Paul Noe, bass; Johnny Sughrue, acoustic guitar; David Jenkins, drums.

☐ **Material:** Hailing from Knoxville, Tennessee, the Judybats look and sound like a bunch of nerdy intellectuals who, having grown tired of discussing the novels of Faulkner and the plays of Tennessee Williams, decided they should form a band if they ever wanted to get laid. And, after a few years of work, they have created a handful of alternative gui-

tar-pop masterpieces—alternative because they cover topics other than love and use big words like "preclude" and "swailing." Now, I've never swailed before, but I imagine it's the kind of floating, peaceful feeling you'd get while listening to "All Day Afternoon," the glowing leadoff track from the Judybats' new release, *Pain Makes You Beautiful*. For those more reflective moods, the band offers the haunting, folk balladry of *Being Simple*, which, by the way, is a concept the Judybats have difficulty comprehending. In the same way that you can give a nerd new clothes and he'll still look like a nerd, so too do the Judybats spoil their chances at success with forced lyrics and convoluted song structure.

☐ **Musicianship:** From the sound of it, these guys picked up their instruments when they first entered college and have gotten progressively better. Heiskell has an average voice with a distinctive falsetto and sometimes plain-spoken delivery. Sughrue seems to play the same four chords on his acoustic for every song, but despite this, he adds a valuable piece to the group's sound. Winters' Strat is always bright and clear, and his playing is never rushed. True to pop form, no aspect of the band's playing is outstanding, but rather all contribute to the overall good of the songs.

☐ **Performance:** Sporting close-cropped hair and spectacles, Heiskell played the part of the cocksure ideologue, spouting such pithy dictums as, "if you have a problem with homosexuals, then get the fuck out now." As spokesman for his mates, he made sure the crowd knew what each song was about and interjected conversational banter between songs, while the other guys just sort of stood around the stage with goofy smiles on their faces. The girls in the audience were especially responsive to our hero, who perhaps came across as a Southern Morrissey with both a sex drive and a sense of humor.

☐ **Summary:** The Judybats are tailor-made for college and alternative radio and could find a sizable audience. Heiskell and his crew have nailed down a comfortable style. Now, perhaps they should add a few layers of creative textures to their sound.

—Sean Doles



The Judybats: College/alternative heroes.

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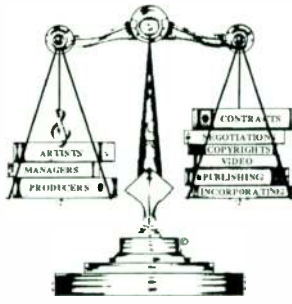
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**CLUB REVIEWS**



JEP LEVITT

**Front 242**

*The Palace  
Hollywood*

1 2 3 4 5 6 7 8 9 10

□ **Contact:** Ellen Zoe Golden, Epic Records; 310-449-2874.

□ **The Players:** Daniel B., mixer; Patrick Codenys, keyboards; Jean-Luc De Meyer, vocals; Richard Jonckheere, vocals; John Dubs, drums.

□ **Material:** If Front 242 is the future of modern music, then kill me now, because all I hear in the cold, electronic din, is the theme song for the Hitler Youth. It's admirable that there are people who want to push the boundaries of what is acceptable as music, and Daniel B., the leader of the group, does not equivocate in stating that he makes music for purely self-indulgent, artistic reasons and not for the purposes of selling records or attracting the types of rabid cult audiences that crowded the Palace floor, bouncing off one another in an amphetamine-induced rage. I don't see how you could like Front 242's music unless you were on coke or crystal or ecstasy. There's no melody, no discernible lyrics, no coherent song structure, just the insistent pulsing of the electronic beat and the seemingly random barrage of samples and noises.

□ **Musicianship:** Codenys is the only member of the group even remotely resembling a musician, and his connection to the musical world is tenuous at best. Collectively, the band is more like a bunch of noise makers, programmers, and vocalists. Therein lies the problem in trying to critique them. How do you judge someone's ability to trigger samples and run loops outside the context of a normal song? And how do you judge a vocalist who does not sing, but rather shouts in an incomprehensible roar?

□ **Performance:** More disturbing than the noise the band was making was the frenetic moshing throughout the front half of the crowd. All the vocalists did onstage was walk from one side to the other, posing and shouting. Their mates were anchored behind walls of keyboards and synthesizers. But to look at the sweaty display of violence in the pit, you

have to wonder just how far an act like Front 242 could go if it set out to seize real power. Scary stuff.

□ **Summary:** Who would have thought that what started as an abstract, intellectual experiment could become an international dance club phenomenon? But that's exactly what has happened with Front 242's music, which has expanded to a wider audience on the strength of its place on the '93 Lollapalooza bill. After more than a decade, Front 242 has not only cut new musical paths for more mainstream artists to travel, but they've also proven that hardcore techno will always be a viable music form for a small but intensely loyal segment of the American public.

—Sean Doles

**Eleven**

*Raji's  
Hollywood*

1 2 3 4 5 6 7 8 9 10

□ **Contact:** Kathy Acquaviva or Michael Taub, Hollywood Records; 818-560-6197

□ **The Players:** Alain Johannes, guitar, vocals; Natasha Schneider, keyboards, vocals; Jack Irons, drums.

□ **Material:** The members of Eleven obviously have spent a long time honing their sound, thus giving their compositions a rare luster not often found in a new act. Their music is at once dark and disturbing yet melodic and powerful, melding guitarist Alain Johannes' fuzzy riffs with the menacing clarity of keyboardist Natasha Schneider's gothic-pipe or Hammond organ sounds. Johannes and Schneider also trade vocal leads, offering two distinctively offbeat tones, both of which pack emotion and depth. But because of Eleven's challenging sound, they are not an easy first listen. Johannes' and Schneider's vocal melodies sometimes push the boundaries of convention, though not always for the better. Johannes also seems to like unusual chord progressions and riffs, as exemplified on the band's first single, "Crash Today," which, no matter how many times I hear it, sounds off by one or two notes. Schneider's choices of synth sounds runs toward the macabre tone of an old Boris Karloff flick and gives her a

hollow, synthetic and ultimately tiresome sound.

□ **Musicianship:** Johannes and Schneider both have strong, expressive voices, perfectly suited to their moody material, and they used them well both in unison and separately. Johannes' fretwork was competent but not outstanding, particularly on his solos, which sounded sloppy and muddled. Schneider was literally a one-woman band, handling keyboard bass chores with her left hand and synths with her right. But the trio might expand their range by adding a bassist and freeing Schneider for more adventurous experiments. This might also improve the interplay between bass and drums, because the rhythm section often sounded stiff or out of sync, giving the songs the plodding, monotonous tempo of a funeral dirge. And considering the background of drummer Jack Irons, you know the potential is there for a lethal rhythm section. His playing also seemed constrained, perhaps because of the demands of the songs. Whatever the cause, I kept thinking of *Uplift Mofa Party Plan* and wanting to see Jack start wailing. But it never happened.

□ **Performance:** The room was very hot, which the band had no control over. The band was slightly late, which gave me time to get another beer and try to cool off. The first few songs had the crowd hopping, but the band repeatedly sapped their momentum with their power-dirges, of which "Towers" was a prime example, and by halting the show three times to fix technical problems, which noticeably agitated many of the hot, sweaty people watching the show. Some days are better than others. For Eleven, this was definitely not one of them.

□ **Summary:** Eleven has cleared the first two hurdles in their career by finding a unique sound and landing a record deal. But I will be very surprised if their self-titled debut on Hollywood Records becomes a major alternative hit. It's clear they have the tools to create mind-blowing music, so let's hope they keep working on new material and can demonstrate that brilliance on their next release.

—Sean Doles



TOM C. HOANEY

**Eleven: Dark but melodic.**



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Billy Idol

**KROQ Acoustic Christmas**

*Universal Amphitheatre  
Universal City*

KROQ's Fourth Annual Acoustic Christmas show proved to be a night of surprises. And probably most surprising, these weren't the kind of surprises one expects during a night of alternative music.

It was veteran crooner Tony Bennett who stole the show. Adding touches of class and camp, Bennett enthralled the youngish audience with versions of "That Old Devil Moon" and "Steppin' Out With My Baby," and earned the first standing ovation of the night when the crowd rose and sang along to a very traditional version of "I'll Be Home For Christmas."

The only act to come close to stealing Bennett's thunder was Bad Religion. Their amped-out, punked-up version of "Silent Night," opening a set that also contained a self-righteous reading of Hank Williams' "I Saw The Light" and a combination of their own "American Jesus" with Band Aid's "Do They Know It's Christmas?"

Taking their lead from Bennett, the audience slipped into retro mode. They saved their loudest accolades for the mostly de-amped versions of KROQ hits, including those by the Lemonheads' Evan Dando, Belly and They Might Be Giants. The more veteran performers played to the crowd's preferences. Billy Idol put aside his ill-fated Cyberpunk persona for a set of KROQ classics that reunited him with former guitarist Steve Stevens, and General Public, together for the first time in seven years, scored with a set of Eighties-issue ska-rooted pop.

Re-living past and present hits meant few lived in the present. The concert and its fraternal twin the next night were a benefit for the Los Angeles Countywide Coalition To End Homelessness. The issue was addressed first and best by 4 Non Blondes singer Linda Perry. "You don't know this song, but you will," she said, before launching into "Down On Your Face," a powerful new anthem.

This KROQ holiday concert package had a little something for everyone—just like Christmas.

—Tom Kidd

**The BoDeans**

*Variety Arts Center  
Los Angeles*

If Crowded House had been born and reared in Wisconsin, the spiritual heartland of America, and not in New Zealand amidst a bunch of tea slurping



Tony Bennett

Tories, they might easily be mistaken for the BoDeans.

But where Crowded House's Neil Finn can't ever seem to extract that terribly British lilt out of his quaint vocals, Sam Llanas and Kurt Neumann of the BoDeans howl in a steel-riveted belt that is as American as the tobacco spittle on Philadelphia Phillies center fielder Lenny Dykstra's chin.

These Wisconsinites didn't waste a second building up momentum with mid-tempo fluff. With lead vocalist Sam Llanas' eyes burning like mutant coals in the inky void, the slight guitarist hauntingly crooned the opening lines to "Something's Telling Me," a landmark track from the group's 1990 *Black & White* LP.

While much of the material was culled from the band's excellent new *Go Slow Down* album, they interspersed a good deal of older material. "Texas Ride Song" chugged along merrily with a good time American cadence that has, over the course of a five-LP career, become an identifiable trademark of the band's character. They kept the energy high with some of the rawer material from the past before bringing things down to a slow boil on "Freedom," a new tune that celebrates spiritual release, in this particular case, South African justice fighter Nelson Mandela's.

The strength of the BoDeans rests in their workmanlike material, but an even more powerful aspect is the vocalizing of Neumann and Llanas. The two men feed off each other onstage and strive—with a good-natured rivalry—to outdo the other in the intensity department.

This heartland aggregation displays a closeness onstage that, in these times of limos and replaceable band members, is thoroughly refreshing. In a land of ersatz everything, the BoDeans are an unbridled dose of the real McCoy.

—Oskar Scotti

**Depeche Mode**

*Great Western Forum  
Inglewood*

Despite their rare ability—at least in Southern California—to fill football stadiums and incite mass hysteria at record store autograph sessions, Depeche Mode will not be mistaken for the Beatles or the Rolling Stones when future generations look back on rock's most historically significant bands.



Linda Perry of 4 Non Blondes

Yet, it's also hard to dismiss the veteran English group as mere charlatans, especially if one happened to witness the first of their recent five sold-out shows at the Great Western Forum. This concert was surely one of the most entertaining shows of its size to hit the L.A. area in recent memory. Creatively staged and possessing an impressive musical muscle, the Mode's nearly two-hour stand was reminiscent of a Seventies-era arena rock extravaganza.

Like the concerts of Pink Floyd and Queen two decades ago, a Depeche Mode show brings with it a certain air of pomp and circumstance, and the band's elaborate—and no doubt expensive—visual and aural presentation was as precisely orchestrated as a Super Bowl halftime show.

The techno-pop band made superb and somewhat innovative use of the pre-recorded visuals. There was one large video screen in back of the band and nine smaller screens fixated diagonally across the sides of the elevated portions of the massive stage. But rather than display the usual up close live shots of band members, the group instead used a series of artfully mesmerizing—and sometimes abstract—images that illustrated the various songs to marvelous effect.

Despite an impressively grandiose, synthesizer-driven live sound that seemed to foreshadow Armageddon, most of the group's typically dour songs—from the new "Walking In My Shoes" to old crowd favorites like "Never Let Me Down Again"—proved plenty hummable and danceable.

And, though there were attempts to add earthier elements, the band's old monolithic sound remained in tact, which most certainly satisfied the band's rapid fans, arguably among the most devoted in all of rock.

—Jon Matsumoto



Depeche Mode's David Gahan

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 Lighting: Yes  
 Piano: No  
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**FROG'S**

16714 Hawthorne Blvd., Torrance, CA 90310  
 Contact: Eddie: 310-371-2257  
 Type of Music: All styles  
 Club Capacity: 280  
 Stage Capacity: 12  
 PA: Yes  
 Lighting: Some  
 Piano: No  
 Audition: Call or send pkg.  
 Pay: Negotiable

**LA VE LEE RESTAURANT**

12514 Ventura Blvd., Studio City, CA 91604  
 Contact: Vabois: 818-980-8158  
 Type of Music: Jazz & blues. Tuesday night jam sessions.  
 Club Capacity: 100  
 Stage Capacity: 8  
 PA: Yes, full  
 Piano: No  
 Audition: Send promo to club.  
 Pay: Negotiable

**OYSTER HOUSE SALOON & RESTAURANT**

12446 Moorpark St., Studio City, CA 91604  
 Contact: Herb: 818-761-8686  
 Type of Music: Acoustic, jazz, folk, blues  
 Club Capacity: 60  
 Stage Capacity: 3  
 PA: No  
 Piano: No  
 Audition: Contact Herb  
 Pay: Negotiable

**PIER 52**

52 Pier Ave., Hermosa Beach, CA 90254  
 Contact: Debbie Wagner: 310-376-1629  
 Type of Music: Classic rock (cover bands)  
 Club Capacity: 120  
 Stage Capacity: 5  
 PA: No  
 Piano: No  
 Lighting: Yes, stage lights  
 Audition: Mondays and Tuesdays. Contact Debbie Wagner or send package to above address.  
 Pay: Yes, negotiable

**ROXY THEATRE**

9009 Sunset Blvd., West Hollywood, CA  
 Contact: Jan Brooks: 310-278-9457  
 Type of Music: All styles  
 Club Capacity: 500  
 Stage Capacity: 15  
 PA: Yes  
 Piano: No  
 Lighting: Yes  
 Audition: Call Jan Brooks for further information.  
 Pay: Negotiable

**3RD STREET PUB AND GRILL**

1240 3rd St., Santa Monica, CA 90401  
 Contact: John Stapleton: 310-395-7012  
 Type of Music: Acoustic acts, blues, unplugged rock acts  
 Club Capacity: 150  
 Stage Capacity: 4  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Send promo package to above address. Attn: John Stapleton.  
 Pay: Negotiable

**TROUBADOUR**

9081 Santa Monica Blvd., Los Angeles, CA 90069  
 Contact: Lance: 213-276-1158, Tues.-Fri. 2-6pm  
 Type of Music: All types  
 Club Capacity: 300  
 Stage Capacity: 8  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Tape, bio, photo  
 Pay: Negotiable

**THE WATERS CLUB**

1331 S. Pacific Ave., San Pedro, CA 90731  
 Contact: Tony: 213-547-4423  
 Type of Music: Latin only  
 Club Capacity: 890  
 Stage Capacity: 12-15  
 PA: Yes  
 Piano: No  
 Lighting: Yes  
 Audition: Call or send promo pack.  
 Pay: Negotiable

**ORANGE COUNTY****JEZEBEL'S**

125 N. State College Blvd., Anaheim, CA 90028  
 Contact: John Schultz: 714-522-8256  
 Type of Music: R&B, metal, original rock  
 Club Capacity: 368  
 Stage Capacity: 5-10  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Call for booking.  
 Pay: Negotiable

**VENTURA COUNTY****CHEERS (THE MAIN EVENT)**

1308 Los Angeles Ave., Simi, CA 93065  
 Contact: Bob or Mark: 805-581-2488  
 Type of Music: Rock, blues, original & cover  
 Club Capacity: 200  
 Stage Capacity: 6-8  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Call or send promo pack.  
 Pay: Negotiable

**MISCELLANY**

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

COCONUT TEASER seeks booking assistant/receptionist, over 21 with car and expert on local music scene. Pay and advancement for hungry, dedicated professional. Tuesday - Friday, 3 p.m. to 7 p.m. only. Call 213-654-4887 or 654-4774.  
 COCONUT TEASER seeks innovative, hardworking promoters to promote any and all types of events! Rock bands, dance VJ's, comedy, reggae, anything. After hours OK! Call Al Phillips at 213-654-7150.

INTERIM WANTED for Singer's Symposium '94, April 8 & 9, 1994. Must be able to work flexible hours, have good people skills. Phone and transportation a must! Call Angelo Roman at 213-969-1799 or fax resume to 909-599-8066.

MUSIC BUSINESS education opportunity. Santa Monica based office. Marketing, promotion, publicity opportunities. College credit available. Underground music. NYC work ethic. You will learn how to create a credible reputation in the record industry. Call Joe at 310-457-3714.

SOULMATE RECORDS is seeking two interns for PR and promotions. Candidates must be hungry for success and creative. Flexible hours. Call Jean Phelps at 213-851-0458.

INTERNSHIP: EXCITING part-time multidimensional position available at music management company. Excellent phone, Macintosh and organizational skills a must. Phone Alex at 310-396-5008 weekdays 9:30 - 5:00.

RECEPTIONIST/ASSISTANT needed full time in busy music concert/video production office. Low pay for hard work and good contacts. Heavy phones. Call noon to 2:00 pm 213-466-3417 or fax resume to 213-650-6866.

PT WORKING partner needed immediately for music video show starring Nina Blackwood. 2 - 3 days per week. Send resume to 7224 Hillside Ave., #26, Los Angeles, CA 90046. Attn: Galt Rosenberg.

INTERN NEEDED for independent publishing company. Song promotion, research. Need good phone manner and computer experience. Must be a college graduate or currently enrolled in college. Call 213-463-2137.

RECORD COMPANY seeks a dependable intern with good office skills to assist artist development department with general office work and filing. Contact Peter at 213-655-6844.

ATTENTION THRASHERS: If you're raw, real and rowdy, I want to talk to you. Research for cable show. Compensation included. Call 213-465-6233.

PARTNER WANTED for top rehearsal studio. 9 years in business. Must have recording gear, prefer ADAT system. Great opportunity. 714-529-8220

EXECUTIVE ASSISTANT wanted. Responsible, hardworking team player-no clock watchers. Very good phone manner, typing, data entry and basic accounting skills (Macintosh savvy.) Salary history to: East West Communications, 345 N. Maple Dr., #277, Beverly Hills, CA 90210 or 310-858-8795-FAX.

MUSIC SOFTWARE company seeks telephone sales person. Responsible, honest, hardworking team player-no clock watchers. Very good phone manner, typing, data entry (Macintosh savvy.) Salary history to: East West Communications, 345 N. Maple Dr., #277, Beverly Hills, CA 90210.

PROMOTION/ARTIST management company has full-time position available. Entry level, computer literate, typing skills, good telephone personality. Ask for Lynda at 818-783-7758.

WANTED: SOUNDPERSON/stage manager intern for small Hollywood club. Experience helpful. May lead to paying position. Contact Jay at 310-392-1966.

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2. FLEA

3. XMAS TREES

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4. HUM AND BUZZ

4. JAN & DEAN

5. SAUSAGE & PEPPERS

5. RED HOT CHILLI PEPPERS

6. -10db SEMI PRO

6. WORLD CLASS 8-24 TRACK

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7. CONTROL ROOMS

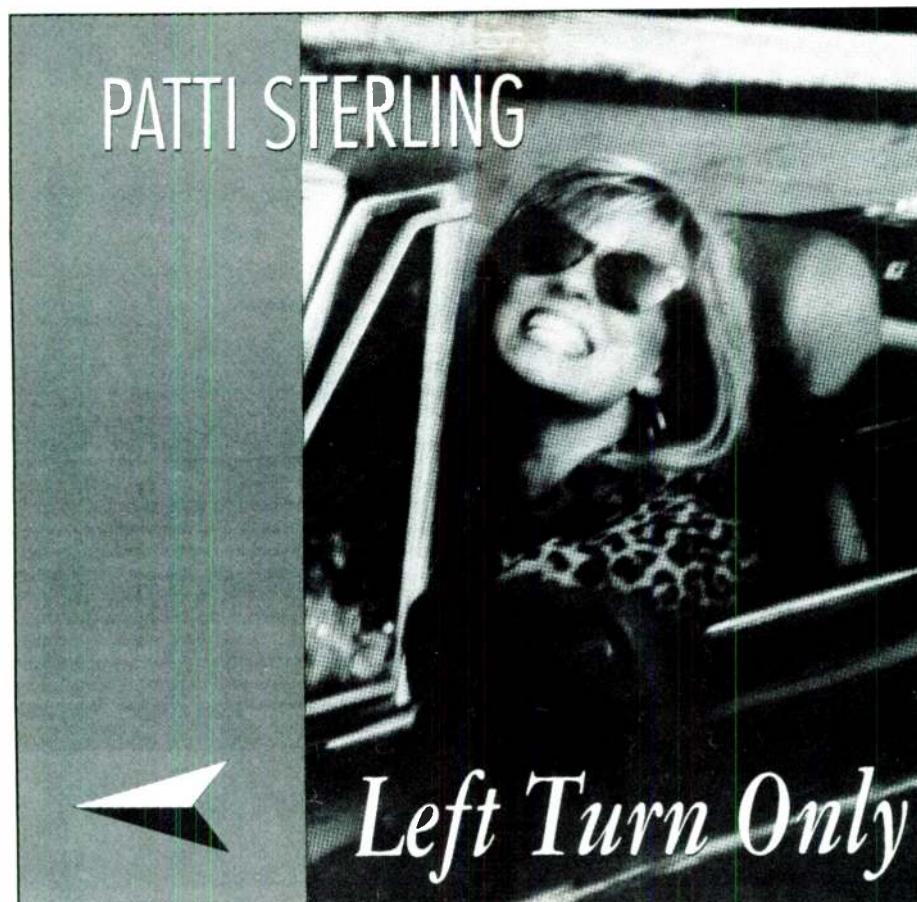
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*—Tom Kidd  
Music Connection*

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>TOM ALEXANDER - Producer</b>	310-203-6399				<input checked="" type="checkbox"/>		Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>KOFI BAKER - Drummer</b>	310-859-2231	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years experience internationally. Some chart reading. Quick study. Recording experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo package available.	Versatile, world-class drummer. All pro. Extremely quick study. Ginger Baker's son. Just relocated to LA.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>FUNKY JIMMY BLUE - Producer</b>	213-936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone # 213-525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LARRY CIANCIA - Drummer</b>	310-446-0057	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive performance and studio experience globally with fantastic musicians. Great ear, excellent reader, click proficient. Mastery at composing and arranging. B.S. in Music. Accomplished with multitudes of instruments. Package and player references easily available.	Dedicated to perfection-cultivating your inner-most feelings/emotions to tastefully get "cutting edge" results. att. to detail, intuitive, consistent, dependable, flexible, exceedingly talented!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ROBERT COPELAND - Producer/Arr.</b>	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO, 20 years experience. Musician, producer, arranger, composer, programmer. Laid back yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ROGER FIETS - Bassist/Vocalist</b>	818-769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	4 & 5 string fretted/fretless basses. Vocal range: 3 1/2 octaves. Soft ballads to screaming rock. Specializing in background arrangements & voiceovers.	Recording and/or performances with Jeff Paris (PolyGram Records), Kim Carnes, David Arkenstone (Narada), Pat Torpey (Mr. Big), Hurricane (Enigma Records), Steve Stone (CBS Records), etc. Several USO World Celebrity tours. Resume and demo available on request.	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. Currently playing with Artica. NO BAND PROJECTS, PLEASE!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BRYAN FOUNGER - Bassist/Vocalist</b>	818-715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Lacerfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LISA FRANCO - Medieval Strings</b>	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits. BIT graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MAURICE GAINEN - Producer</b>	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>YOAV GOREN - Producer/Keyboards</b>	310-207-2426	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits: Producer, arranger & programmer on Leonard Cohen's acclaimed "The Future", music for 93 Academy Awards ad campaign; produces music for several TV shows and soaps; music for major motion picture trailers; numerous TV jingles, from hip hop to orchestral.	State-of-the-art MIDI and digital recording studio with all latest synth, drum and sampling gear. Very personable and professional. Tomorrow's sound...today!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CARLOS HATEM - Percussion/Drums</b>	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & intern'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show MTV. Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>TOMAS JANZON - Guitarist</b>	818-759-1722	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate of the Conservatory of Stockholm, Sweden. Outstanding Guitar Player of the Year. Musician's Institute. Mentors include: Joe Dronik, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Thelma Jones, Troy Millard, Ken Filiano, Billy Mintz, Joe Brancato.	Tall, slim and expressive. Excellent reader. Good vocals.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>STEVE KALNIZ - Guitarist</b>	310-657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>PETER KO - Guitarist</b>	818-841-0233	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years live and studio experience. Recorded with name artists. Recorded for major TV show. Created and recorded music "on the spot" for short film.	On time, courteous and professional. Good ears with creative feel. Very easy to work with. Can also read music and charts.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MONIE KULICK - Vocalist</b>	818-765-4684	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Won a major songwriting contest sponsored by Stroh's. Toured as backup band for many national recording acts. Worked on various development, production and independent recording projects as vocalist, writer, arranger, lyricist, co-producer for lead and backup harmony sessions. Video, theatre and music experience as well.	I bring integrity, experience, heart and soul to every project. Very fast, efficient, reliable with great ears and trained chops for award winning sounds.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LANCE LA SHELLE - Vocalist</b>	213-962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background. Three years club work. Academy of Drama and Music graduate. Broadway New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>STEVEN C. MILLER - Drummer</b>	310-833-9935	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	12 years recording and touring experience on East Coast. AA Degree in composing and arranging. Very visual and melodic player. Read music. Bio and references available.	Powerful playing style, easy going attitude, strong team player, fast learner, clicks with clicks, plays with conviction and confidence.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MARK NORTHAM - Pianist/Kybds.</b>	310-476-5285	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 15 years professional experience. 14 years classical training. Play and read all styles. Extensive experience including TV music (I wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager # (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>SCOTT E. NUTTER - Vocalist</b>	206-531-6450	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	12 years pro studio and stage experience. 5 years voice training with maestro David Kyle in Seattle. 6 years formal music training. Songwriter/lyricist. Excellent stage presence. Also play bass, guitar and trumpet. Easy to work with.	Available for signed or nearly-signed band - solo artist. Managed. Session work.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Name \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_

Instruments and/or vocal range (20 words maximum) \_\_\_\_\_

Available for:  Sessions  Touring  Club work  Production  TV/Movies

Qualifications (40 words maximum) \_\_\_\_\_

Comment (25 words maximum) \_\_\_\_\_

Music styles:  Rock  Pop  R&B  Jazz  Country **Specialty** (4 words maximum) \_\_\_\_\_

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
<b>WILL RAY - Country Producer/Picker</b> 818-848-2576	✓	✓	✓	✓	✓
Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Marshall			Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Currently playing with the Hellicasters. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy! I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	western beat, range rock
<b>NED SELFE - Steel Guitarist/Vocalist</b> 415-641-6207	✓	✓	✓	✓	✓
Sierra S-12 Universal pedal steel guitar, I/VL Steelrider MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.			Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - it's not just for country anymore."	✓
<b>SHERROD &amp; CASSIDYNE - Prod./Eng</b> 310-289-5696	✓	✓	✓	✓	✓
MPC60H ASR-10 with direct to disk recording, VFX SD TG33 RY30 drum machine, S-50 sampler, 16 ch mixer, etc. 100,000 sound sample library.			Many years experience in producing and recording in major studios. Masters at slamin' funky fat R&B and hip hop tracks. Digital studio for the bomb sounding master quality recordings. Major label connections.	If you need your tracks slamin'! Look no further. Satisfaction guaranteed. No flakes or egos.	Hip hop, underground
<b>RICK STEEL - Drums</b> 310-392-7499	✓	✓	✓	✓	✓
12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.			Fully endorsed. TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	Huge drum sound.
<b>"STRAITJACKET" - Violinist</b> 818-359-7838	✓	✓	✓	✓	✓
Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.			20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger, Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/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.
<b>"TAKA" TAKAYANAGI - Kybds/Prod.</b> 213-878-6980	✓	✓	✓	✓	✓
Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track			Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	Pop, R&B, ballads
<b>BRICE WIGHTMAN - Bassist</b> 310-278-6699	✓	✓	✓	✓	✓
Bass Sandowsky 4 string, Music Man 5 string, SWR powered.			20 years experience in wide variety of situations, originally from the Bay Area.	What you don't play is just as important as what you do play.	✓



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### 2. PA'S AND AMPS

- 1 Ampag 412 guit cab, w/Celestion 70 wtt spkrs, xint cond \$400 firm Ron, 310-323-1173
- 2 JBL G730 PA spkrs, complete, like new, must sell \$120/ea Fred, 818-765-7057
- Accous bs amp, 125 RMS, cab w/one 15" JBL Used w/ Frank Sinatra \$400 818-990-2328
- Alembic F2B stereo bs tube preamp, xint cond, \$200 213-850-8993
- Ampag Porta Flex bs amp w/15" spkr, \$450 Andy, 213-960-7604

- Carvin 2-4 12" cabs, angled & straight, straight has cases. Loaded w/Celestions Will not separate \$500 obo Dave, 818 980-9574
- Carvin Quad amp, bmd new, on sale for \$450 David Lee, 213-222-4097
- Celestion 12" guit spkrs, 70 wtt, 4 avail, \$50/ea Craig, 805-251-0498
- Fender Twin reverb 1981, 200 wtt, hrly used, \$400 Nathan, 213-655-1053
- Hartkey Systems 210 bs combo amp, 350 wtt w/ custom cover, \$550 Keith, 818-355-9554
- Marshall cabs grt cond, black, 2 loaded w/vintage 30s, 1 w/JBL 120 spkrs in stereo Each \$450 310-927-3393

- Marshall JCM800 50 wtt combo, model 4210, all tube, chnl switching, reverb, fx loop, 1 12" spkr, \$500 Darryl, 213-874-4501
- Marshall JCM800 100 wtt head w/gain modification & matching 4x12 cab, xint cond, \$750 or trade for Fender amp, 310-323-0451
- Marshall JCM800 stereo cabs, \$350 Mesa Boogie 412's in cases, \$400, Michael, 213-878-0711
- Peavey 412 cab w/Celestions, Scorpion spkrs, 4 ohm w/ casters, xint cond, \$200 Sid, 818-761-1635
- Peavey MD2 8x2 mixer, \$250 firm Carvin FET 900 wtt pwr amp, \$300 firm, Enc, 818-842-9369
- Peavey life/gabass bs head, ported cond, like new Lists \$850, will sell for \$450. Sacrifice 310-285-7833
- QSE 850 amp, \$500, 818-363-7133
- Ram Pico 16, 16x2 English mixing console, 4 band EQ, 1 insert & 2 aux's w/ chnl, phantom pwr, \$375 Brian, 310-390-4348
- Randall 120 wtt head, \$150 Carvin 412 cabs Celestions, \$300/ea, \$500/both Carvin wedge monitor, 15 plus horn, \$250 obo Scott, 818-284-9074
- VHT 2150 stereo tubed guit pwr amp 1 yr old, all new guts inside Call for details \$1395 obo 818-761-2220
- Wtd, 400 wtt rck nri PA amp 818-769-4242
- Yamaha PA system, 12 chnl stereo mixer, EQ, amp console, 2 spkr cabs & cases. Xint quality fidelity, cond \$2000 obo John, eves, 310-455-4304

- Tascam Porta One 4 trk, gd cond, w/manual, \$200 obo Call Alex, 818-709-9876
- Wtd, 8 trk recdr. Call Rich, 818-780-1183

### 4. MUSIC ACCESSORIES

- Akai S3000 sampler w/SCSI, digital I/O, hrd drive capability, 8 meg of RAM. Perfct cond \$3700 Devon, 310-301-3018
- Alesis 1622 mixer, 16 chnls, grt for live or studio \$450 909-687-1232
- Alesis MMT8 electric seqncr w/instructions, \$150 213-467-8227
- Art Smart Curve EQ 15 band Midi programmbl hrly used, \$300 firm Eron, 818-761-2220
- Backstage/recording case for amp, fx, stereo \$300 Flight case for 3 Marshall heads & 1 Soldano \$350 Michael 213-878-0711
- Beyer M88 mc, bmd new, \$350 Spkr mc & gut cable 1 ft through 50 ft lens \$5-\$35, adaptors & connectors, \$5/ea 310-474-1286
- Dynamix 3000 console, 32 in, 8 out, \$5400 818-363-7133
- Electro Voice mc, EVND Senes 757, sounds superb & mint cond \$175 Ken, 805-298-3002
- Equipment cases, custom made padded inside, 4 medium to large sizes \$150-\$250 obo John, eves, 310-455-4304
- Necks, 2 rosewood Strat necks, routed for Floyd, no nuts, gd frets \$75/both Will not separate 818-790-6756
- Tascam Porta 05 min studio 4 trk recdr. \$100 213-655-6284
- Vally Arts 10 spk rck w/wheels MUST sell \$100 Fred, 818-765-7057
- Wtd, Gallien Krueger 250ML or 250RL & Explorer case Possible trade for Strat body, neck, electric or Cerwin Vega spkrs. Trev, 310-558-8103

### 3. TAPE RECORDERS

- Alesis ADAT, new, unopened, w/warranty, \$2850 obo 310-454-2245
- Foslex B16D, 30 IPS, \$2500 818-363-7133
- Sony 2300 DAT machine, in flight case w/all accessories. New, under warranty \$1200 Rick, 818-343-9074
- Tascam 22-2 speed, 77 r/d to r/l, mastering deck, 2 yrs old \$325 obo Brian, 310-390-4348
- Tascam 246 4 trk recdr, xint cond, hrly used, \$600 818-765-7057
- Tascam 688 8 trk recdr w/20 chnl mixer, xint cond, \$1525, Sony Portable DAT recdr, \$500 818-774-0612

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\*Yamaha TX81Z sound module. Fully programmbl in first class cond w/manual. \$95. 805-298-3002

5. GUITARS

\*76 Gibson Les Paul custom, tobacco sunburst, xlnl cond, \$700 firm. Greg, 909-353-9507
\*Acoustic guit, damaged bridge, \$50. Black Shine by Jackson, low serial number w/anvil, \$1000. Scott, 818-284-9074
\*Alembic bs for sale. Custom paint, hipshot tuner. \$2200 list w/out case, will sacrifice, \$800. Phil, 818-764-5432
\*American made Charvel Star, custom, custom paint w/ F.Rose, EMG p/u's & S.Duncan p/u. Includes gig bag. One of a kind, xlnl cond, \$800 firm. Ron, 310-323-1173
\*BC Rich Ironbird bs, American made, neck thru body, custom airbrush paint job, grt cond, \$700. Michael, 818-989-5447
\*Bs, custom made 5 string, neck thru, beautfl sound & finish, \$600 obo. John, 805-647-6690
\*Dobro elec resonator, American made, new w/warranty, \$600 obo. 818-881-3314
\*España Classical guit, solid, rosewood back & sides, made in Finland, \$325. 310-841-2114
\*Gibson L50, 1940s, vintage, collectible, \$1200. 213-655-6284
\*Hamer Scarab, red, w/Kahler trem & dbip/u's. \$250. 213-655-6284
\*Kramer Vanguard, offset V guit, white w/F Rose trem locking systm. Rosewood neck w/soft & hrd shell case. Plys grt. \$250. 818-761-1635

\*Music Man 5 string Stingray bs, xlnl cond, birds eye maple neck, sunburst finish, \$800. 310-498-2889
\*Ovation acoustic bs, back, rosewood, HSC, mirt cond, \$475 obo. 213-463-0608
\*Ovation Patriot, acous/elec, steel string, bicentennial collectors edition, grt sound & feel, xlnl cond. \$650. Craig, 818-890-1220
\*Rickenbacker 8 string bs, natrl finish, w/HSC, brnd new, NAMM show purchase, never used. Sacrifice, \$1000 obo. 213-851-9758
\*Rickenbacker 12 string, sunburst, w/case, gd cond, \$800. Sean, 805-522-4829
\*Warwick 5 string thumb bs, active EMGs, perfct shape, case, \$1500 or trade for Rickenbacker, Steinberger, Jackson, Marshall amp, guit or bs. Trey, 310-558-8103
\*Wtd to buy: Roland guit synth systm. Call Bruce, 310-306-5994
\*Yamaha acous guit, \$150 obo. 310-836-0564
\*Yamaha elec bs, black, lightweight body, plys grt. \$350 w/gig bag. 818-990-2328

6. KEYBOARDS

\*Ensoniq EPS16 Plus sampler/kybrd. Samples for 60 seconds, includes 16 trk seqncr, grt sound, xlnl cond, \$1050. 818-342-5930
\*PA spkrs, JBL pro series, cabaret model 4690A, 200 wtt continuous sign wave, biampable, \$750. 310-823-5480
\*Roland S50 kybrd, including sample disks & manuals. \$600. Mike, 213-467-8227
\*Studio 88 kybrd contrlr in road cs, perfct cond. Paid \$800, sell \$395. James, 310-441-1506

8. PERCUSSION

\*5 pc Premiere XKB, black, less than 5 months old, 3 hvy duty boom cymbal stands & hi hat & snare stands. \$1700 obo. John, 909-598-5329
\*Doz pads, 11", 2" pads, \$175. 26" bs drm heads, black

w/Pearl logo, \$20/ea. Trades OK. 213-883-9578
\*DW dbl bs drm pedals w/built in sensitive triggers. Top of line. Asking \$225. Jeff, 818-842-0370
\*Gretsch, Tony Williams yellow, 2 bs drms, 2 rck toms, 2 floor toms, Yamaha tom mount, Fims System, HSC's, Camco pedal, \$2995. 310-318-0155
\*Paiste 20" crash ride, used twice, almost new, red & relectrified. Very loud. List \$275, sell for \$100 obo or trade for hi hat. 818-769-0702
\*Tama 4 pc Rockstar drms set w/Zildjian & Paiste cymbals, stands, dbl chain drive pedals, w/cases & lots more. \$2100. Rita, 310-428-1326
\*Triggers, responsive & durable. Must see. \$12/ea or \$100 for 10. 818-556-5212

9. GUITARS AVAILABLE

\*#1 AAA guit plyr avail. Skg 4 pc rock band. Infl by everything. 818-386-1819
\*#2 rhythm & ld guit sks hrd & fast metal band. Have gear & trnsps. Write & backup vocs. Infl Randy Rhoads, Metallica, Slayer, Jimmy. 310-944-8331
\*#3 ld guit/sngwrtrs sk maj, melde, HR bend. Jackson guit & SIT string endorsees. Willing to relocate. Avail for album wrk. 508-441-2118
\*#4 pro plyr, grt aft, exp, custom designed gear, feel & image, sks cmrcl, melde rock band. Estab rock bands or artists only, pls. Glen, 818-846-6511
\*#5 Aggrsv fem guit avail. 10 yrs exp. Lkg to join/form srs HR band. No all girl bands, pls. Nicki, 818-892-1293
\*#6 Aggrsv ld/rhythm guit avail for demos, recrdng, any type of session wrk. 10 yrs exp. Pts call Max, 818-347-3887
\*#7 American rock style orig guit plyr/wrtr/sngr, 27, sks bst & drmt to make grooving, hrd driving music. 213-739-3726
\*#8 Arizona guit. 70s rock, Free, Humble Pie, Stones. Album,

world tour, studio exp. Fully equip'd. Pkg avail. Jay, 602-831-2195
\*#11 At least, a guit w/orig style, xlnl sngrwng abilit, strong vocs & dedictn to music. Demos avail. Will relocate. Portland, OR, 503-641-3637
\*#12 Avail for gigs, recrdng, R&B, rock, pop, blues, funk, fusion. 818-785-1715
\*#13 Blooze guit into Faces, Aero, Crowes, sks skinny, hrd wrkg band in srch of deal. Vintage gear, image & att. Well connected. Sam, 213-882-6889
\*#14 Blues guit avail for orig prp. Infl SRV, Arc Angels, Fab T-Birds, John, 818-782-8504
\*#15 Blues guit/voc avail for wrkg sit. Call Jimmy O, 818-982-8346
\*#16 Cntry guit ndd to complete band w/fem singr ala Tanya Tucker. Write sngs, be srs & wnt to go on road. 213-388-9775
\*#17 Cntry guit/pedal steel plyr avail for top show, orig or wrkg cover band. 818-386-5839
\*#18 Exp pro avail for blues, cntry, rock & reggae gigs. Dependbl plyr avail for paid sits. 818-832-9057
\*#19 Guit avail for estab funk/R&B prp. Orig mtr. 818-761-2220
\*#20 Guit avail for live & studio gigs. Appeared in US & Euro mags, funk, rock, blues, metal. 213-463-1840
\*#21 Guit avail for recrdng & perfmg & demos. All styles. Pro sits only. Victor, 213-757-3637
\*#22 Guit avail for studio, live, covers, orig. Dave, 818-766-8951
\*#23 Guit avail for young, blues infl R&R band. Infl Stones, Faces, Aero, Crowes. 818-342-7233
\*#24 Guit avail. Sks music for hvy, down picking metal band. Infl Metallica, O'Ryche, Pantera. All styles & ideas welcome. Frank, 818-765-4966
\*#25 Guit avail. Visionary conscious of his surroundings but seeming somewhat unattentive. Can you say heavy? Stacy, 310-838-4477
\*#26 Guit lkg for bend. Currently has done 3 albums. Lks a must. 818-594-0389
\*#27 Guit lkg to form band. Lkg for dmr first. Lkg for band that plys HR ala Skid, Tesla & GNR. 818-741-0450
\*#28 Guit plyr avail for straight ahead R&R act. Also have dmr, studio & all recrdng equip. Chris, 818-783-7935
\*#29 Guit plyr avail. Rock, punk, etc. 818-785-1715
\*#30 Guit plyr avail. Styles: Hendrix, Clapton, Page, Robin Trower. Srs plyrs only. 818-244-0565; 310-858-6647

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-Guit plyr sks wrkg sit Many album & touring credits Pro only. 213-461-1018  
 -Guit plyr/sngwrtr sks to join/form hvy, dark, progrvs HR band Infi A/Chains, Dream Theater, Blue Murder Have pro gear, bckup vocs K.J., 818-955-8240  
 -Guit skg HR act w/classic taste Clean & speedy, fmesse Infi Maiden, UFO, VH, etc. No flakes or drugs, pls. 818-986-9704  
 -Guit sks wrkg grp or soon to be Infi Doors & classic rock 310-946-2000  
 -Guit/sngvr avail for blues based band ala Derek & Dominos, Allman Bros, ZZ Top Strat through Marshall sound John, 310-456-3982  
 -Guit/sngvr/sngwrtr, Infi Beatles, Cure, Violent Femmes, Paul Simon 310-207-2923  
 -Guit/sngwrtr avail to join hi energy HR band. Infi everything big & loud. Avail for all ssts 818-347-4624  
 -Guit/sngwrtr lkig to form/join band Pro sits only Infi Crowded Hs, Eleven, Beatles, Army Mann 213-969-8362  
 -Guit/sngwrtr lkig to join/form HR/HM progrvs band. Infi Leppard, Lynch, O'Hyche, MLB & more. Ventura Co Adam, 805-485-9920  
 -Guit/sngwrtr, team plyr w/mage, chops, & equip, tmspo, lkig for HR/HM band w/groove & chemistry Call Rex, 818-349-5651  
 -Guit/voc avail for del/gnd core band Equip, tmspo, exp Srs only Ready to gig immed 818-563-3430  
 -Have gun, will travel. Aggrvs gut avail for HR/HM projs Lks, gear, chops, sngwrting abt, etc, etc Mel, 818-752-9257  
 -HR gut avail. Strong wring, solos, vocs, lots of exp, lots of equip Infi Scorpis, Lynch Mob, Y&T Mark, 818-882-9312  
 -Infi by Hendrix & Al Dimeola Gut avail for any wrkg sit Jimmy, 805-584-3172  
 -Innovatv gut w/darkly progrvs textures & lds avail for pro sits w/lab and mgmt. Sings, wrtes music, lyrics if nidd. Steve, 818-784-2169  
 -Innovatv rhythm gut/sngwrtr sks srs, altmtv band. Pro all only. Infi Kings X, L Colour, A/Chains Alex, 213-650-3877  
 -Ld/rhythm gut plyr w/ld voc capability, lkig for aggrvs metal band Pantera, Beatles Matt, 818-506-5460  
 -Ld/rhythm, xnt vocs, lkig for aggrvs sound to rp my face off. Not speed metal, not grunge, just pwr. No beginners, pls. Matt, 818-506-5460  
 -Outstanding, accomplished blues gut sks top notch wrkg blues grp. Call eves, Rod, 818-501-0377  
 -Over 30 blues/rock gut lkig for casual wrkg band Have tmspo & equip & much exp. Brad, 818-368-9320  
 -Pedal steel gut avail for wrkg gigs. Wally, 818-841-3141  
 -Pissed off gut, 26, sks bluesy, sleazy, aggrvs, HM band or musicians. No drugs, flakes, altmtv, for speed metal. Sns of humor a plus. 714-751-9710  
 -Pro gut w/recrdng credits, MTV vdeos & recent world tour, vintage gear, rock image, sars career moove w/maj league band. 310-276-8652  
 -Pro gut/wrtr, 38, sks to join/form new age, jazz, fusion. Will travel. John, 818-981-9020  
 -Pro ld gut plyr, rhythm & blues, funk, cntry, anything w/ soul. Call me. 818-366-0914  
 -Pro ld/rhythm gut lkig for complete rock band I'm fully

equip'd Sing bckups & dependbl. Based in Whittier, Orange CO, LA line. 310-944-4606  
 -Pro rock gut, 10 yrs touring & recrdng exp as maj label artist in Europe Pro gear, gd lks, promo pkg avail. Pro only Nard, 213-653-3034  
 -Reggae, soca, jazz, rock gut, 34, very xpressv, eloquent chord vox'ngs Album, tour credits X-Ross Michaels, Sapadilla, Einstein, Phil Chen, Dominators, Passport, rock Pro only. Dale Hauskins, 310-696-7120  
 -Sks to join band, dual gut, HR cmrd w/edge Infi Satriani, Vai, Toto, Journey, Reza, 818-769-7892  
 -Smoking young gut avail Early VH. Infi are early VH, any groove rock w/bluesy edge. Image, tone & tmspo. Ask for Chris, 714-892-3807  
 -Sober ld gut avail, chops, drive, no BS, no fear, no excuses. Jon, 213-617-7169  
 -Southern rock gut plyr w/sngvr avail to form band w/bst & dmr in early 20s. Rich, 818-780-1183

**9. GUITARISTS WANTED**

-#1 A rhythm, hvy rock, Les Paul, Marshall, Page, Zakk sound, for deal bend. Must sing, ply, sound & move like a pro. Zep mts J.D., 818-848-8456  
 -#1 gut plyr nidd Hrd, aggrvs, smooth & silk. Infi Peppers, NIN, Jane's, 310-998-5271  
 -2nd gut plyr wld into Pantera, Rollins, Ministry, Danzig. Have rehrrl spc & 8 trk 310-473-5752  
 -2nd gut w/bckgrnd vocs wid by HR band w/windie CD. Must play w/taste & feel. We have gigs & lockout rehrrl spc. 818-773-7625  
 -2nd gut wld for hvy, funky, groove, stone rock band. Stewart, 310-458-1041  
 -2nd gut wld for wrkg classic rock cover band. AC/DC to ZZ Top. Travel a must. Vocs a plus. John, 818-382-7944  
 -2nd gut wld, ld & rhythm plyr Pantera, White Zombie style. Sngwrting skills & grt gut tone a must. Srs pros only Paul, 213-466-6251  
 -A rhythm gut lkig Richards, Townshend, Hendrix nidd by soufl blues/rock srr. Lks like Kravitz or Darby Sngwrting most important Al, 310-837-3756  
 -AA gut nidd. Grt chops, stylistic, different. Infi Motown, NIN, Peppers. 818-997-8158  
 -Accous gut plyr wld by gut/sngvr to do small gigs. Vocs a plus. Infi Love Bone, Jane's, 70s, 90s, 818-505-9283  
 -Accous gut wid by folk/rock/cntry singr/sngwrtr. Passionate vox, lyrics, for your music. Alt & msg way above hrstyle. Ideas? Sean, 213-871-8823  
 -Accous/elec collab wid by pro lem sngvr/lyncst for orig covers. Duo, band, perfrmcs. Infi Cyndi Lauper, Clapton, Henley, Joni Mitchell. 213-656-3930  
 -Ambient, tastefl & aggrvs grt sought for estab, altmtv pop grp. Infi House of Love, Juliana Hatfield, James, Coteau Twins, Belly. 213-651-4425  
 -Artistic pro, fun fem voc/lyncst sks duo/band collab for intrnsng pop/rock matrl 213-656-3930  
 -Band sks ld gut w/harmony vocs. Infi Beatles, Floyd, Squeeze. 213-933-0565  
 -Band, STREET CLEANERS, auditing gut. Infi Stones, Replacements, Dead Boys. We have demo & mgmt. 909-982-3451

-Bst/dmr team sk 2 ld/rhythm gut to form hvy, aggrvs, ltrash band Mission, Misfit, Slayer. No att, pros, image Torrance based. Chris, 310-973-7726  
 -Cntry sngvr/sngwrtr sks gut to form duo to write snags & perfm live, Inrtrsd in ballads in tradit'l cntry style. Michelle, 213-388-9775  
 -Core gut plyr nidd for side proj w/prodctn deal. 818-556-5212  
 -Creatv musion wid to form duo or band w/sngvr/sngwrtr Bono, Edge, Astbury, Duffy, Morrison, you & me. 818-881-7217  
 -DANGER MOUTH sks rhythm gut plyr Ld voc abtl mgmt, playing gigs, label intrst. All we rld is you. Jack, 213-462-2398  
 -Ecclectic, acous/elec gut w/bright ideas & lots of soul wld for band. I have grt snags, gts & connex. Fem OK Bckgrnd vocs a plus. Commitmt, ambition a must. Albert, 818-988-5329  
 -Edgy, sonic jazz, rock band wnts 2nd gut. Reading, equipa must. Jimmy, Carlos, Scofield, etc. Tour knowledge mandatory. Under 35 only. 310-449-2044  
 -Estab band w/indie deal, alty, gigs, sks ld gut. Harmony vocs a plus. Soul Asylum, Buffalo Tom, Sugar. Rehrrs in Santa Ana. John, 310-421-5922  
 -Exp gut nidd to do various projs in top pro studio. R&B, jazz, Latin jazz, blues, funk. This is not a paying gig. 213-906-9733  
 -Exp gut w/enor vox nidd for F/T touring band T40, variety, covers. Most wrk east of Mississippi. 800-942-9304 x 20784  
 -Exp ld/rhythm gut wid, big picture shopping deal. Retro 90s example, Kravitz, Crowes, no Eddie VH clones or kids. James, 213-469-3459  
 -Feelies, La's, Buzzcocks, XTC, fast, tight, clean, smart, fun. Billy, 213-939-3025  
 -Fem rhythm gut, percussn a plus, to complete all fem rock band, Rehrrs Orange Co, ply in LA. Leslie, 714-521-6935  
 -Funk gut wld for orig proj. No rock, pls. Gary, 818-708-3895  
 -Funkadelic 2nd gut, under 27, w/Hendrix lk, must have lng bushy hr, wld for glitter image, funkadelic mob. Hendrix, Boosy, early Prince. 310-372-3208  
 -Gut nidd for aggrvs, altmtv HR band w/strong label intrst & mgmt. Infi S'Garden, Jane's & Rage. Pros only. Joe, 818-892-0026  
 -Gut nidd for altmtv rock band. Style ala 10,000 Maniacs,

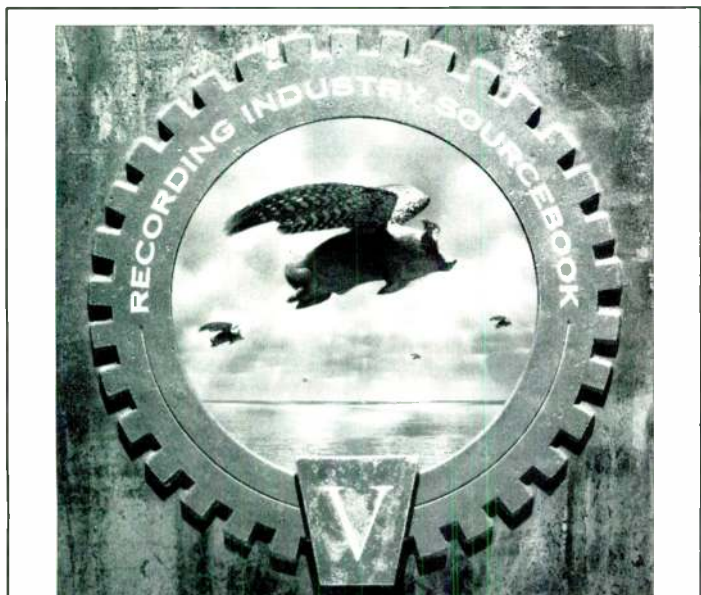
Edie Brickell. Lkig for solid, elec/acous plyr, bckgrnd vocs helpfl. 213-257-2098, 213-663-9409  
 -Gut plyr wld for Latin pop band. 310-943-5199  
 -Gut plyr wld for Leppard style band. Call Dean, 310-657-5470  
 -Gut plyr/ld voc wld, versfl, w/wrkg repetoire, 60s through current T40. Some travel. 805-251-4049  
 -Gut w/intellect, dissonant, aggrvs, wrting exp sought. Open tunings, eastern infl. Wld by band w/growing intrst Happiness & soulmates ewarf. Lv msg. 213-655-7948  
 -Gut wld by new forming proj, Hrd styles transcending groove. Dark, driving w/wise of samples. Infi Ministry, Tool, Bauhaus. Travis, 818-796-4273  
 -Gut wld by orig members of Voodoo Groove. Strong vibe, commitmt to band, motvtd & intense. Infi include Fugazi, Jane's, Miles, Hendrx, Jerky Boyz. Call Kevin, 310-698-1403  
 -Gut wld for altmtv band w/recently completed indie prodcd CD. Infi include Midnight Oil, American Music Club, Julian Cope. Srs pros only. Warren, 818-798-1556  
 -Gut wld for dark, altmtv HR band. Have mgmt & strong label intrst. Infi Pearl Jam, A/Chains, REM. Must be soufl, creatv. 310-373-9254  
 -Gut wld for dmr & bst Infi Rush, Primus, Peppers, Megadeth, Looney Tunes. Wnts pro gut virtuoso & voc/sngvr/frontmn w/larger than life goals. 818-997-7635  
 -Gut wld for Leppard style band. Dean, 310-657-5470  
 -Gut wld for poetic sounds, for poetic words, ethereal, psychdc groove hook music w/dynamics. Road ready, mgmt, album. Morgan, 213-254-3341  
 -Gut wld to form progrvs pwr trio. Must be creatv, orig & muscl. Infi Rush, Primus, Faith, Mike, 310-539-2937  
 -Gut wld w/bckng vocs. Hrd, meldc, dynamic Pixies, Pumpkins, Beatles. Call David, 310-398-8941  
 -Gut, lng hr, mid-20s, infi Peppers, Dream Theater, Rush. For grooving, meldc HR band w/progrvs touch Nikki, 213-254-0467  
 -Gut/sngwrtr wld to collab w/fem voc/melody wrtr to form rock band w/groove, funk edge. Infi Pretenders, L Colour, Kravitz, Deana, 818-986-2174  
 -Gut/sngwrtr sought by male voc/lyncst, 23, tenor. To form diverse rock/metal band. Must have memorabile, org matrl. No wannabes. No excuses. 213-669-1510  
 -Gut/sngwrtr to collab w/sngvr/gut/sngwrtr & dmr lkig for exp gyt/gut who is lkig for us. Gino, 310-391-1301; Gian, 310-915-5315  
 -Gut/sngwrtr wld by voc to collab on altmtv vein. Kenneth, 213-851-6383

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\*A exp voc avail. Writes, plays guit. Von Scott mts Andrew Wood. Send tape to 6440 Bellingham Ave #152, N Hillywd CA 91606
\*A singr/lyriscst lkg for hvy, mod band Urge Overkill, Wiretrain, Dramarama, Sugar. Pros only. 310-478-2047

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- \*A tenor, lks like Kravitz, Darby. Soull/blues rock style. Nd pro rhythm guit lke Townshend, VH, Hendrx. Pros, pls. Call Al, 310-837-3756
\*A/Chains mts Zep. Have album credits from 1991, grt writing on lyrics & vocal melodies. Solid contacts. Phone contacts. Bret, 918-446-5763; 310-473-3721
\*Aggrav singr into HR, funky, hypnotic, tribal grooves. Something insane that moves. Located in Hllywd. Lv msg, 714-493-8743
\*Altrnrv fem voc/sngwrtr w/grt image, sks collab. REM, Belly, Juliana Hatfield, Lacey, 213-934-4688
\*Altrnrv orig singr/sngwrtr/guit sks happening band that rocks. Diverse & soull, open minded. 310-657-4683
\*Altrnrv voc/lyriscst sks band or guit. Infl STP. A/Chains, Pearl Jam. Rob, eves, 310-429-3303
\*Arizona voc in 70s style. Stones, Dogs D'Amour, Free. Pie. World tours, studio, album exp. Pkg avail. Jay, 602-831-2195
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\*Band wtd Voc into Aero, Skid, Lynch Mob. Lng hr. Native American. no grunge or altrnrv. Days, 310-820-9923, ntes, 818-990-5390
\*Band wtd. Voc into Aero, Skid, Lynch Mob. Lng hr. Native American. No grunge or altrnrv. Days, 310-820-9923; nites, 818-990-5390
\*Beginning voc wnts to join/form classic rock cover band or do coffehouses w/guit. Infl blues, Tyler, Rodgers. No demo. Will wrk hrd. Keith, 310-815-1041
\*Christian pr male voc skg progrsv, altrnrv, metal band. 708-599-7776
\*Cntry fem wnts to form band & hit the road to Nashville. Infl are Tanya Tucker & Juice Newton. Srs only. 213-388-9775
\*Exp singr lkg for altrnrv, creatv band, acous or elec. Like New Colonial, Triptic. Infrsts include Costello, U2, Ike & Tina Turner, Phil, 213-368-4798
\*Fem cntry singr/sngwrtr lkg for true cntry guit/sngtr to form duo to write & perform sngs in tradit'l cntry style. Michelle, 213-388-9775
\*Fem Id voc avail for studio, live, covers or orig. Michelle, 818-766-9951
\*Fem Id voc sks prob band Blues, HR, altrnrv. I wntle, have sngs on 24 trk. 310-458-6739
\*Fem Id voc, previously signed to maj label, sks altrnrv band ala Morrissey, School of Fish, Breeders. Srs only Rachel, 213-467-3424
\*Fem singr/sngwrtr lkg to form American rock/acous band. No slars, just musicsn w/sns of humor. Elena, 213-931-2240
\*Fem singr/sngwrtr skg prodcr to collab with. Infl are Peter Gabriel, Enya, Juliana Hatfield, Belly. Pls page 310-352-9065

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\*Male Id voc sks blues/rock or southern rock band. Infl Greg Allman, Jack Bruce, Paul Rodgers, Joe Cocker, Allman Bros. No image mongers nd call. Nathan, 213-666-9542
\*Male pop singr avail for jngles & session wrk. Exp, tlntd, most styles covered. When you nd a real singr, call me Steven, 213-876-3703
\*Male voc sks band. Sng orientd, pls. Melody, harmony, distortion. Phys guit, vox, armp. MB Valentine, Pixies, Charlatans. Thnd, gd sngs of humor. Jeff, 213-525-1813
\*Male voc, 29, w/ing hr image, gd range & exp, sks melcd rock band. Infl Kiss, UFO, Zep. Yes to melodies, no to lyrics. Steve, 818-708-3912

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- Souffl fem id voc lkg to join/form ong only, bluesy funk, R&B band, Intl gospel, k, d, Anta & Annie Lennox Live studio exp. Sharon, 213-665-2448
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- Souffl singer/sngwrtr, classy rock image, Intl Stanley, Vander, Graham, sks guit/sngwrtr or band Groove, HR ala Kiss, UFO, Aero, 818-985-2792
- Souffl, melcd sngwrtr/sngwrtr, folk, rock, cntry, lkg to collab, recrd, perform. Passionate vox for your sngs Practice makes perfect. Sean, 213-871-6823
- Sting, Annie Lennox, w/touch of Aretha Franklin Male voc sks band, performing sit, or prodcrs. 3 oct range Attract, Michael, 818-785-9283
- Sultry, souffl singer sks funky rock band Intl Stevie Wonder, Chaka Khan, Call D.K., 213-874-8567
- Versatl voc, exp singer/wrtr, lkg for Temple mts Chains type band Tribal groove & rhythm. Solid, tastefl lds Call Sean, 969-9736
- Voc avail for dark, mysterious, positive, out of this world music. Sks new wave type. Mark Roman, 714-495-1318
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- Voc avail for wrkg sit w/mgmt Intl early Bowie, Iggy, Alice, Zander. Grt range! 213-851-6383
- Voc avail for your demo or your band in the pop/dance

- medium Call Angela, 213-739-4050
- Voc avail. Souffl fem voc avail to form or join rock band w/groove, funk edge. Pat B & Chrissie mls Kravitz, Srs only Deana, 818-986-2174
- Voc, word man lkg for music man. I got words, you got music. I want to create something that lives. T. J., 310-696-3678
- Voc/guit sks band w/no technical abil. Just a sns of melody & rhythm. Sonic Youth, MB Valentine, Fleming Lips, Patndge Family, Motown, Ride, J.B., 213-525-1613
- Voc/guit w/label exp sks punk/pop band. Grt lyrics & sng collab. Image unimportant. Intl Replacements, Zeros, Costello, Flop, Phillip, 818-458-1332
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- All orig band lkg for souffl singer. Styles include jazz, hip hop, funk & reggae. Pro att req'd. Call Nickie, 310-392-4172
- Are you a voc lkg for that hvy, progrsv, altrntv edged band w/Intl groove? Gd att, committmnt req'd. Joel, 818-571-7409
- Attractv black fem voc w/Intl range & souffl vocs wtd by killer guit/sngwrtr for collab & band. Funkyish, bluesy HR. Varied styles. Randy, 818-779-0757
- Bckup singer w/image wtd by pop/altmv/rock band for live shows's. Male & fem between 18-30. 213-851-1680
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