

# 1TH ANNUAL GUIDE TO MANAGERS AND AGENTS

Vol. XVIII, No. 5 02/28/94 to 03/13/94 (outside Calif. \$3.00, Canada \$3.50) \$2.50

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

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- ▶ Why You Need Them
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- ▶ Employment Opportunities
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- ▶ A&R Report

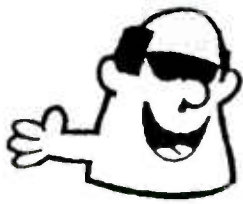
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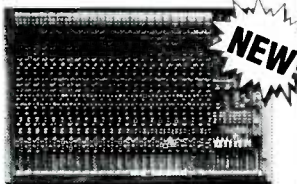
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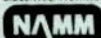
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## FEATURES



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### TONY! TONI! TONE!

With three hit albums and a half dozen chart-topping singles thus far, this Oakland-based trio, comprised of two brothers and a cousin, continues to combine smooth soul with hip-hop flavorings to cross over into both R&B and pop territory.

By Juliana "Jai" Bolden



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### BOOKING AGENTS

Booking agents are responsible for packaging acts and putting them on the road. But when should you connect with one? How much will they charge? And will they work with unsigned acts? Our story answers these questions and more.

By Tom Kidd

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Cover photo (inset): Cindy Sommerfield





## FEEDBACK

### ✎ Scoring Demos

Dear MC:

Your Demo Critique review has been a good thing in my life. I sent the tape in nine months ago and had already received label interest, but after your review of all 4's out of 10. I've had calls from people whose musical tastes tend to run opposite of yours and who think for themselves.

My point in writing at all, is for the good and growth of a healthy music scene. I feel it is important to speak out about the BS hype vibe in your publication. It tends to influence the scene a little bit, because at this time, no other mags match your circulation. Hopefully some creative, cutting edge publications like (619) in San Diego will gain a bigger foothold, creating a healthier balance.

Your classifieds and directories are helpful, but your Demo Critiques, among other columns, seem to run on one person's subjective opinion and taste. Why else did my critique use first person singular ("I")? Why isn't this qualified professional proud to say who he is? How about a *panel* of "judges", maybe well-known guest specialists who are willing to appear with their names and photos and you wouldn't even have to say who said what?

That way, better attention will go into each tape, and in my case maybe they would have read on the J-card that mine was a live-to-DAT performance, singing and playing at the same time in one take. The recording is clear and has ambience. I did it that way because I wanted to do something bold and different: make it alive and real and not covered up with production. Any record company has the budget to outdo the production on a demo and do all those "studio tricks" and things you guys like.

I think it is fair for the critique to go both ways, don't you? Music Connection, you get a "9" for your paint-by-the-numbers approach and a "10" for your commercial attitude.

Deco Mustang

### ✎ "Sounding" Off

Dear MC:

I'd like to comment on a problem that many of my fellow musicians have complained about—the unbelievable rudeness and lack of cooperation of most bookers and soundmen.

I've been playing the local club

scene for the better part of a decade, but all too often I'm treated with hostility and obstinance; a never ending cycle of unreturned phone calls and unreasonable demands: threats of never being booked again if the draw isn't large enough, unfair favoritism to their friends' bands (even if they can't draw flies) regarding date, time slot and length of performance, and above all, mountains of *too cool-for-your-attitude*. And all this from bookers who call me to offer a gig!

What most bookers don't realize is the resourcefulness of local performers. There are many alternative venues for bands to play, including record stores, university student unions, downtown warehouses and lofts, fraternal and union halls, parties, charitable benefits, public parks and even street corners. We don't need you and your little power trips to get exposure.

By the way, it would be nice if your bone-headed soundmen cooperated with the bands to achieve a decent mix. They usually do a crude setting for the first band, leave it that way for the second band, and abandon their post at the sound board to go sit at the bar and try to pick up some local cutie. Very unprofessional. A band that can't hear themselves properly often sings off-key, misses cues, and generally can't play as well as they would have had the soundman been working with them instead of ignoring them.

Musicians spread the word about which clubs are good venues and which aren't. And that determines whether we bring people in to patronize your joint or not. Now, you're probably thinking that with all the bands in town, you can be as rude as you want and still have bands beating down your door. Probably true. But there's a karma kickback that you'll experience as bands who increase in popularity decide not to play your club anymore because of the way they were treated in the past. You'll be stuck with an endless cycle of unknowns with meager draws. Eventually your doors will close. Think about it.

Pissed But Patient

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**By Trish Connery**

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

**Current**

□ The Vocal Point frequently offers intensive workshop for singers in which every aspect of vocal production is handled. The next scheduled four-week workshop begins on Sunday, March 13 from 12:00 noon to 2:00 p.m. Students will learn voice strengthening, presence and stamina; proper breathing, support and resonance of the voice, and how to increase range, sharpen pitch and control the tonal quality of the voice. Enrollment is limited to ensure individual attention. The fee for all four classes is \$100. Call the Vocal Point at 310-285-5054 for additional information.

□ The next Western Beat American Music Showcase, hosted by Music Connection's own Billy Block, will be held on Thursday, March 3, at Highland Grounds, 742 N. Highland Ave. in Hollywood. Special guests this month include Andrew Gold, Alan Whitney, Chris Farren, and many more. 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.

□ "L.A.'s Finest," is an ongoing series featuring original acts in many different styles—R&B, rock, acoustic and world beat. The showcases are designed to give these committee-chosen acts access through performance to the A&R community, while at the same time allowing industry execs an opportunity to see original talent in a concise and controlled setting. Produced by Roger Burnley, the next showcase takes place Wednesday, March 2, 7:00-9:30 p.m. at the Troubadour, 9081 Santa Monica Blvd. in West Holly-

wood. Admission is \$10.00 for the general public; with complimentary admission for music industry professionals. Call 213-850-4404 for additional information.

□ Networking expert Terri Mandell will teach others this fine art through her one-day seminar, "Power Schmoozing," on Tuesday, March 29, 6:30-9:30 p.m. at the Hyatt Hotel, 8401 Sunset Blvd. in West Hollywood. Mandell is the author of *Power Schmoozing: The New Etiquette For Business And Social Success*. The cost is \$39 plus a \$3 materials fee. Call 310-478-6677 for reservations.

□ Santa Monica College Community Services presents "Contemporary Pop Songwriting," a four-week class beginning Monday, March 7, 6:30 p.m. Topics covered include song structure, lyric and melody writing, idea development, song shopping, the demo process and more. This class does not require students to play an instrument or possess a lot of music theory. Instructor Jeff Saxon is an active songwriter and performer, as well as a former staff writer for Bourne Publishing. Students are encouraged to bring in finished and unfinished songs for class critique. The fee is \$50. Call 310-452-9214 or 310-390-3089 for additional information.

□ Dale T. Tedesco, independent music publisher and consultant, will also be conducting a Santa Monica College Community Services class, "The Business Of Music Publishing." This class, which begins Tuesday, March 1, 6:30-9:30 p.m., will cover the inside aspects of music publishing in the Nineties. Dale Tedesco has over twenty-five years experience in the music publishing business. Call 310-452-9412 for additional information.

**Recaps**

□ Lifebeat, the music industry organization designed to fight AIDS, has announced plans for its next event—Board Aid, a day-long, snowboarding fundraiser set for March 8 at Snow Summit Ski Resort in Big Bear. The goal of this unique event is to raise awareness of safer sex practices among at-risk teens and to help teens who already suffer from AIDS. Since snowboarding is the fastest growing winter sport in the world, and since teenagers comprise 90% of snowboarding participants, it is an ideal way to reach the target group. Celebrities confirmed to attend (and snowboard) include the Beastie Boys, Cadillac Tramps, Dred Zepplin, Electric Love Hogs, House of Pain's Danny Boy, Ugly Kid Joe's Whitfield Crane, rapper Schooly D, and many others. For more details, or to attend the event, donate funds or services, or if you are an artist who wishes to participate in the event, contact Lifebeat at 212-245-3240.

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# CLOSE-UP

## IMAGINARY PRODUCTIONS, LTD.

By Karen Orsi



If you found the path to success on a map, you might notice a number of shortcuts labeled "Good Marketing—Save Five Miles." No matter where you are on your career path, a good marketing move is what helps get you there. The more creative your marketing scheme is, the more likely you are to stay present in the minds of the public.

One angle toward creativity is to generate a marketing product that is instantly collectible. Whether you are incredibly famous or just getting started, having your name on something that people will buy for its sheer beauty and its collectible status is not a bad idea. Remember the rush on those enamel pins from the Olympics? Part of the reason those pins took off was that they were a heck of a lot more aesthetically pleasing than T-shirts and bumper stickers. A quick look in the *Recycler* indicates that those pins are still making the rounds on the collector's circuit. Rock & Roll collectors are especially devoted to their idiom, and I have known fanatics in the picture disc collector realm to snatch up anything and everything in the medium, no matter what their musical tastes might be. Enamel pins just might be an extremely safe bet as a marketing investment for rock & rollers.

Imaginary Productions, Ltd. is a good connection for enamel pins. They design pins for the Beatles, Fats Domino, Chuck Berry, Kiss, Flock Of Seagulls, Mark Lindsay (formerly of Paul Revere and the Raiders), Maynard Ferguson, Tommy James, Milton Berle and the Turtles featuring Flo and Eddie. They also do a lot of work with up-and-coming bands. The pins can take on any shape you choose. Some of Imaginary Productions' clients have had one of the company's designers create a cartoon image of them or other kind of artwork for the creation of a pin.

Imaginary Productions actually specializes in two kinds of pins: cloisonné or dommed enamel. The pins are manufactured overseas where it is considered an art form. The color is added by the artist with a bamboo shoot dipped in paint and applied to the inlet of the pin where it pools perfectly to create each colored portion.

Dommed enamel pins provide the best clarity and detail and are most

commonly the technique of choice for intricate company logos that might not be possible to recreate in cloisonné. A process involving a photographic acid etch on brass is used to create the structure of the pin, after which the pin is dipped in either gold or silver plating and baked. Then, a heavy acrylic coating is applied and the pins are baked once more.

Cloisonné pins are matched exactly in form and color by an artist. He polishes the pin with stone and pumice, finishing with finely ground charcoal. The pin is then polished with a hartshorn rapeseed oil and dipped in gold or silver plating.

Some of Imaginary Productions' clients will enclose cardstock with their pins, signed and numbered in a Limited Edition. These prove to be hot sellers, especially with some of the better known acts such as Mark Lindsay. Many of the rock oldies acts do very well with memorabilia, including pin sales.

Imaginary Productions' Michael Lotts is the company's marketing representative, covering a wide range of accounts both national and international. He began designing pins for the 1984 Olympics, and the company blossomed from there. Besides the wide variety of established acts that are handled by Lotts' company, a lot of up-and-coming acts are ordering pins, too. "We do logos or recreate a caricature of a publicity still," Lotts says. "The fans just eat them up." Because the pins are cast in either silver or gold, they are beautiful and don't get tossed aside like other kinds of memorabilia. The price is also incredibly reasonable.

For more information, call Michael Lotts at 805-646-0804. Their address is P.O. Box 23151, Ventura, CA 93002. **MC**



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# Counterfeit Cassette Seizures Decrease

By Sue Gold

*RIAA reports counterfeit cassette seizures down for first time in six years; while pirate CD and vinyl activity increased*

WASHINGTON, DC—For the first time in six years, there has been a decline in counterfeit cassette seizures, according to a report released by the Recording Industry Association of America (RIAA). Approximately two million counterfeit cassettes were seized in 1993, down from 2.5 million in 1992.

Steve D'Onofrio, executive vice president and director of the anti-piracy unit for the RIAA, said there were a variety of factors that contributed to the decrease in seizures, including a decrease in the number of manufacturers, distributors, street vendors and others who produce and sell illegal tapes. D'Onofrio also cited anti-piracy education, programs which heightened retailer and consumer awareness of piracy, the involvement of the record industry at the retail level and news coverage of the RIAA's anti-piracy efforts as contributing factors to their success.

"There's no doubt that the drop in seizures is tangible confirmation that we've made headway," D'Onofrio said, "but there's also no doubt we have a long way to go to curtail piracy.

"We're definitely making gains," he added, "particularly at the manufacturing and distribution levels, but also noticeably at the retail and street level."

Last August, the RIAA assisted in a raid on an alleged counterfeit cassette manufacturing operation in Los Angeles that yielded more than seventeen million alleged counterfeit insert cards, the largest quantity ever confiscated.


The RIAA's anti-piracy unit also scored 144 criminal convictions, up from 128 in 1992 and assisted in an investigation on both sides of the Texas/Mexico border which resulted in the seizure of 100,000 tapes and the bust of a manufacturing facility.

While cassette seizures declined, there was a growth in pirate compact discs and vinyl records. Illegal compact discs that were seized jumped from 690 in 1992 to 17,545 in 1993, while 83,445 LPs were

seized. In New York, the RIAA uncovered the first alleged counterfeit CD operation in the United States and assisted in the seizure of 3,000 alleged counterfeit CDs.

Without question, most of the RIAA's investigations have hit the Northeast the hardest. Fifty-two percent of all counterfeit cassettes seized were in the Northeast, while 28 percent were in the west. "Over a million cassettes were seized from the greater New York metropolitan area alone," said Frank Creighton, RIAA coordinator of investigative operations. "A major contribution to this tally were 174,000 fake tapes confiscated from distributors in a series of four New York City raids at the end of last year. We succeeded in our intention, which was to deal a serious blow to illegal distributors when their inventory was at its fullest in preparation for the holiday season."

Other statistics released by the RIAA show that the number of arrests and cases opened in 1993 increased over 1992, while sight seizures (without search warrants) were down from 1,423 in 1992 to 839 in 1993.

The RIAA represents about 90 percent of the companies that create, manufacture or distribute sound recordings in the U.S. 

# Bill Bixby/Prostate Cancer Benefit Held At Whisky

By Sean Doles

*Benefit for late actor, organized by 'Courtship Of Eddie's Father' co-star Brandon Cruz, promotes awareness of prostate cancer*

WEST HOLLYWOOD—A benefit concert designed to raise public awareness of the dangers of prostate cancer and to honor actor Bill Bixby, who succumbed to the disease late last year, was held on February 8th at the Whisky.

Sponsored by Us Too, a national men's support group, and UCLA's Clark Center of Urology, whose representatives were on hand to distribute pamphlets, the event showcased several local bands, including the Ska Daddyz, Horny Toad, Bottom Twelve, Youth Brigade and Harmful If Swallowed (see Local Notes, pg. 19).

The evening was organized by actor-musician Brandon Cruz, who worked with Bixby on the classic late Sixties/early Seventies TV show *The Courtship Of Eddie's Father*.

"When Bill first got sick, I got the idea to put out a single with my band, Harmful If Swallowed, and have the money go for research, but that project never got off the ground," explained Cruz. "So after Bill passed away, I thought this would be a perfect opportunity—on the one hand, to remember Bill, and on the other, to make people aware of the different types of cancer that men, especially, need to look out for."

Cruz points out that prostate can-

cer strikes a significant percentage of men over the age of 40, yet is preventable and, with early detection, very curable. More important to a majority of males in attendance, he says, was the information provided on testicular cancer, which is most prevalent among men between the ages of 18 and 30.

"It's been said before, but I really believe that if we have been responsible for making just one person aware of the dangers of these types of cancer, and they do something to prevent it or get a checkup, this will have been worth it."

Citing Bixby as an example, Cruz says that people in the entertainment industry are at an especially high risk because of the combination of high stress, long hours, poor diets and excessive lifestyles.


"Bill worked so much, he never took the time to take care of himself, and prostate cancer snuck up on him," Cruz says. "And when he discovered it, it was too late."

Plans are already underway for another similar benefit, which, first-time promoter Cruz says, will be bigger and better. "We had some problems getting a venue for the show," he says, "and when we finally got the Whisky, we only had about nine days to promote it, which we did mainly through phone calls and word-of-mouth.

"Next time we'll definitely allow more time to get the word out. We'd like to get some headlining acts to help draw a bigger crowd."

Nevertheless, Cruz says the evening was a success. "I was high as a kite because of the incredible show of support from everyone there," he says. "It's really satisfying to take an idea like this for something that means a lot to you and see it through to fruition."

For information on future benefit plans, Cruz can be contacted through Billy Kahn at Aaron D. Cushman & Associates (310-551-2877).

For more information on prostate cancer and Us Too support groups, call UCLA's Clark Center of Urology at 310-825-5538. 

## THUMBS UP



Leading rap indie Priority Records and award winning indie Rhythm Safari Records have announced a new partnership that builds on their three-year-old distribution agreement. The first album under the new alliance, which will see both labels expanding into adult oriented music, is *Carole King In Concert*, a live album recorded during her recently wrapped U.S. tour. Pictured at the Priority offices are Priority Executive Vice President Stephen Drath, Priority President of Sales Mark Cerami, Rhythm Safari President Hilton Rosenthal and Priority President/CEO Bryan Turner.





# Fox Morning Show Awards Development Deal To Local Band

By Tom Kidd

## 'Good Day LA's best unsigned artist contest results in nearly 2,500 entries and a development deal for Blackboard Jungle

LOS ANGELES—The producers of Fox Television's successful Los Angeles-based morning show, *Good Day LA*, have helped local band Blackboard Jungle win a development deal with Fox Records.

The morning show recently held its first ever unsigned talent contest, sifting through nearly 2,500 entries for the coveted honor.

The contest began early this year with an open announcement seeking submissions from Southern California bands. Whittling down the contestants to a precious few, five bands—the Zookeepers, Clover, Lila McCann, the Leonards and Blackboard Jungle—were chosen to perform live on the morning show. All judging was done by Fox Records.

The contest was a natural outgrowth of executive producer Kim Friedman's belief that bands today have few places to be heard. He is a former musician, songwriter and producer. Since first bringing local band Gilt Lily to the *Good Day LA* stage early in the program's seven-month existence, Friedman has retained a commitment to the Los Angeles music community. "I was one of them," he says, "and I'm still

one of them at heart."

Before the contest was announced, *Good Day LA* had already received a staggering 672 demo packages from local artists, a direct result of a story which ran in *Music Connection* stating that the show's producers were looking for unsigned bands to perform live on the show (Vol. XVII, No. 20).

According to talent executive Laurie Muslow, each of those packages was considered in the early rounds of what she proudly touts as a very successful event.

"We had a tremendous response," said the woman credited with the contest's original concept. "It was a real coming together of the community."

The other *Good Day* programs, which emanate from Chicago and New York, have kept a watchful eye on the success of the L.A. contest and may follow suit with comparable competitions, just as *Good Day LA* may undertake another contest sometime in the future.

Interested artists can send demo packages to *Good Day LA* Talent Office, Attention: Laurie Muslow, 5746 Sunset Blvd., Los Angeles, CA 90028. No calls please. **MC**

### A GOOD DAY FOR BLACKBOARD JUNGLE



Local band Blackboard Jungle was the winner of *Good Day LA's* unsigned artist contest. Pictured (L-R): *Good Day LA* Executive Producer Kim Friedman, drummer Brett Bradshaw, Fox Records A&R Director Wendell Greene, bassist Britt, Fox Music Group Senior VP Matthew Walden, guitarist Dave Zink, lead singer Kenny Price and *Good Day LA* anchor Mark Thompson.



By Michael Amicone



Jean Riggins

Arista Records has announced the appointment of **Jean Riggins** to the post of Senior Vice President, Black Music. Prior to her new appointment, Riggins, who will be based at the label's L.A. offices (213-655-9222), served a ten-year stint with Capitol Records, where she exited as Vice President/General Manager of the Black Music department.

Priority Records has expanded their promotion department. **Scott Baird** has been named National Director of R&B Promotion; **Kelly Woo** becomes the label's Director of Mixshow Promotion (supervising promotion at college radio stations); **Rod Edwards** has been appointed Director of College Promotion; **Anne Marie Reggie** has been named Director of Pop Promotion; and **Shellie Fontana** becomes the label's Director of Video Promotion. They will perform their duties out of Priority's Los Angeles offices (213-467-0151).

Ampex Systems Corporation has announced several new appointments and promotions: **Robert Atchison** assumes the position of Vice President, Operations; **Michael Arbuthnot** has been advanced to the post of Director, DCT Products; **Michael Wilke** has been named Vice President of Marketing, DST Products; and **Mike Wolschon** has been promoted to National Sales Manager, DCT Products. They can be reached at the company's Redwood City headquarters (415-367-2011).



Greg Thompson

EastWest Records has named **Greg Thompson** to the post of Senior Vice President of Promotion. Based at the label's New York offices (212-275-2500), Thompson was previously Senior Vice President of Promotion for SBK Records.

Elektra Entertainment has named **Steve Heldt** to the post of Senior Director of Sales and Field Marketing. Heldt, who will be based at the company's New York offices (212-275-4000), was previously the label's Director of National Sales.

Philadelphia-based indie label **Big Pop**

Records has announced two new appointments: **Glenn Silver** has been named Promotion and Marketing Manager, and **Gordon Adams** becomes the label's Production and Distribution Manager. Both men can be reached at the label's headquarters (215-551-3191).

Indie label **Avenue Records**, home of the War catalog, has announced plans to augment their catalog sales by signing and releasing ten albums by new and established stars. As part of the expansion, Avenue has beefed up their staff with three new appointments: **Bruce Garfield** becomes the label's Vice President, Artist and Corporate Development/Publicity; **Reggie Barnes** has been named Vice President of National Promotion; and **Linda Fine** has been named National Marketing Director. Garfield is based in New York (212-226-8455), while Barnes and Fine will be based in Los Angeles (310-312-0300).



Jill Glass

A&M Records has appointed **Jill Glass** to the post of Vice President of Marketing. Glass, who will perform her duties out of the label's Los Angeles offices (213-469-2411), will oversee the Artist Development, Artist Relations, Product Management and Advertising Merchandising departments.

In more label news, **Stacey Sanner** has been appointed to the post of National Director of Publicity, East Coast. Based at the label's New York offices (212-333-1328), Sanner was formerly the Head of Publicity for Restless Records. And **Bernadette Singian** has been named to the post of Advertising Manager. Singian has been with the label for four years, where she began as an Advertising Merchandising Assistant. She can be reached at the label's Los Angeles offices.



Steve Karas

I.R.S. Records has named **Steve Karas** to the post of Vice President of Publicity. Karas began his career at I.R.S. in 1988, along the way serving stints as Director of Publicity/East Coast and later, National Director of Publicity. Karas can be reached at the label's East Coast offices (212-334-2170). **MC**





**Tom Vickers**

**Company:** Parachute/Mercury  
**Title:** Senior Director/A&R  
**Duties:** Talent Acquisition  
**Years with company:** 4 years

**Dialogue**

**Background:** "I started in the industry in the mid-Seventies as a journalist for *Rolling Stone* magazine. At that point, I was involved with the black music of that era and did stories on the O'Jays, Gamble & Huff, KC & the Sunshine Band, etc. While doing these various articles, I also did one on Parliament/Funkadelic and George Clinton. After the article ran, George called me up and asked if I'd be interested in coming to work for him. So, in 1976, I moved to L.A. and began to work with Clinton's P.Funk empire until 1980.

"In 1980, I left George and went to work for A&M as Director of West Coast Publicity. I always wanted to be doing A&R but my problem at that time was that I was a white guy and all of my industry contacts were black. In 1982, I left A&M and co-managed an act that I got signed to that label called Kiddo and also co-managed another artist named Gary Taylor. I continued to co-manage these acts and also kept writing until Lance Freed, head of Almo/Irving publishing, hired me as a consultant in 1984. When a slot opened up in their professional department in 1985, I was hired.

"I worked there for about three years and got over 40 cuts recorded by artists such as Whitney Houston, the Whispers, Kix, Nelson and Taylor Dayne. I left Almo in 1988 and went to work at Capitol as an A&R person hired by Tom Whalley prima-

rily to find material for the label's artist roster. They had a number of acts—Joe Cocker, Tina Turner, Heart—that needed songs. I left Capitol in 1990 and came over to Mercury and signed the Triplets and Lauren Christy. About a year and a half ago, I came up with the idea of a progressive adult label geared toward the AAA radio format called Parachute Records and have signed three acts: Lowen & Navarro, Jump In The Water and a singer-songwriter from the East Coast called Jane Williams."

**A&R Job:** "I didn't move to Los Angeles until I was 27 years old. And I didn't get an A&R job until I was 37

years old. What you have to understand is that when I got here, I literally had no contacts at all—I was starting from Ground Zero. I feel that I have a very good rapport with artists and I understand the artistic temperament. I'm also trustworthy and honest, and a lot of artists may not have found that in their dealings with the record companies. If you ask any of the acts I've worked with, they would tell you that I do not speak with a fork tongue. Working with George Clinton, I learned about energy and attitude and vibes, the 'intangibles' that make an artist click with an audience. Working in publishing, I learned about the 'tangibles'—melody, lyrics, hooks and the way a song is the selling point for an artist. And so you take both of those experiences and they add up to someone who can do A&R properly."

**Club Going:** "I've been hearing a lot more of the underground acoustic scene here in Los Angeles. I usually frequent clubs like Largo, 8121 Club and Genghis Cantena. I've also been going to a lot of out of the way coffee houses that have sprung up. Even though the thrust of what I'm signing now is geared toward the progressive adult marketplace, I always look for what I call First Tier artists to sign to Mercury. So I have a dual hat on while I'm out looking."

**Parachute Focus:** "Parachute is geared toward people who are not as image driven as they are music driven. They care more about the artist's ability to connect with an audience on those intangible or tangible levels—great songwriting as well as an energy and an attitude that comes across in performance. And that's what Parachute is looking for artistically. And, of course, artists that are willing to tour and have some sort of fan base, either locally or nationally, and can gear themselves to this progressive adult, AAA

type audience that is dying for new music."

**Unsolicited Tapes:** "I try not to accept unsolicited tapes just because I get an average of 40-50 tapes a week that *are* solicited. You have to understand that on the songwriter end I also get tapes every week. So between the songwriter tapes and the artist tapes, if I began accepting unsolicited tapes, we're talking about 100 tapes a week."

**Up Side:** "The best part of doing A&R is finding and nurturing talent—be it young or old—to be ready, willing and able to deal with all of the processes that one goes through when making a record, which is an extremely complex and time consuming process. You've got to pick the material, choose the producer, work out a budget, get a studio, make certain the artist is happy and creative and then you've got to oversee the entire project including the mix, the mastering and getting into the label's release schedule. Then, you've got to work it through the company. The joy I get is in dealing with the artist and encouraging them to write the best material. All of these things are very time consuming and very difficult. For a lot of artists who are making their first record, that's kinda the stamp that's gonna go out for the industry and the world to see, so you want to make sure that the record is an accurate representation of who and what they are, rather than what I want them to be or what the producer wants them to be. I try and let the artist be who he is rather than put my imprint on him. When that process goes well, it's the joy you have when you have a child."

**Down Side:** "The frustrating part, the part that makes me wanna pull my hair out, is the politics you deal with all the way down the road. You're dealing with so many different per-

**YOUNG DUBLINERS**



**Scotti Bros. Director/Alternative A&R Michael Roth takes a moment out to share some smiles with newly signed band the Young Dubliners after their recent show at Fair City in Santa Monica. Lining up above, from left to right, are: Young Dubliners Jon Mattox, Bren Holmes and Keith Roberts, Scotti Bros. Michael Roth, band member Paul O' toole and Previn. The group's debut EP, *Rocky Road*, has just been released.**





**If you've been wasting your time looking for the Next Big Thing, you're too late—it's already here. Or should I say he's already here. Beck has arrived. Though his official major label debut, *Mellow Gold*, is about to be released on Geffen Records, the album's gem, "Loser," is quickly riding the charts to the top (despite the fact that nobody seems to be able to discern the opening line to the chorus). And what does the artist himself have to say about his unique brand of songwriting? "I just let whatever comes out come out without thinking about it much. Some of it I keep, some I toss out, some of it I turn into giant cigarettes and smoke 'em." Should be one of the biggest debuts of the year.**

sonalities, that you're always on a tightrope. You wanna do right by your artist, but you also wanna do right by your label. That gets a bit rough sometimes. The other hard part is having a life and a family and maintaining that personal side of your life without being totally overwhelmed by the musical side of it. If I wanted to, I could be out in clubs or in the studio seven nights a week, but my personal life is very important to me. My wife, my family—and finding the balance between the two is extremely difficult."

**Talent Ingredients:** "For me to want to sign an act, they would need to have great songs. I don't mean good songs, I mean great songs. Unfortunately, in the world of songwriting, a lot of people can write a good song but very few can write a great song. Lots of times artists get confused and think that the newest song they wrote is the best song they wrote. As an impartial listener, that isn't always the case. Secondly, the act must have an energy and a vibe on stage and the ability to communicate those songs through a great vocal style or great playing or charisma—whatever it is. It's the communication element that gets the song across. Thirdly would be timeliness in the marketplace. How does that band or artist fit in? How can they fit in? What radio format will accept them? What marketing ideas can we come up with to help both the company and the public at large get interested in this artist? Those are the three things that go through my mind when I'm seeing an act."

**Advice:** "Do not come here and do not think you are ready to perform here until you truly are. Spend time woodshedding and getting your act together before you take it on the

road. L.A. is a very tough town for musicians. So how do you decide when you're ready to come here? When you're able to support yourself locally in whatever niche of music you play. Also, if you've got great songs that are getting lots of local play in your market. And lastly, when you've become that big fish in that small pond. What you must ask yourself is—would it be better to be discovered as a big fish in a small pond or to come to L.A. and start all over from scratch? I don't think you have to come to L.A.

"Don't feel that just because you wrote a song it's great. Get some feedback from others before you put your life on the line and come out here. And don't come out here with one great song—come out with five. A&R people want to see the breadth of your talents and one song isn't gonna do it for them."

**In Closing:** "A lot of people put down A&R guys and girls for not liking a band or their material. What the artistic community has to realize is just how difficult this job is. Also, all A&R people got their jobs because they have a fundamentally profound love of music, and there's nothing better than to listen to music you love. However, there's nothing worse than listening to music that's mediocre. And that's another one of the hardships of A&R. You have to listen to a lot of material and a lot of it is just average material that you're constantly being bombarded with. So the artistic community has to not send us material until they feel it is truly excellent. Make a great tape and then send it out. Otherwise, in the long run, it's going to hurt you. You've got to figure out where you can fit in and how you can fit in and what you can do to maximize your potential as an artist."

## Grapevine

The absolute best radio station in Los Angeles is the new **KLAC-570 AM** on your dial. It plays the original hits of the Forties, Fifties and Sixties. A typical music set could have **Tony Bennett, Eddie Fisher, Doris Day, Simon & Garfunkel, Percy Faith, Perry Como, Arlo Guthrie, Dean Martin and Brenda Lee**. The mix is great, the music is great, there's very little talk and they have three decades of music to choose from. Check it out for a week. You'll never switch again.

The original founding members of **Traffic** have reunited to record *Far From Home*, a new album to be released on Virgin Records in early May. **Steve Winwood & Jim Capaldi** got together with the intent

of "making the kind of album Traffic would have made today."

On January 8th, L.A. local musician **Tony Riedell** died of an acute asthma attack. Riedell performed as a member of various local bands including **Actress, Stiletto, Trick Or Treat, World War III** and most recently the **Sonic Lords**.

The **Smithereens** will release their fifth album (their first for RCA) in late April. Entitled *A Date With The Smithereens*, the package contains twelve new songs recorded in a mere twelve days in New York. For this project, the band was reunited with producer **Don Dixon**. Tracks "Point Of No Return" and "Long Way Back Again" feature guitar solos from **Lou Reed**.

Los Angeles band **Sonica** has agreed to a demo deal with A&M Records. The deal was offered by A&R Rep **David Anderle**. Sonica is currently in pre-production and will be appearing at the Whisky on Feb. 28th. Contact Sonica through their managers at 818-845-5345.

## On The Move

**Derek Oliver** has been promoted to the position of Vice President of A&R for **EastWest Records**. Oliver is credited with signing **Dream Theater, For Love Not Lisa** and the **Mother Station**.

**Tse Williams** has been appointed to **Giant's Black Music Division** as A&R/Publishing Executive, East Coast. Ms. Williams can be reached at 212-275-4664.

## Deals

**Trigger-Finger Productions**, a new record company based in Phoenix, Arizona, and focusing on urban contemporary, AC and contemporary jazz, has just opened its doors. They can be contacted at 602-530-8689 or send submissions to: **Trigger-Finger Productions, P.O. Box 57361, Phoenix, Arizona 85079. MC**

## ON THE AVENUE



**Avenue Records** is launching a new label, **Avenue Jazz**, according to CEO and President **Jerry Goldstein**, who has named **Eddie Levine** as the label's VP and General Manager. **Levine's first signing is trumpeter virtuoso Maynard Ferguson, whose label debut, *Live From London*, will be released in early March. Pictured above are: Jerry Goldstein, Maynard Ferguson and Eddie Levine. Avenue can be reached at 310-312-0300.**





### MCA Music Update

MCA Music Publishing recently announced record-breaking U.S. mechanical revenues for 1993. In addition, for the first time, MCA Music was named *Billboard's* #2 Pop and #2 R&B music publishing company.

MCA President **John McKellen** attributes the company's banner year to their roster of songwriters and songwriter/producers, who were responsible for more than 50 percent of the songs included on the best-selling albums and singles on which MCA Music was represented.

In 1993, MCA had cuts on more than seventeen multi-platinum albums, more than doubling the company's previous year, and they also had cuts on a record twelve platinum and twenty gold albums.

Veteran songwriter **Allan Rich** earned his first Oscar and Grammy nominations for "Run To You" from the blockbuster *The Bodyguard* soundtrack. **Taylor Rhodes** and **Mark Hudson** achieved their first major hit singles with Aerosmith's double-platinum *Get A Grip* album. Both "Cryin'" and "Livin' On The Edge" received Grammy nominations for Best Rock Song.

Songwriter/producer **Kenny Greene** captured two Top Ten singles ("Love No Limit" and "Reminisce") with Mary J. Blige's double-platinum album.

Several veteran songwriters combined their writing talents with their frequent partners who all had multi-platinum successes last year: **Jim Cregan** with Rod Stewart, **Paul Laurence** with Freddie Jackson, **Marcus Miller** with Luther Vandross and **Shep Pettibone** with Madonna.

Nashville's prominence in the mainstream market was another factor in MCA's successful year, as MCA/Nashville placed cuts on three multi-platinum, seven platinum and

### GETTING 'SQUEEZED'



ASCAP's Marcy Drezler caught up with veteran rockers Squeeze just minutes before they hit the stage at New York's Beacon Theatre. Pictured (L-R) are Keith Wilkinson, Glenn Tilbrook, Drexler, Pete Thomas, Paul Carrack and Chris Difford.

seven gold albums. **Gary Burr** co-wrote three Number One singles for Doug Stone, Diamond Rio and Hal Ketchum. **Russell Smith** scored a Number One hit ("Look Heart No Hands") with Randy Travis, and co-wrote the hit single "Do You Know Where Your Man Is" (recorded by Pam Tillis). **Austin Cunningham** and **Byron Hill** also contributed to best-selling albums by Dolly Parton and Clay Walker.

McKellen says about the future, "MCA Music will continue to aggressively pursue catalogs and new art-

ists on a purchase and administration basis. Aside from the traditional avenues of exploitation, the ongoing development of new technologies will also provide many new sources of income."

### More MCA News

MCA President John McKellen also announced the promotion of **John Alexander** to the position of Executive Vice President, North American Creative.

Prior to this appointment,

Alexander was the Senior Vice President, North American Creative. In his new role, Alexander will divide his time between the company's Los Angeles and New York offices, although he will be moving his base of operations to L.A. later this year.

### Composer Accolades

Congratulations to film composers **Danny Elfman** and **Jerry Goldsmith**, who were both featured in

### MAVERICK OPENS THE CANDLEBOX



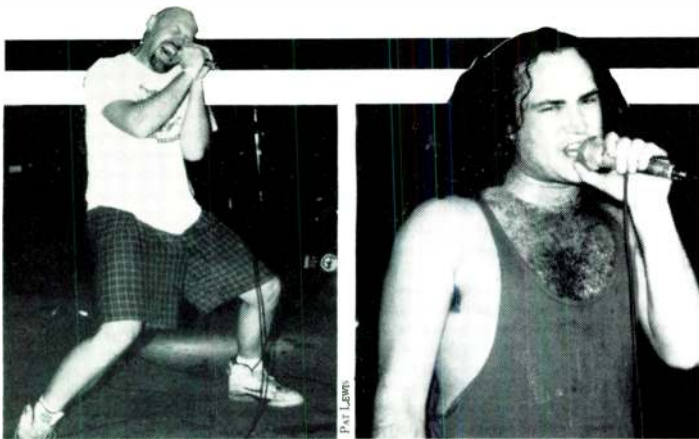
Maverick Music Publishing recently announced the signing of the Seattle-based band Candlebox to a publishing deal. The band, who is signed to Madonna's Maverick label, is currently on tour with Rush. Pictured at the publishing signing are (L-R) band members Peter Klett, Bardi Martin, Steve Mercado, Lionel Conway, President of Maverick Music Publishing and Candlebox's Kevin Martin.

### BMI CELEBRATES IN NASHVILLE



Songwriter Reed Nielsen and producer Richard Landis were congratulated by BMI Assistant VP Harry Warner on the success of the Number One hit "I Don't Call Him Daddy," recorded by Doug Supernaw. Pictured (L-R) at the celebratory luncheon are Nielsen, Landis and Warner.





ASCAP recently launched its long-running "Best Kept Secrets" showcase for 1994 with a stirring show featuring such talented unsigned bands as Grinchfist and Jesus Chrysler. Pictured performing at the Coconut Teaszer are (above left) Bruce Hall of Grinchfist, the hardcore band which was voted the #3 hottest unsigned band in L.A. by Music Connection readers, and (above right) Rick Lee of local hard rock outfit Jesus Chrysler.

Music Connection's recent feature story on the world of film scorers (Vol. XVIII, No. 2) and who both received Governors Awards from the L.A. Chapter of the National Academy of Recording Arts and Sciences in recognition of their "ground-breaking" contributions to the art of film scoring.

## New Songwriter Signing

Zomba Music Publishing has announced the signing of rap artists Onyx to a worldwide publishing deal. The rap group ranks as one of the world's leading rappers, having scored with a platinum album and the platinum single "Slam."

David Renzer, Senior Vice President and General Manager of Zomba, says, "The signing of Onyx is a very significant investment for Zomba and continues our commitment to building Zomba with exciting and cutting edge artists."

## NEW BMI APPOINTMENT



Carole Easterling has been promoted to Director, TV Operations, at BMI, where she will be responsible for overseeing the distribution of royalties generated through the use of music on television to BMI affiliates. Easterling will work out of BMI's Nashville office.

## ASCAP Board Appointments

ASCAP's Board of Directors has appointed Nicholas Firth, President, BMG Music Publishing Worldwide, and Donna Hilley, President/CEO of Sony Tree Publishing, to fill the two Publisher Board seats left vacant by the recent resignations of Peermusic's Ralph Peer and Jobete Music's Lester Sill.

The ASCAP Board of Directors is made up of twelve writer and twelve publisher members of ASCAP elected by the membership every two years. The next regular election for the Board will be in 1995.

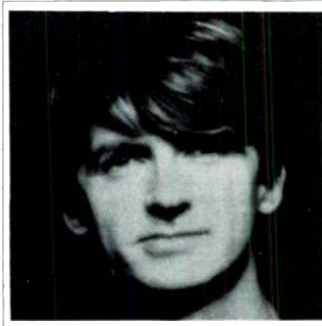
## Correction

My recent "Songwriter Profile" of Gene Loves Jezebel's Jay Aston (Vol. XVIII, No. 3) included an incorrect contact number. Jay Aston can be reached by calling Channel Z at 800-779-7171. **MC**

## SONGWRITER PROFILE

# NEIL FINN

**Crowded House's chief songwriter and vocalist sees the band's new release, 'Together Alone,' as a new chapter in their career**



What does a rock band from down under do after a grueling eighteen-month worldwide tour? If you're Crowded House, you head for sanctuary—a Garden of Eden by the sea, or maybe a secluded beach in New Zealand—which is exactly what these three Aussies (Finn, drummer Paul Hester, bassist Nick Seymour) and one American (guitarist/keyboardist Mark Hart) did when it came time to make their latest album.

"It was an incredibly different place than L.A.," states the soft-spoken Finn, when asked about the band's latest musical retreat, a beach called Kare Kare. "It's a wild, rugged coastline with dangerous surf and amazing waterfalls, it's just a staggering place, which really put everything else into perspective."

The impact of the locale could not help but influence the musical direction, as the songwriter points out, "We were gazing at the landscape as we were looking for sounds on the tracks, so the atmosphere of where we recorded definitely had an effect on us. I think there is a real cinematic feeling to some of the record."

This "cinematic" quality can be especially heard on the album's opening track, the aptly titled sonic painting entitled "Kare Kare," and on the title track. While most of the songs were written prior to his arrival on the west coast of Auckland, New Zealand, Finn admits that he was still working on the material during the recording.

"I wrote a couple of songs and did all the arrangements there. In fact, I think the over-all atmosphere of the song 'Kare Kare' really captures the scene of the place."

While the success of Crowded House has been phenomenal in most markets outside the U.S., the band's leader maintains that commercial acclaim in the States is something that is out of the group's collective hands.

"[Woodface] was mainly successful in Europe and England, it wasn't hugely successful here. Our peak in America was the first album [their self-titled 1986 release, featuring two Top Ten hits, "Don't Dream It's Over" and "Something So Strong"] and since then our album sales have dropped off but we've retained a fairly solid core of fans in America without a hit single. I think we're obviously limited to a certain number of sales."

Finn got his first taste of big-time success when he joined his brother Tim's influential band Split Enz in the late Seventies. "Split Enz existed for twelve years, and I was in the band for eight of them," explains the younger Finn, before describing the band's ultimate demise. "My brother went off and did a solo album, and when he came back he didn't quite have as much enthusiasm as he had when he left, and the band just kind of lost focus and lost direction."

While Tim Finn embarked immediately on a solo career (also with Capitol), Neil and Split Enz drummer Paul Hester snatched up bassist Nick Seymour, hooked up with producer Mitchell Froom, rented a party house/recording studio in L.A., recorded their hit debut and thus Crowded House was born.

Putting to rest any hint of a bitter split between the Finn brothers, Split Enz regrouped for a brief reunion tour in New Zealand following the recent sessions for *Together Alone*.

In fact, the Finn brothers had written much of the material for *Woodface* together, when Tim briefly joined Crowded House for that album. One of the songs from those writing sessions found its way onto the new album. A sterling composition entitled "Catherine Wheels."

"It's certainly enjoyable when Tim and I write together," states Finn, "because there's no real chance to lose the thread. You've always got somebody else to kind of pull you back in."

Yet, collaborations are not always the ideal way to come up with a song, as the tunesmith notes. "It's not always easy writing with somebody because I sort of rely on things falling out of my subconscious, so I recognize that some of those lyrical ideas are going to be relevant to my life. But I think they end up being like little pictures of extreme moments in your thought process."

As for the future, Finn is looking forward to the upcoming American tour but he also makes clear that he is really itching to get back in the studio already. "It's been two years since the last album," says Finn, "which isn't a lot of time by today's standards, but it seems like too much to me. I'd like to get an album out every year, but it's impossible when you're touring. I would prefer to do more recording, and slightly less touring but it's hard to get that balance."

Contact Neil Finn through Capitol Records at 213-871-5375.

**MC**





**SKIP SAYLOR RECORDING:** Geffen artist Toni Childs, mixing tracks for her upcoming album, *The Woman's Boat*, with David Bottrill and Childs sharing production chores, Bottrill engineering and Eric Flickinger assisting...Sony/Japan artist Seiko, mixing her new U.S. singles "It's Too Late" and "Good For You," with Robbie Nevil producing the sessions and MC's tech editor Barry Rudolph supplying the sonic expertise, assisted by Eric Flickinger...Producer Battlecat, mixing Black Cezar's debut for Lifestyle Records, with Rob Chiarelli engineering and Tansha Walker assisting...Fox Records act/TV star Jamie Foxx, mixing his self-produced debut, with engineer Kevin Davis manning the console, assisted by Eric Flickinger.

**JET CITY STUDIOS:** This El Segundo recording facility recently played host to alternative pop trio the Visionaries, who began recording their second album for indie label Wrecking Ball Records this month. Production chores are being handled by Jim Cushinery, who recently helmed the *Smells Like L.A.* compilation. **GRAMMY'S GREATEST MOMENTS:** A Vision Entertainment has released a two-volume video collection, *The Grammy's Greatest Moments*, containing some of the best live performances culled from that

**FREAKY SET**



**Hollywood Basic rappers Money B and DJ Fuze are pictured on the set of the video for the first single, "Freaky Note," from their label debut, Hoochiefied Funk. The duo, also members of Digital Underground, were joined by DU frontman Shock G for the video. Pictured with Money B and DJ Fuze is producer Rosanne Cunningham (far left).**

annual ceremony's illustrious history. Featured performers include Tina Turner ("What's Love Got To Do With It"), Marvin Gaye ("Sexual Healing"), Natalie Cole ("Unforgettable"), Michael Jackson ("Man In The Mirror/Way You Make Me Feel"), Eric Clapton ("Tears In Heaven") and Barbra Streisand and Neil Dia-

mond ("You Don't Bring Me Flowers"). Each volume, the audio portion of which will also be available on a four-CD/cassette compilation, retails for \$19.95.

**NRG RECORDING SERVICES:** Jackson Browne, in Studio II, mixing a plethora of live performances with engineer Paul Deiter and assistant

Raymond Taylor-Smith...In Studio I, Thomas Dolby, working on tracks for a new album, with Daniel Clements adding the sonic expertise, assisted by John Ewing.

**OCEAN STUDIOS:** This Burbank facility recently played host to Interscope act 4 Non Blondes, who were recording tracks for a new project, with engineer Eddie Delena manning the console, assisted by Michael Rodriguez.

**MASTERFONICS:** L.A.-based mix engineer Mick Guzawski (Mariah Carey, Whitney Houston) recently visited this Nashville recording studio, mixing tracks for Reunion artist Kathy Troccoli, with producer Michael O'Martian overseeing the sessions and David Hall assisting...Sting and Tammy Wynette, cutting a remake of "Every Breath You Take" for Sony Music, with Csaba engineering and Barry Beckett producing...Vince Gill and ace producer Tony Brown, mixing tracks for MCA, with John Guess manning the boards, assisted by Derek Bason.

**BOULEVARD STUDIOS:** Anomie—lead singer Jerry Anomie, guitarists Ronnie Lee Spence and Reggie Dunham, bassist Kenny Moore and drummer Ivan de Prume—and producer Ron Mancuso are working on a new concept CD, with Arthur Pasyon engineering the project. **W**

**IN THE STUDIO**



**Solo artist Barbara Max is pictured at Music Box Studios in Hollywood where she is working on a new project. Jim Reed is producing the sessions. Pictured (L-R): Engineer Mikey Davis, assistant engineer "Gus," Barbara Max and Jim Reed.**

**ON THE SET**



**German rock act Scorpions, Northern Exposure co-star John Corbett and European actress Karina Lombard are pictured on the set of the video for the band's bluesy ballad, "Woman." Pictured (L-R, standing): Herman Rarebell, Rudolf Schenker, Ralph Rieckermann and Matthias Jabs of the Scorpions, director Jeff Richter, producer Tammara Wells, Scorpion Klaus Meine and (seated) Corbett and Lombard.**

**YAMAHA BASS GUITAR FORUM**

**PATITUCCI, SHEEHAN, EAST INSPIRE NEW YAMAHA BASS LINES**

When upgrading its line of basses or guitars, Yamaha applies the input received from those who can really make a difference—the players themselves. At Winter NAMM, Yamaha unveiled three electric bass lines based on signature models of some of the world's top players:

Nathan East, John Patitucci and Billy Sheehan.

In close association with East, the luthiers at Yamaha have evolved the BB Series into a premier line of basses. The flagship Nathan East Signature Model features a bolt-on maple neck and alder body capped with a figured maple top and new dual single coil pickup system. This bass, and most of the other BB models, also boast a new active electronics circuit and midrange control.

The close relationship between John Patitucci and Yamaha has led to the newest members of the TRB family—the TRB bolt-ons. The top of the line is the John Patitucci Signature Model, a bolt-on 6-string bass with an ash and alder body, capped by an exquisite piece of highly figured maple.

The Attitude Ltd. II represents the newest limited-edition Billy Sheehan model bass. Built to Sheehan's unique and exacting specifications, the Attitude Ltd.

II features DiMarzio™ "woofers" and split single coil pickups, a solid brass bridge and stereo outputs. Available in Sea Foam Green and Metallic Black, the Attitude Ltd. II can be seen and heard during *Mr. Big's* current world tour.

For more information on the new bass lines, write Yamaha Corporation of America, Guitar Department, P.O. Box 6600, Brea Park, CA 90622-6600, or call (714) 522-9011.

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## JULIE HERMELIN

This Michigan native has helmed videos for the Dylans and Machines of Loving Grace

By Jonathan Widran

Following a childhood filled with numerous artistic endeavors ranging from ballet to music to acting, Julie Hermelin received a lot of funny stares when she told her teachers at Sarah Lawrence University of her career choice upon graduation.

"They thought I was crazy to pursue video directing, but it made perfect sense to me," the Michigan native laughs. "My junior year there, I bought a Super 8 camera from a friend, and since I was playing guitar in a New York band at the time, it was only logical that videos would combine all the things I was interested in, even including dance."

After taking a series of grass-roots videos for bands she was friendly with, plus several PA jobs with various East Coast production companies, Hermelin headed west to work as a set decorator on the movie *Army Of Darkness*. In her spare time, she'd show her reel to anyone who was interested and slowly began carving out a career borne on the cutting edge of alternative music. Her first assignment was directing for Columbia band Shellyan Orphan, and hooking up with the Oil Factory has led to plum assignments shaping images for the likes of Ethyl Meatplow, Medicine, Machines of Loving Grace, the Dylans and Sarah McLachlin.

Although much of her work comes by way of her association with the Oil Factory, Hermelin's always been a go-getter and has on numerous occasions found a group on the local scene which she brings to the company's attention. "I realize a lot of the projects I work on aren't the most high profile yet," she says, "but it's really all about the music I like best."

"If a song hits me just right, it doesn't matter what the genre is," she continues. "I like working with alternative music because it allows me to push the envelope with my images, just as they push musical boundaries. Often times, my credo is 'get it played on MTV, but make them a little uncomfortable.' With some groups, like Meatplow, MTV won't play them anyway, so that allows even more freedom."

Such freedom is the principle upon which this self-proclaimed TV addict bases her entire process, from treatment and proposal through finished product. She finds she enjoys the collaborative process, but gets the most excited when the images start flowing as she listens to a tape over and over and lets her "unconscious mind have a party."

She explains: "The band gives me the song and we have a vague conversation about what they want. Then I go and close my eyes and see a film unraveling in my head. The best images come to me when I shut my eyes after I've ingested the song. That's when that party begins."

Before party invitations can be sent out, however, Hermelin asks the band about the type of video they want. Once they hear what she's come up with, they work together with their own ideas until a perfect match of imagery is unhatched. "It's all about combining visual images based on my experiences with what the band had in mind when they wrote the song," she continues. "They bring their own history to the process, then we negotiate."

Most of the time, the music and the film jibes quite well, even when, as with Machines of Loving Grace, Hermelin was challenged to translate a mathematical theory of chaos into more poetic imagery. But Hermelin notes a few instances when her treatment was way off base, based on her misinterpretation and generalization of the lyrics.

"I saw the words as making a sweeping political statement," she recalls, "and they saw them as being more personal and emotional. I was coming up with all these grand global themes, when all the writer was trying to do is say that he was upset because some girl dumped him. That's where the second treatment comes in, which is either a revision or totally different from the first."

While Hermelin believes that her best videos are those spawned directly from the artist's input, she also feels she's forged a style of her own which translates to any project she's involved with. She cites her work on Ethyl Meatplow's "Queenie" as the perfect marriage of substance and style. "I never would've thought they'd be into recreating the Snow White fairy tale. Plus, I was able to use the wardrobe from *Army Of Darkness*."

Above all, she feels her budding success is due to a mix between a good visual sense of humor and her willingness to work on fully collaborative projects. "I'm good at listening to a band and delivering what they want, taking them very seriously. As I deliver an emotional story line, I also am aware that what I am doing is a representation of an artist that will last their entire career."

Hermelin can be reached through Oil Factory, Inc. (213-466-7306). 



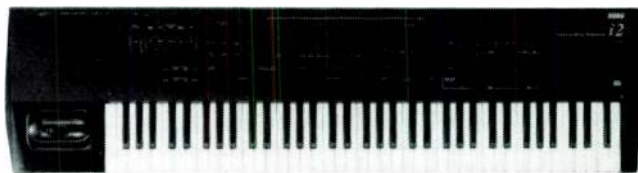
### Dalton Lighting Speakers

Under the heading of "why didn't I think of this" are the Dalton Integrated Systems' speaker/lighting combinations. Dalton makes two speakers called the FLM-12 or Footlight Monitor with twelve inch speaker and the SLS-15 or Spotlight Speaker with fifteen inch speaker. Both of these systems provide lighting and sound in one convenient box and make the set up and tear down of your live stage much easier and faster.

The FLM-12 speaker is rated at 300 watts and has a nominal impedance of eight or sixteen ohms with a frequency response of 50Hz. to 20kHz. A titanium tweeter is used along with three position equalizer.

The SLS-15 has almost exactly the same specs and is designed to spotlight you with both light and sound. These speakers, when used with the DIS 325i lighting controller, allow for eight control channels with eight scenes of programming memory for four scenes and four scenes of chase with 20 programmable steps.

The FLM-12 sells for \$540 retail while the SLS-15 sells for \$740. The DIS 325i Lighting Controller sells for \$1,730 and for more about it, write or call Dalton Integrated Systems at P.O. Box 39, Widomar, CA 92595 or call 909-678-3100 or FAX 909-678-8956.



### New Korg i-Series Keyboards

Both the 61-key i2 and the 76-key i3 are music workstations that can help you to be more creative and speed the process of music composition. The i Series have built-in musical patterns with accompanying instruments that Korg calls "styles". These styles are templates for writing songs and they can be edited, looped and then stored as your own new, custom styles.

Korg calls these keyboards "interactive" since the software may suggest changes for possible creative alternatives during the struggle of composing.



### PedalPusher from Uptown Technologies

The PedalPusher is a guitar signal splitter. The front and rear panels each have four outputs—eight altogether. Plug one guitar into the PedalPusher and get eight, identical buffered outputs. This device is used when you would like your guitar signal to go to more than a single guitar amp without the deleterious effect of loading down the guitar's pick up or the guitar's pick up electronics.

The PedalPusher has controls for gain, pick up loading and ground lift. Specifications are: 10Hz to 50kHz frequency response with 0.02% total harmonic distortion. This half-rack unit sells for \$199 retail and comes complete with an A.C. cord (no wall module power supply) and 90 day warranty. For more info, call 414-563-9932 or FAX 414-563-8342.



### Shure's Affordable Wireless Systems

There are six, new Shure wireless systems that all feature an average of 18 hours of battery life. There are diversity systems that have the patented MARCAD intelligent circuitry for minimum drop outs and interference.

The Guitarist System has a body-pack transmitter that is optimized for electric guitar and uses a standard 1/4 inch cable. The Vocal Artist System uses a transmitter that matches the popular BetaGreen 3.0 dynamic microphone element. The Presenter Systems include the body-pack transmitter and a omnidirectional lavallier condenser microphone, model WL93.

The Guitarist costs \$260 with the diversity model going for \$370 while the Vocalist costs \$440 and \$560 for non-diversity and diversity systems. The Presenter costs \$340 and \$460. For more about these systems, contact Shure Brothers Inc., 222 Hartrey Avenue, Evanston, IL 60202-3696. You can call at 708-866-2200 or FAX 708-866-2279.





Lyle Lovett and Al Green

BETH HAZARD



Little Richard and Tanya Tucker

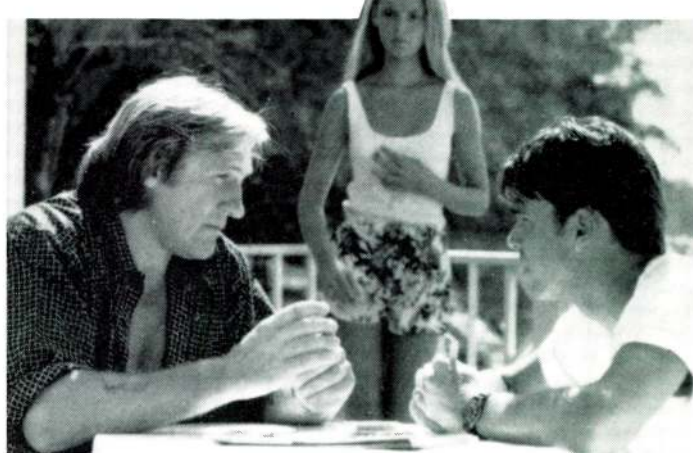
DENNY KYLE

Beginning Wednesday, March 2nd, at 6:00 p.m. (PST), PBS is airing *Rhythm Country & Blues: An In The Spotlight Special*. Show Biz highly recommends this one-hour installment because it explores the common roots of two divergent musical genres while creating some fascinating one-off duets. Documentary cameras follow such unique pairings as **Al Green & Lyle Lovett** on "Funny How Time Slips Away," **Natalie Cole & Reba McEntire** singing "Since I Fell For You" and **Little Richard & Tanya Tucker** exploding "Somethin' Else." They join **Sam Moore & Conway Twitty**, **Vince Gill & Gladys Knight**, among others, as they record for an upcoming

CD collection of the same name. Why the eclectic set? "Country music and rhythm & blues are rooted in the poor, rural American South and both are similar in terms of form and lyrical concerns," says executive producer David Horn. Coming more to the point, **Patti LaBelle** says of **Travis Tritt**, "This boy, he's ate as many grits as I have and as much chitlins. His soul is still the same." The special repeats throughout the month. Check your guide for show times.

This is the story of a lovely lady—**Maureen McCormick**. The 37-year-old actress, best-known as the eldest daughter on *The Brady Bunch*, is taking a stab at a country career. "Country has always been my favorite kind of music," she told Nashville's *The Tennessean*. "I love songs that tell stories. Words to me are the most important thing." A collection of songs McCormick recorded with her co-stars as *The Brady Kids* has recently been reissued by MCA.

**Rita MacNeil**, one of Canada's most popular and beloved artists, will this year try to break into the lucrative U.S. market via a 30-minute infomercial featuring pitches by well-respected recording artists **k.d. lang**, **Anne Murray** and **Garth Brooks**. This will be the first time an international recording artist has come to



Cast of My Father, The Hero

America via a full-length paid television program. MacNeil was voted the Canadian Country Music Association's Entertainer Of The Year in 1991 and 1992. She is also a three-time winner of Canada's Juno Award, the equivalent of the American Grammy. She has sold two million albums in Canada, the U.K., Australia and Ireland. Seven of the eight albums she's released since 1987 have gone platinum, double or triple platinum in her home market. U.S. audiences will be offered a two-album set sold via a toll-free number. **DSI Music**, engineers of this infomercial, similarly and successfully pitched Pia Zadora to the U.S. in a program that ended up airing on various cable networks for nearly five months. Look for the infomercial by this inspiring Canadian native any day now. For more information, contact Creative Media Services at 615-320-5495.

**Dave Koz** recently checked in at **ABC-TV's General Hospital** set where he performed his current single, "Lucky Man," during a wedding reception following the ceremony of **Mac (John York)** and **Felicia (Kristina Wagner)**. Koz made his first guest appearance on the soap last year to perform "Emily," love theme for then sweethearts **Ned (Wally Kurth)** and **Jenny (Cheryl Richardson)**. He also penned and performed the show's first new theme song in 30 years. A version of that theme, "Face Of The Heart," appears on Koz's current **Capitol CD, Lucky Man**, as do "Emily" and (naturally) the title track. To hire Koz to play at your soap opera

wedding by contacting **Greg Alliapoulos** at 213-874-2777.

We haven't the room to say all the nice things we'd like about *My Father, The Hero*, the cute new comedy starring **Gerard Depardieu**, **Katherine Heigl** and **Dalton James**. The film, based on the French *Mon Pere, Ce Hero*, is a farcical tale of the generation gap and how little lies add up. There are six songs by the **Baja Men** in the movie but no plans to release them on a soundtrack CD. *My Father, The Hero* is playing everywhere.

The Mendocino County Board of Supervisors has hired **Barry "The Fish" Melton** as a \$42,000-a-year deputy public defender representing juvenile defendants. Melton, who with **Joe McDonald**, formed **Country Joe and the Fish** during the Sixties, provided the Woodstock generation and Vietnam War protestors with the "Fish Cheer," one of its more notorious rallying cries. Mainstream radio stations played a sanitized



Rita MacNeil

JENNIFER URBANT



Dave Koz

JENNIFER URBANT





Greg Ginn (center) and Gone

version that spelled fish. However, the earthier and more famous version recorded at the Woodstock Festival spelled a different four-letter word.

SST Records founder Greg Ginn has been busy lately. There is, for instance, the latest offering from his band **Gone**, a not altogether caustic metal punk instrumental CD entitled *The Criminal Mind*. There is also his work as producer of *Screw Radio* which airs Saturday mornings from 7:30 to 9:30 a.m. and Saturday and Sunday nights from 8 to 10 p.m. on **KWIZ-FM 96.7**. All three programs feature underground tunes, but the Saturday morning show puts more emphasis on news and talk. To give you an idea of what they might talk about, be aware *Screw Radio* recently did a four-part investigative report on genital body piercing. We don't necessarily agree with the press release that "the entrance of *Screw Radio* renders all other media passe," but we do know it's a heck of a way

to wake up on the weekend. For more info contact Andy Dunkley at 310-430-7687.

Poetry fans should head for **Masquers Cafe** which recently inaugurated Spoken Word Tuesday Nights. This free series has already welcomed local heroes **Louis Lista**, **Harry E. Northup**, **Linda J. Albertano** and (our favorites) **Mick Farren & Jack Lancaster**. Masquers Cafe is at 8334 W. 3rd St., Los Angeles. Call them at 310-430-6838. Performances begin at 7:30 p.m. Admission is always free.

MTV is launching their first ever spoken word tour as part of their "Free Your Mind" campaign. The tour will hit over 20 college campuses and cities throughout the country during February and March. Special celebrity guests joining the three featured poets—**Reg E. Gaines**, **Maggie Estep** and **John S. Hall**—include Speech from **Arrested Development**, **Evan Dando** from the **Lemonheads**, **Gil Scott Heron** and

MTV VJ **Kennedy**. In addition, contests will determine which one lucky local poet will open for the *Spoken Word Show*. Each poet will read for approximately 25 minutes, accompanied by music. Look for them on a college campus near you.

Let's dance! In March, Bravo begins a five-part series exploring the evolution of dance from the classic to the contemporary. Episode one looks at the career of impresario **Serge Diaghilev** and his influence on a generation of creative talent including **George Balanchine** (pictured), **Michel Fokine**, **Anna Pavlova** and **Marle Rambert**. Includes foot-



George Balanchine

DOV PAPER/GAMMA LIAISON

age from worldwide private collections and libraries. Listed air times are 4:00 p.m. (March 5), 8:30 p.m. (March 6) and 6:00 p.m. (March 23), but check your guide.

We'd introduce you to Oregon native **Bill White Acre**, but you've already met. White Acre, you see, has a song called "Push The Boundaries" that you're hearing in commercials for the **Chevrolet Camaro**. As part of that deal, White Acre also gets promoted on rock and alternative radio across the U.S. and Canada. Fans of that most excellent TV series, *The Untouchables*, will also recognize his name since White Acre is resident guitarist on their soundtrack. Now the guitarist is moving his work to a bigger screen. He has just begun scoring his first feature film, *Teenage T-Rex*, a campy horror film starring **Terry Kiser** (*Weekend At Bernie's*). It's coming soon to a theater near you but if you can't wait and need more White Acre now, contact him through **Kharin Gilbert** at 818-500-7464.

Country star **Travis Tritt** is now a television regular. He recently became permanent host of the popular **VH-1 Country Countdown** series, relaunching it with a backroads tour of America. The revamped show promises remote segments with Tritt on the road as he and his band tour the United States. "Travis was our first choice as host," explained **Jack**



Bill White Acre

STUBBS/KENNETT

**Sussman**, Vice President, Production, VH-1. "He brings energy, credibility and most importantly, greater visibility for the series." New segments air Fridays at 10:00 a.m. PST with repeats Saturdays at 6:00 p.m.

Rappers **N.O.T.S. (Niggas Off The Street)** have just appeared in an episode of *48 Hours* and also appear in cameo roles in the latest video by rapper **Easy-E**. The L.A.-based quintet sold 150,000 copies of their debut album *True Blue—Volume 1* on their own **Ain't Jokin' Records**. They have just wrapped production on their second full-length effort *Y.O.L.O.—You Only Live Once*. Contact the group through **Nick Douglas Entertainment** at 310-214-6846. **MC**



N.O.T.S.





**HATS OFF:** Lead singer Eddie Nichols of the Royal Crown Revue is pictured performing at the newly restored Derby, a well-appointed, vintage nightclub with a marvelous domed ceiling that is getting a new lease on life (it was one of the original Brown Derby restaurants from 1940-60 before enjoying a three-decade run as Michael's Los Feliz). Every Wednesday night, this tight seven-piece band blazes through a crowd-pleasing set of swing era gems and early R&B classics for a packed roomful of L.A.'s beautiful people, including stars from old and new Hollywood. It makes for great listening as well as dancing. And if your footwork is a mite rusty, don't fret, since the Derby, which features live music from Tuesday through Sunday, also hosts swing dance lessons every Wednesday and Thursday at 8:00 p.m. The Derby is located at 4500 Los Feliz Blvd. For more information on upcoming shows and events at the Derby, call 213-663-8979.



**PEN PALS:** Ageless pop entrepreneur Dick Clark and one of the founding fathers of rock & roll, Little Richard, are pictured at a press conference celebrating Recording Artists Against Drunk Driving's (R.A.D.D.) new all-star video, "Drive My Car." Sponsored by Chrysler, the video, which had its world premiere during the American Music Awards, features a new recording of the Beatles' *Rubber Soul* classic by such artists as Little Richard, Paul McCartney, Ringo Starr, Phil Collins, Clint Black and Trisha Yearwood.



**GOING TO THE SOURCE:** It's another year, and time for a new edition of that most indispensable of music business reference books, *The Recording Industry Sourcebook*. Containing comprehensive national listings (over 10,000) in 75 categories—including lists of record companies (both major and minor), distribution companies, publishers, producers, engineers, agents, attorneys, recording studios, music media and equipment manufacturers—the new edition of *The Recording Industry Sourcebook*, which is available through *Music Connection*, as well as book stores and newsstands throughout the Southland, is, like all of its illustrious predecessors, an essential reference book which belongs on the shelf of anyone pursuing a career in the music industry.



**THE GIFT:** Fledgling band Lyn's Vision (Brandon Hoffman, Todd Ramsey, Bruce Leonhart and Adam Boster) and KROQ's Terrence Coles (second from left) congratulate Sherri Walker, the lucky winner of a Fender Strat, given away by local artist Trae during his recent Club Lingerie show.



**PLAY BALL:** MTV's Fifth Annual Rock and Jock Softball Challenge, held on January 15th, was a resounding success, raising \$25,000 for the T.J. Martell Foundation. The game, which will air on Saturday, April 2nd, on MTV, pitted the Homeboys against the Awayboys, with the Awayboys winning by a wide margin (15-2). Comedian Tom Arnold, Frank Thomas (Chicago White Sox), David Justice (Atlanta Braves), Daniel Baldwin and Darren Daulton (Philadelphia Phillies) took home co-MVP honors.



**CLEAN UP TIME:** If you think that the recent Northridge earthquake left you with a mess of fallen CDs, cassettes and books to rearrange, just imagine what the staffers of Rick Rubin's American Recordings faced when trying to rescue Danzig product from the beleaguered confines of the company's San Fernando Valley warehouse. At the time of the massive quake, according to the label, Danzig's self-titled first album and recent EP, *Thrall-Demonsweatlive*, propelled by the group's current chart-climbing single, "Mother," were racking up orders of about 25,000 copies a day. So, in order to keep the buzz growing and the product flowing, the trusty staff of American Records donned hard hats, commandeered a 24-foot truck and stormed into said warehouse (from which product is shipped to retail outlets west of the Rocky Mountains), grabbing boxes of Danzig records and sending them on their merry way to retail outlets hungry for more product.





**THE RETURN OF PINK FLOYD:** The Pink Floyd "Don't Call It A Blimp" Airship, which hovered over the sunny skies of Hollywood the preceding day to the bemusement of many Los Angelenos, is pictured landing at Brookside Park (adjacent to the Rose Bowl) on Thursday, February 3rd, completing what the press release boldly claims is the first time in aviation history that an airship has successfully navigated a cross-country flight during the winter months while traveling westward against the jet stream. The trip, which originated from Weeksville, North Carolina, was undertaken to publicize Pink Floyd's upcoming North American tour, which begins on March 30th at Joe Robbie Stadium in Miami and reaches the Southland for a sold-out show on April 16th at the Rose Bowl. Though the four-month tour will not feature, as some fans may have hoped, a return to the fold by founding member Roger Waters, it will sport (as have all of this band's technically advanced concert outings) the latest in concert technology, including gold lasers (which, once again according to the press release, have been banned in certain parts of the world due to their purported atom-splitting strength!). As part of all this Pink Floyd activity, the band is also preparing a new album (slated for a spring release), their first studio outing since *A Momentary Lapse Of Reason* and its attendant world tour in 1987.

**BETTER LATE THAN NEVER:** Lost in the midst of all the hoopla regarding the 30th anniversary of the Fab Four's first *Ed Sullivan Show* appearance in February, 1964, which catapulted the Beatles' U.S. career overnight, is the fact that, for the entire preceding year, though the Beatles were major recording and radio stars in their homeland, scoring three Number One records, "Please Please Me," "From Me To You" and "She Loves You," and even landing their own radio show (*Pop Goes The Beatles*), they couldn't get arrested on this side of the Atlantic until the release of their fifth single, "I Want To Hold Your Hand," in January, 1964. Not only did Capitol refuse to release every Beatle single up to "I Want To Hold Your Hand," but the records were all bombs for the companies (Vee-Jay and Swan) that did. Moral of the story: If you're a struggling musician, don't give up. Even the greatest group in pop history had to pay their dues.



**PRE-GRAMMY BASH:** Renee Neufville and Jean Norris of Motown recording act Zhané are pictured flanking ace producer Teddy Riley during the Thirteenth Annual Pre-Grammy party, hosted by Vonny Hilton Sweeney and held at Stage II in Century City on Sunday, February 13th. Legendary soul man Bobby Womack was also in attendance.



**BILL BIXBY BENEFIT:** A grown-up Brandon Cruz, who co-starred with recently deceased actor Bill Bixby in the late Sixties/early Seventies hit TV series *The Courtship Of Eddie's Father*, is pictured with fellow classic small screen stars Julia Benjamin (*Hazel*) and Lisa Loring (*The Addams Family*) during the recent Bill Bixby Memorial Concert, held on February 8th at the Whisky. Brandon's brother, Zorba Cruz (pictured left) of the Ska Daddyz, was one of the local bands (as was Brandon's band, Harmful If Swallowed) who lent their talents to the benefit designed to promote awareness of prostate cancer (see news story, pg. 8).

**GONE BUT NOT FORGOTTEN:** In this creatively bankrupt climate of dull remakes, forced duets and pissed-off metalheads and rappers, it's nice to hear a stylish remake of a well-crafted song and arrangement bullet up *Billboard's* singles chart. Such is the case with Mariah Carey's virtual note-for-note recreation of the Nilsson-sung, Richard Perry produced ballad, "Without You," a Number One record in 1972. Not only is it nice to hear Carey caress a song without the usual vocal overkill, but it also works, inadvertently, as a tribute to Nilsson, who recently passed away due to heart trouble. And on a more morbid note, the song's original purveyor is not the only one no longer with us. The song's talented co-writers, Pete Ham and Tom Evans, one half of great Beatle-influenced foursome Badfinger, who recorded the original version of the song on their 1970 album, *No Dice*, a song with the ironic and strangely prophetic chorus "I can't live, if living is without you," are no longer alive to reap the new songwriting and publishing rewards, since both men, presumably despondent over mismanagement and record company neglect, tragically committed suicide, Ham in 1975 (shortly after completing an album co-produced by *MC Senior Editor* Kenny Kerner and Richie Wise) and Evans in 1982.

## MUSIC CONNECTION Tidbits from our tattered past

**1987—DOORS OPENING:** A black strong box marked "127 Fascination" and containing what is believed to be the final writings of late Doors leader Jim Morrison was found recently in San Francisco. In response to the discovery, the three remaining original Doors have issued this press statement: "Any lyrics that Jim Morrison wrote prior to his death or in Paris are the property of the Doors and their music publishing company, Doors Music, of which Morrison was a partner." Speaking on behalf of the Doors, Danny Sugerman added, "Yes, we are aware of the material, yes, it is authentic and, no, the group is definitely not reforming to put new music to any of the songs." And so, the legend lives on.

**1990—TOWERING TEACHER:** In order to draw attention to Roger Waters' upcoming restaging of *The Wall* in Berlin, a 40-foot-tall teacher, one of the characters from the Pink Floyd album as created by animator Gerald Scarfe, was flown in from Berlin last week for a traffic-stopping appearance at Tower Records on Sunset Blvd. The concert, which will be staged at the site of the Berlin Wall, is being billed as the largest musical event ever (the performance is expected to draw over 150,000 people and will be broadcast in 60 countries).



# TONY! TONI! TONE!

By Juliana "Jai" Bolden

These Oakland-bred Sons Of Soul have scored three hit albums and a half dozen hit singles in their brief five-year career



Timothy Christian Riley

D'Wayne Wiggins

**O**n their latest platinum-plus album, *Sons Of Soul*, Tony! Toni! Tone! combines the sound of classic soul music with hip-hop's rhythmic muscle. This brightly outfitted, eclectic group, who has released two previous hit albums, *Who?* and *The Revival*, moves stylistically between memorable ballads like the Isley-esque "(Lay Your Head On My) Pillow" and house party grooves like "Leavin'." If Tony! Toni! Tone!'s distinctive look, musicianship and deft songwriting are the building blocks of their boundless appeal, then their sense of humor and love for a good time must be the mortar that holds everything together.

The Oakland-born trio consists of two brothers, lead

vocalist/bassist Raphael Wiggins and guitarist D'Wayne Wiggins, and their cousin, drummer Timothy Christian Riley, who jammed together long before they became an organized group. They are family, and they simply have fun together. During one such comical moment, D'Wayne prank-called Tim at home and tricked the drummer into believing that he was about to be drafted to play in the U.S. Army Marching Band.

"I disguised my voice and made Tim think I was an army recruiter on the way to his house to draft him. He got really nervous and started telling me he couldn't join the army right now because he was playing in this music group called Tony! Toni! Tone!. So I got excited and said, 'Hey, you're a





Raphael Wiggins

musician, that's great! We've got a *great* band for you to join here in the U.S. Army!" D'Wayne continued, "When my brother Raphael called him back shortly afterward, Tim was trying to leave his house saying, 'Man I've got to get out of here, these army people are trying to come draft me!' I really got him that day."

During those heady early days, these Castlemont High graduates played together as often as possible. As for the Oakland-San Francisco Bay Area club scene that spawned them, The Lucky Lion Club, where the band got started, is closed now, but several good spots have emerged to keep the area's music legacy growing.

"It's still a funky scene around here in Oakland. It's a tight

little music scene, so you just have to be around the right people. The Fifth Amendment here in Oakland is definitely the blues spot. Some real serious players come out and jam there," said D'Wayne. "I just got off the road and the first place I hit was my friend's club, Geoffrey's. They had a comedy night jumping off, and they have local talent. When I come down to Los Angeles, I just like to hang out with my friends and go to underground spots like Dragonfly. But for me, I just like to go to blues nightclubs, sit in and learn some old licks and just open up."

Vibing at blues clubs is but one way the group stays close to the roots of urban music. This foundation seems to help them maintain a certain integrity in their sound. Some groups let their sound become diluted after achieving mainstream or crossover success, or they are pressured by management and labels to make similar changes. With their more than half-dozen *Billboard*-busting singles under their belt, compromising the funk is not on the group's agenda. In fact, they said there were some tracks that they would not put on the new album because they came out too commercial.

"Some tracks we write are cool tracks for somebody else, but not for us. Sometimes you have to think about how you'll look down the line after having put out music that is way too formula," D'Wayne explained. "If you listen to all of our albums, you can see sort of a growth in different things we sing about, or the way we may express different things. So things that may change in our music are not any attempt to crossover. We never change our perspectives according to how many records we sell or want to sell.

"What does get our attention is places we go and things we see," he added. "Like, now that we can travel and see more, our music expresses more of what we see. We're able to go to Australia or Trinidad [where they recorded some of the current album] and see what places like those are about. Things we write about may take on a broader range, but it's still soul music and it's still going to be funky."

The group also feels that no one really bothers them about trying to sell to one audience or the other. They just create what they feel and play. Having this kind of support from their label and management company gives them the creative elbow room that most bands—even successful ones—can only wish for.

The trio says that they have a very good relationship with their management, Left Bank Management. They all discuss the band's needs and objectives and make decisions together. "We have a chemistry with our management where they know what we dig and what we don't dig. So it's not one of those situations where the management totally makes all of our decisions for us," D'Wayne explained. "For some things they come at us with that we may not be as familiar with, we ask, 'Hey, how does this work?' We talk about it, and if it doesn't feel right to us, then we don't go that way."

D'Wayne said that the group had other management when they first started out, but contrary to what some people thought, the group and original manager Carlos Stanfield did not split on negative terms. It seems Stanfield was a new one-man operation that needed a lot more assistance when the band's project took off so quickly.

"It was just me, my brother and cousin and Carlos Stanfield. It was really simple at the time. It was not one of those situations like some acts, where things look like they're going to happen for you in the industry and you just feel you have to get new management to try and reach that level. What happened with us is our band got to that stage where Carlos needed some assistance with management. Some people tried to say, 'Oh you guys got to a certain level and fired your man you came up with,' but it was not like that at all. Carlos is growing and managing other groups still, and we appreciate that he took us to the next stage. He is still out there, and we still talk."

When they were coming up, the band didn't have a lot of knowledge about the business side of music. Although the group tried their best, they inevitably made a lot of mistakes on the way, eventually learning from them. D'Wayne said that there are certain things they may have signed away that still haunt them. Fortunately, none of their mistakes were the kind that can end a career.

"A lot of artists get a break, get too excited and then get too passive about certain things. You let somebody flash a little money up in your face, but that money is only for right now," D'Wayne said. "You have to look at long-term cash. Look down the line and ask yourself, 'Where am I going to be five years or ten years from now?'"

Tony! Toni! Tone! advises new acts to be very careful. Learn as much as possible about the business transactions of our industry so that you can work more intelligently with your manager and make informed decisions about your career. "It's hard to describe exactly what kind of management you should go with, but the first step to the right management is knowing what you want. Plus, it's knowing what you *don't* want," D'Wayne said. "When you know what you don't want, you don't settle for b.s."

"There are so many negative things out there that can happen in this business, and really all we like to do is concentrate on the music itself. Now we have been forced into becoming businessmen, too. That is all good, though, because we still enjoy our lives and do what we want to do, which is make music."

MC



# MOTLEY CRUE

WITH A MORE PASSIONATE,  
POWERFUL VOICE,  
NEW LEAD SINGER  
JOHN CORABI IS READY  
TO SPEARHEAD THIS  
VETERAN L.A. ROCK GROUP  
INTO THEIR NEXT DECADE

BY SEAN DOLES



**O**n their new self-titled album, the first to feature lead singer John Corabi, the Crue exhibits a more mature sound—an attempt to move past the Hollywood-based glam-metal scene that they pioneered in the early Eighties, since bands of that era, like Ratt, Poison, Warrant and Faster Pussycat, are now defunct or struggling for survival.

So, at a time when the waters could have proven treacherous for Motley Crue, having weathered the departure of frontman Vince Neil and replaced him with the *Scream*'s John Corabi, the band has turned the tide in their favor, taking a huge leap forward.

"Anytime you change a main component like a voice...fuck, man, y'know...it's definitely gonna be different," theorizes drummer Tommy Lee by phone from A&M Studios in Hollywood, where he's working with Trent Reznor on the upcoming *Nine Inch Nails* release. "Style-wise, John sings a lot harder, a lot more bad-ass, and it's carried over to the music. It's inspiring. We're all playing harder, heavier, funkier. It's definitely a cool vibe."

The Bob Rock-produced album shows the Crue flexing their musical muscle more than ever and beefing up their lyrical content while maintaining the softer,

melodic side that appeals to mass tastes. No doubt it will challenge listeners with new sounds and possibly turn some fans off, but the album commands respect, which critics have never been quick to give in times past. And for Lee, Nikki Sixx and Mick Mars, after more than ten years together, the arrival of Corabi has jumpstarted the heart of the band.

"John brought in a lot of ideas, and when we started writing music together, we thought, 'You know what? This fuckin' works beautifully, man.' It was pretty amazing, you know. Four guys, full-on contributing to what we call *Motley Stew*. We just throw all these



ideas in the pot, and each guy grabs a spoon and stirs it. It's been the most fun I think I've ever had recording a record. I mean, it feels like a band again, not just three guys and a singer, you know."

After Neil's departure—which, Lee says, was brought on by Neil's lack of commitment to the band—the three Crue members wasted no time in searching out a replacement, aiming their sights directly on Corabi.

"We liked his voice on the Scream record, so when the shit hit the fan, it was like, 'You know what, let's call that dude from the Scream,'" Lee says. "Actually, it happened a day or two after the shit went down. John was the second guy to come down. We knew what we wanted. We were already in the process. Everybody had already started bringing in new ideas for the next album. It was like we were on a roll when the shit hit the fan, and it was like, fuck, we gotta keep going."

Corabi remembers the fateful day in the summer of '92 vividly. "I called Nikki to thank him for a plug he gave the Scream in *Rolling Stone*, and he said, 'Listen, I don't want to get into all the details, but we don't have a singer. Do you want to come down and jam?' And within a week we were in the studio jamming," Corabi recalls by phone from his home in Thousand Oaks. "But I was still doing shit with the Scream, and I still didn't know if I was going to be able to get out of the contract, so basically we were just writing."

Leaving the Scream was the hardest decision Corabi ever had to make because of his loyalty to his bandmates, but he says they understood his motives and supported him throughout the transition.

"I told them, 'I went down and I was writing with the dudes in Motley, and if they want me, I'd like to be the singer,' and they were cool about it," he says. "They were like, 'If you don't fucking do this, you're out of your mind.' They were real supportive."

But their show of support didn't make it any easier to leave. "I can tell you something," Corabi says. "I'll stick with someone till the very end, so in terms of being loyal, I'm probably the most loyal person I know. And to me there was a loyalty factor. We'd been together two years, and that made it real hard for me."

"So I was sitting down and looking at the other factors," he continues, "and the fact of the matter is Hollywood Records didn't really have their shit together, total disarray, and our album was going nowhere. On top of that, I have a six-year-old son who has junior diabetes, and I just couldn't afford to do the things I needed to do for him, so I just did what I had to do."

The deciding factor, however, was the band's eagerness to add Corabi to the writing team. "I could've said, 'Look, you guys need a singer, I need a paycheck.' But it was important to me to really believe in what I was doing, and that's

creating music. I wanted to do that with the Scream. There were a lot of songs on the Scream album that I thought deserved a lot more attention than they got, and with Motley, I know I will be creating music that people will hear. So on the phone, I said, 'Do you guys want someone who's just gonna come in and sing 'Shout At The Devil,' or do you want someone who's gonna come in and help write?' And they were totally open from day one."

The new album is an album of extremes. "Power To The Music" "Uncle Jack" and "Welcome To The Numb" are arguably the band's heaviest tracks ever, thanks to the deft touch of producer Rock

and I'd still have to say probably 80 percent of America still doesn't know who I am or even that Vince left."

If the advance buzz is any indication of how the album will sit with the buying public, it won't be long before rockers worldwide know John Corabi, and he'll be seen as the catalyst for Crue's step into the future.

"I may have my stamp on the new sound, but with or without me, they would've made the steps they made," Corabi says, "because they thrive on giving the fans something new because that's what keeps their interest."

"It's like, welcome to the Nineties," Lee concludes. "And people go, 'Did you guys

**"WITH MOTLEY, I KNOW I WILL BE CREATING MUSIC THAT PEOPLE WILL HEAR."**

**—JOHN CORABI**



**NIKKI SIXX**

**TOMMY LEE**

**MICK MARS**

**JOHN CORABI**

on Mick Mars' axe. Yet, with stunning compositions like "Misunderstood" and "Loveshine," the band blends acoustic melodies and vocal harmonies so sweet and soothing, they'd put a baby to sleep. The album is a showcase for all involved, including Rock, who also helmed 1990's chart-topper *Dr. Feelgood*. But the spotlight inevitably has to shift to Corabi, whose vocal versatility adds a gritty passion that will stand up with the best of the new breed of rock vocalists.

"The focus hasn't been put on me yet," Corabi says. "It's only been recently, since we finished the record, that people are even starting to realize that I sing for Motley Crue. Nobody knew who I was,

go deliberately for a heavier sound?' and I go, 'No, you don't understand, it's just the way it came out.' Fuck, it just doesn't work that way. If you play music from your heart, it's from your heart. There's no making it a certain way just because that's the shit today."

"The part that makes me crazy is, I know I love the album and it fucking rocks my world. I dig the fuck out of the record, right. But I'm going, 'Is everybody else gonna dig it as much as I do?' And that's the part that makes me nervous. But sometimes I just think I gotta trust in my gut feeling 'cuz the minute you try to make everybody else happy, you're fucked."

MC



**A good personal manager can mean the difference between career success and failure. To help you make the best management decision, we've compiled this comprehensive directory, complete with addresses, phone numbers and contacts. If you were inadvertently omitted, please fax us the appropriate info so we can include it in our next listing.**

**Compiled by Tom Kidd**

**ADDIS/WECHSLER & ASSOCIATES**  
955 South Carillo Dr., 3rd Floor  
Los Angeles, CA 90048  
213-954-9000 FAX: 213-954-9009  
Contact: Darryl Heaps, Kim White,  
Maria Bono, Janet Levine  
Clients: Robbie Robertson, Michael  
Penn, Chris Whitley, Victoria Williams,  
Fishbone, Soul Asylum, T Bone Burnett  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**ADWATER & STIR INC.**  
9000 Sunset Blvd., Suite 405  
Los Angeles, CA 90069  
310-970-1900 FAX: 310-823-7308  
Contact: Andrew Frances  
Clients: Benny Mardonis, the Alarm,  
William Lee Golden, David Bowie  
Styles: All  
Services: Artist management,  
management consulting, record  
production  
\*Does not accept unsolicited material  
National office: 1303 16th Ave. South,  
Nashville, TN 37212  
615-320-0033 FAX: 615-320-1061

**ALIVE ENTERPRISES**  
812 Burton Way  
Beverly Hills, CA 90211  
310-247-7800 FAX: 310-247-7823  
Contact: Shep Gordon  
Clients: Alice Cooper, Luther  
Vandross, Calloway, Teddy  
Pendergrass and Lisa Fisher in  
association with Dream Street  
Management  
Styles: All  
Services: Full service  
\*Does not accept unsolicited material

**RAY ANDERSON ENTERTAINMENT,  
INC.**  
626 Las Lomas Ave.  
Pacific Palisades, CA 90272  
310-454-9892 FAX: 310-454-8598  
Contact: Ray Anderson, Liz Bartlett  
Clients: Tommy Page, the Farm, East-  
17, Me, Saffron  
Styles: Contemporary, alternative  
Services: Full service

**ANGELUS ENTERTAINMENT**  
9016 Wilshire Blvd., Suite 346  
Beverly Hills, CA 90211  
310-278-9230 FAX: 310-652-1051  
Contact: Pete Angelus  
Clients: Black Crowes, the Hypnotics  
Styles: Rock  
Services: Personal management  
\*Does not accept unsolicited material

**ARNOLDO & ASSOCIATES**  
280 S. Beverly Dr., Suite 206  
Beverly Hills, CA 90212  
310-858-4560 FAX: 310-858-3803  
Contact: Larkin Arnold

**ARREY MANAGEMENT**  
1973 Chermoyia Ave.  
Hollywood, CA 90068  
213-461-7172 FAX: 213-461-5359  
Contact: Lesa Arrey  
Clients: Rude Awakening, Talisman,  
Ruby  
Styles: Hard rock  
Services: Development, guidance,  
consulting for street level bands

**ARSLANIAN & ASSOCIATES**  
6671 Sunset Blvd., Suite 1502  
Hollywood, CA 90028  
213-465-0533  
Contact: Oscar Arslanian, Laurie  
Fookes  
Clients: The Farm Animals  
Styles: Alternative, contemporary rock  
Services: Personal management,  
publicity, marketing, booking  
\*Send material attention Laurie Fookes

**ARTISTIC DEVELOPMENTS  
INTERNATIONAL, INC.**  
P.O. Box 250400  
Glendale, CA 91225-0386  
818-501-2838 FAX: 818-981-9337  
Contact: Lisa Weinstein  
Clients: Musicians, producers,  
engineers, writers, painters  
Styles: All  
Services: Full service, production  
facility, digital editing, post-production

**PETER ASHER MANAGEMENT**  
644 N. Doheny Dr.  
Los Angeles, CA 90069  
310-273-9433 FAX: 310-273-2859  
Contact: Peter Asher  
Clients: Linda Ronstadt  
Styles: All  
Services: Personal manager

**TOM ATENCIO & ASSOCIATES**  
5517 Green Oak Dr.  
Los Angeles, CA 90068  
213-468-0105 FAX: 213-468-1005  
Contact: Tom Atencio, Scott Schule  
Clients: New Order, the Other Two  
Styles: Alternative  
Services: Personal management  
\*No phone calls please

**ATOMIC COMMUNICATIONS GROUP**  
9724 Washington Blvd., Suite 200  
Culver City, CA 90232  
310-815-9940 FAX: 310-815-0373  
Contact: Amanda Fouraker  
Clients: Brad Gillis, King Sunny Ade,  
Pato Banton, Night Ranger, Mother's  
Finest, Black Swan, Ade Walaie  
Styles: All  
Services: Full service  
\*Does not accept unsolicited tapes

**AVAILABLE MANAGEMENT**  
1260 Kings Rd., Suite 4  
West Hollywood, CA 90069  
213-650-4318  
Contact: Alan Oken  
Clients: Clover, Eric Kellogg  
Styles: Rock & Roll  
Services: Consulting, management

**A-WY ENTERTAINMENT/HYPE  
PRODUCTIONS**  
6619 Leland Way, Suite 212  
Hollywood, CA 90028  
213-871-2544 FAX: 213-463-2520  
Contact: Bill Wyatt  
Clients: LeVert, Men at Large, George  
Clinton, the Gap Band, Ray Ayers, Kim  
Waters  
Styles: R&B  
Services: Personal management,  
agent

**BACK TO BACK MANAGEMENT**  
636 N. Robertson Blvd., Suite A  
Los Angeles, CA 90069  
310-289-1997 FAX: 310-289-5045  
Contact: Bambie Byrens  
Styles: All  
Services: Full service

**BARUCK/CONSOLO MANAGEMENT**  
15003 Greenleaf St.  
Sherman Oaks, CA 91403  
818-907-9072 FAX: 818-907-9102  
Contact: Cerisa Van Slooten  
Clients: REO Speedwagon, Rhythm  
Corps, Gino Vannelli, Aldo Nova, Tom Kelly,  
Billy Steinberg, Love/Hate, Christopher  
Cross, theMillions, Fabulous Thunderbirds  
Styles: All  
Services: Full service  
\*Does not accept unsolicited material

**BERNARD & COLEMAN  
ENTERTAINMENT GROUP**  
3050 Lima Ave.  
Burbank, CA 91504  
213-850-5357 FAX: 213-850-5297  
Contact: Tammy Coleman, Gerardo  
Bernard  
Clients: Pretty In Pink, Lisa Robinson  
Styles: All  
Services: Management/production

**BIG BLUNDER MANAGEMENT**  
641 South Palm St., Suite D  
La Habra, CA 90631  
310-691-1919 FAX: 310-690-6918  
Contact: Jon St. James, Chris  
Lawmaster  
Clients: Xtra Large, Gina Quartaro  
Styles: Alternative, modern  
Services: Artist management,  
recording studio, music production

**BLACK DOT MANAGEMENT**  
1019 S. Central  
Glendale, CA 91204  
818-500-4925 FAX: 818-240-1463  
Contact: Raymond A. Shields, John  
Turpin, Kevin Lewis  
Clients: Artists, producers, engineers  
Styles: R&B, jazz, rap  
Services: Personal management  
\*Does not accept unsolicited material

**BLAKE & BRADFORD**  
901 Third St., Suite 407  
Santa Monica, CA 90403  
310-456-3883  
Contact: Chris Blake  
Clients: Todd the Wet Sprocket  
Styles: Rock & Roll  
Services: Personal management

**BNB & ASSOCIATES**  
851 N. Crescent Dr.  
Beverly Hills, CA 90210  
310-275-7020 FAX: 310-275-0447  
Contact: Sherwin Bash  
Clients: Anita Baker, Keith Washington  
Styles: R&B  
Services: Personal management  
\*Does not accept unsolicited material

**BORMAN ENTERTAINMENT**  
9220 Sunset Blvd., Suite 320  
Los Angeles, CA 90069  
310-859-9292 FAX: 310-274-7873  
Contact: Gary Borman  
Clients: Michael Franks, Violent  
Femmes, Boom Crash Opera, Yellow-  
jackets, Dwight Yoakam, Jay Hawks  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**THE BROKAW COMPANY**  
9255 Sunset Blvd., Suite 804  
Los Angeles, CA 90069  
310-273-2060 FAX: 310-276-4039  
Contact: David Brokaw, Barry Stinch  
Clients: Riders in the Sky, Sha Na Na,  
Vicki Lawrence, Merle Haggard, Bill  
Cosby, Lou Rawls, Ricardo Montalban,  
Dionne Warwick, Loretta Lynn, Marilyn  
McCoo, Atlantic Records-Nashville  
Styles: All  
Services: Full Service

**MICHAEL BROKAW MANAGEMENT**  
2934 Beverly Glen Circle, Suite 383  
Bel Air, CA 90077  
213-872-2880 FAX: 310-906-3188  
Contact: Michael Brokaw  
Clients: Lindsey Buckingham, Peter Morse  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**DENNY BRUCE MANAGEMENT**  
c/o Bob-A-Lew Music  
P.O. Box 8649  
Universal City, CA 91608  
818-506-4735 FAX: 818-783-1031  
Contact: Denny Bruce  
Clients: Artists, producers  
Styles: All  
Services: Management, production  
\*No phone calls/Does not accept  
unsolicited material

**BULLET ENTERTAINMENT**  
120 N. Victory Blvd., Suite 204  
Burbank, CA 91502  
818-846-8200 FAX: 818-846-1866  
Contact: Gary Bird  
Clients: Damm Yanikees, Jane Child,  
Idaho, Seaweed  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**AL BUNETTA MANAGEMENT**  
4121 Wilshire Blvd., Suite 204  
Los Angeles, CA 90010  
213-663-5352  
Contact: Al Bunetta, Dan Einstein  
Clients: John P. rine, producers  
Styles: Rock, alternative  
Services: Full service

**CAMERON ORGANIZATION INC.**  
2001 W. Magnolia Blvd.  
Burbank, CA 91506-1704  
818-566-8898 FAX: 818-566-8860  
Contact: Scott A. Cameron, Nancy Meyer  
Clients: Buddy Guy, Ernie Watts, Ted  
Hawkins  
Styles: Blues, jazz, R&B, folk  
Services: Personal management

**CARMAN PRODUCTIONS**  
15455 Cabrito Rd.  
Van Nuys, CA 91406  
818-787-6436 FAX: 818-787-3981  
Contact: Tom Skeeler  
Clients: Richard Carpenter, J.J. White  
Styles: All  
Services: Full service, recording  
studio, publishing, production  
\*No phone calls

**CARR/SHARPE ENTERTAINMENT**  
9320 Wilshire Blvd., Suite 200  
Beverly Hills, CA 90212  
310-247-9400 FAX: 310-247-9410  
Contact: Budd Carr, Wil Sharpe  
Clients: Slaughter, Curt Smith, Garden  
of Joy  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**RAY CHARLES ENTERPRISES**  
2107 W. Washington Blvd., Suite 200  
Los Angeles, CA 90018  
213-737-8000 FAX: 213-737-0148  
Contact: Joe Adams  
Clients: Ray Charles  
Styles: R&B  
Services: Personal management

**CITY LIGHTS MANAGEMENT**  
9220 Sunset Blvd., Suite 320  
Los Angeles, CA 90069  
310-859-9292 FAX: 310-274-7873  
Contact: Gary Borman  
Clients: Michael Franks, Violent  
Femmes, Boom Crash Opera, Yellow-  
jackets, Dwight Yoakam, Jay Hawks  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**CLASS ACT PRODUCTIONS/  
MANAGEMENT**  
P.O. Box 55252  
Sherman Oaks, CA 91413  
818-980-1039 FAX: 818-980-1039  
Contact: Peter Kimmel  
Clients: Swirl  
Styles: All  
Services: Personal management,  
publishing

**DAN CLEARY MANAGEMENT  
ASSOCIATES**  
1801 Avenue of the Stars, Suite 1105  
Los Angeles, CA 90067  
310-470-3696 FAX: 310-859-0804  
Contact: Dan Cleary  
Clients: Singers  
Styles: All  
Services: Personal management

**CM MANAGEMENT**  
7957 Nita Ave.  
Canoga Park, CA 91304  
818-704-7800 FAX: 818-704-0185  
Contact: Craig Miller  
Clients: David Griffin, Mark O'Connor,  
Enrique Correa, Radim Zenkl  
Styles: Virtuoso, all  
Services: Personal management,  
publishing

**TED COHEN  
MANAGEMENT**  
804 Longwood Ave.  
Los Angeles, CA 90005  
213-954-0007 FAX: 213-954-0128  
Contact: Ted Cohen  
Clients: Steve Kinder  
Styles: All  
Services: Personal management, CDI  
& CD Rom

**COLE CLASSIC  
MANAGEMENT**  
P.O. Box 231  
Canoga Park, CA 91301  
818-222-3790 FAX: 818-876-1808  
Contact: Earl Cole  
Clients: Paul Jackson Jr., Darius  
McCreary, Strate Vocoolz  
Styles: R&B, gospel  
Services: Personal management  
\*No phone calls/Does not accept  
unsolicited material

**BARBARA COLLIN ARTISTS**  
P.O. Box 10782  
Beverly Hills, CA 90213  
213-660-1016  
Contact: Barbara Collin  
Clients: Sweet Baby Ja's  
Styles: Jazz, pop, blues, all styles  
Services: Personal management,  
consulting, promotion  
\*Does not accept unsolicited material

**CONSTANT COMMUNICATIONS**  
345 N. Maple Dr., Suite 235  
Beverly Hills, CA 90210  
310-281-3740 FAX: 310-281-4052  
Contact: Connie Hillman  
Clients: Elton John  
Services: U. S. representative & tour  
producer for Elton John  
\*No phone calls/Does not accept  
unsolicited material

**CORVALAN/CONDLIFFE  
MANAGEMENT**  
1010 4th St., Suite 5  
Santa Monica, CA 90403  
310-393-6507 FAX: 310-395-2502  
Contact: Maria Corvalan, Brian Condliffe  
Styles: Latin, rock, contemporary jazz

**COURAGE MANAGEMENT**  
2899 Agoura Road, Suite 562  
Westlake, CA 91361  
805-494-9113 FAX: 805-496-0742  
Contact: John Courage  
Clients: Fleetwood Mac, Christine  
McVie  
Styles: Pop  
Services: Personal management  
\*Does not accept unsolicited material

**DAVIMOS ADVISORS**  
9107 Wilshire Blvd.,  
Beverly Hills, CA 90210  
310-859-0141 FAX: 310-859-3455  
Contact: John Davimos  
Services: Personal management

**D.C. MANAGEMENT**  
7095 Hollywood Blvd., Suite 504  
Los Angeles, CA 90028  
213-881-9193 FAX: 213-850-5302  
Contact: Donna Cardellino  
Clients: Michael Manos (interactive),  
music producers  
Styles: All  
Services: Personal management

**DEMANN ENTERTAINMENT**  
8000 Beverly Blvd.  
Los Angeles, CA 90048  
213-852-1500 FAX: 213-852-1505  
Contact: Freddie DeMann  
Clients: Madonna, Lionel Richie  
Styles: All  
Services: Full service  
\*Does not accept unsolicited material

**DECENT MANAGEMENT**  
7932 Hillside Ave.  
Los Angeles, CA 90046  
213-882-8000 FAX: 213-882-8135  
Contact: Martin Schwartz  
Clients: Tone Loc, the Wascals  
Styles: Rap, R&B, rock  
Services: Personal management  
\*Does not accept unsolicited material

**BILL DERN MANAGEMENT**  
8455 Fountain Ave., Suite 550  
Los Angeles, CA 90069  
213-650-5369 FAX: 213-656-5188  
Contact: Bill Dern  
Clients: Monster Voodoo Machine,  
Brand New Heavies, the Influence,  
Demetria Champ, Meldon Riley  
Styles: All  
Services: Personal management

**DIRECT MANAGEMENT GROUP**  
947 N. La Cienega Blvd., Suite G  
Los Angeles, CA 90069  
310-854-3535 FAX: 310-854-0810  
Contact: Martin Kirkup, Steve Jensen  
Clients: B-52s, Sam Phillips, OMD,  
Joe Jackson  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**DISCOVERY INTERNATIONAL**  
6546 Hollywood Blvd., Suite 210  
Hollywood, CA 90028  
213-960-5217 FAX: 213-952-8290  
Contact: Al Franklin  
Clients: Lisa Brown, Daul Ghouse,  
Sister Style, Jeray, Plazy  
Styles: R&B, rap, urban  
Services: Full service

**DRIVEN RAIN MANAGEMENT**  
310 Washington Blvd., Suite 212  
Marina del Rey, CA 90292  
310-923-3106 FAX: 310-574-1866  
Contact: Gail Gelman  
Clients: Blakey St. John  
Services: Country/folk  
Styles: Full service

**E.L. MANAGEMENT**  
10100 Santa Monica Blvd., Suite 2340  
Los Angeles, CA 90067  
310-785-0300 FAX: 310-284-8935  
Contact: Ed Leffler  
Clients: Van Halen, Jude Cole  
Styles: Rock  
Services: Personal management  
\*Does not accept unsolicited material



**☐ EAST END MANAGEMENT**

8209 Melrose Ave., 2nd Floor  
Los Angeles, CA 90046  
213-653-9755 FAX: 213-653-9663  
Contact: Tony Dimitriadis  
Clients: Tom Petty, Billy Idol, Yes  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**☐ ECLIPSE MANAGEMENT**

10520 Wilshire Blvd., Suite 403  
Los Angeles, CA 90024  
310-441-2500 FAX: 310-441-2504  
Contact: Anita Camarata, Margaret Jackson, Mary Alm  
Clients: Andrew Wilson, Sex Pistols, Steve Jones, Dito Montie, Marc Nelson, E.V.E.  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**☐ ELLIPSE PRODUCTION COMPANY**

P.O. Box 865  
Manhattan Beach, CA 90267  
310-546-2224 FAX: 310-322-7554  
Contact: Mr. L. S. Elsmann  
Clients: The Eric Tase Trio  
Services: Personal management

**☐ EMARCO MANAGEMENT & PUBLISHING**

P.O. Box 867  
Woodland Hills, CA 91365  
818-225-0061 FAX: 818-225-0069  
Contact: Mark Robert  
Clients: Robbie Rist & Wonderboy  
Styles: pop, rock (mostly baseball players & actors)  
Services: Personal management, fan mail, financial management  
\*Does not accept unsolicited material

**☐ ENGL ENTERTAINMENT**

3236 Primera Ave.  
Los Angeles, CA 90068  
213-874-4206 FAX: 213-874-8506  
Contact: Laura Engel  
Clients: Boingo (co-management), Jimmy Wood, Danny Elfman (co-management), Steve Barteck, Craig Chaquico, Big Bad Wolf, C.C. Adcock, Katey Segal  
Styles: All  
Services: Full service

**☐ WARREN ENTRER MANAGEMENT**

1167 Wilshire Blvd., Suite 302  
Los Angeles, CA 90036  
213-937-1931 FAX: 213-937-1943  
Contact: Warren Entrer, John Bassiliou, Brigitte Wright, Leigh Anne Lewis  
Clients: Faith No More, Faster Pussycat, Maggie's Dream, Will T. Massey, Rage Against The Machine, The Grays, Failure, Orangutan  
Styles: Rock, alternative  
Services: Personal management, Catalyst Records (distributed through Capitol)  
\*Does not accept unsolicited material

**☐ STANN FINDELLE LAW & MANAGEMENT**

2049 Century Park East, Suite 1100  
Los Angeles, CA 90067  
310-552-1777 FAX: 310-286-1990  
Contact: Stann Findelle  
Styles: All  
Services: Personal management, Law services

**☐ ROBERT FITZPATRICK ORGANIZATION**

P.O. Box 667  
Sunset Beach, CA 90742  
714-840-0014 FAX: 714-840-8014  
Contact: Robert Fitzpatrick  
Clients: Buddy Miles, Fallin' Angel, Steel Vengeance, Dick Dale and the Deltones  
Styles: All  
Services: Full service

**☐ FOLKLORE PRODUCTIONS**

1671 Apian Way  
Santa Monica, CA 90401  
310-451-0767 FAX: 310-458-6005  
Contact: Mitch Greenhill, Manny Greenhill  
Clients: Taj Mahal, Doc Watson, Venice  
Styles: Roots music  
Services: Full service  
\*Does not accept unsolicited material

**☐ FORMULA ONE MANAGEMENT**

641 South Palm St., Suite D  
La Habra, CA 90631  
310-691-1919 FAX: 310-690-6918  
Contact: Jon St. James  
Clients: Xtra Large, Gina Quartaro, Josh Freese, Warren Fitzgerald  
Styles: Alternative, modern  
Services: Artist management, recording studio, music production

**☐ FREE HAND MANAGEMENT**

14633 Ventura Blvd.  
Sherman Oaks, CA 91403  
818-989-0330 FAX: 818-783-1095  
Contact: Dale Jaffe  
Clients: Don Gaffney, Don Grusin  
Styles: All  
Services: Booking, project coordination, personal management  
\*No phone calls/Does not accept unsolicited material

**☐ FREE TO RUN**

24415 Vanowen St., Suite 45  
West Hills, CA 91307  
818-703-8488 FAX: 818-703-6460  
Contact: Jon Sutherland  
Clients: Tribe of Gypsies  
Styles: Metal, rock, hard rock  
Services: Full service

**☐ FREEDOM FROM FASHION MUSIC MANAGEMENT**

3650 Los Feliz Blvd., Suite 37  
Los Angeles, CA 90027  
213-665-7338 FAX: 213-669-8613  
Contact: Joey Alkes  
Clients: Tone Poets, Richard X. Heyman, Duress of Sade, Wait for Nothing, Cathy Holland  
Styles: Quality artists  
Services: Full service management firm, publishing, publicity and video production  
\*Submissions must include photo and bio

**☐ KEN FRITZ MANAGEMENT**

648 N. Robertson Blvd.  
Los Angeles, CA 90069  
310-854-6488 FAX: 310-854-1015  
Contact: Ken Fritz, Michon Stanco, Martha Hertzberg, Pam Byers  
Clients: George Benson, Peter, Paul & Mary, Kristen Vigard, Craig Taubman  
Styles: All  
Services: Full service  
\*Does not accept unsolicited material

**☐ FUTURE STAR ENTERTAINMENT**

333 S. Beverly Dr., Suite 110  
Beverly Hills, CA 90212  
310-553-0990 FAX: 310-553-3312  
Contact: Paul Shenker  
Clients: City Of Faith, Tom Batoy, Crowbar, Pygmy Love Circus, Armed Forces  
Styles: All  
Services: Full service

**☐ GALLIN/MOREY ASSOCIATES**

8730 Sunset Blvd., Penthouse West  
Los Angeles, CA 90069  
310-659-5593 FAX: 310-659-9367  
Contact: Sandy Gallin, Jim Morey  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**☐ GARONER HOWARD ENTERTAINMENT**

9255 Sunset Blvd., Suite 308  
Los Angeles, CA 91367  
310-271-2278 FAX: 310-278-0762  
Contact: Andi Howard, Mike Gardner  
Clients: The Rippingtons/Russ Freeman, Syreeta Wright, Carl Anderson, the Whispers, Omar Hakim, Special EFX, G Love E, Michael Cooper  
Styles: All  
Services: Full service  
\*Does not accept unsolicited material

**☐ GARRY GEORGE MANAGEMENT**

9107 Wilshire Blvd., Suite 475  
Beverly Hills, CA 90210  
310-859-7202 FAX: 310-271-9316  
Contact: Garry George, Christopher Mancinelli  
Styles: All  
Services: Personal management

**☐ LINDY GOETZ MANAGEMENT**

11116 Aqua Vista, Suite 39  
Studio City, CA 91602  
818-508-1875 FAX: 818-766-7192  
Contact: Lindy Goetz  
Clients: Red Hot Chili Peppers, Paul Westerberg, Candlebox  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**☐ GOLD MOUNTAIN ENTERTAINMENT**

3575 W. Cahuenga Blvd., Suite 450  
Los Angeles, CA 90068  
213-850-5660 FAX: 213-874-6246  
Contact: Ron Stone, Brian Avnet  
Clients: Belinda Carlisle, Nirvana, Sonic Youth, Bonnie Raitt, Rickie Lee Jones, Bela Fleck  
Styles: All  
Services: Full service  
\*Does not accept unsolicited material

**☐ GOOD ROAD NETWORK**

P.O. Box 45895  
Seattle, WA 98146  
1-800-229-7623  
206-932-3435 FAX: 206-932-4639  
Contact: Shannon Aldrich

**☐ GOODSPORT MANAGEMENT**

4547 Kraft Ave.  
North Hollywood, CA 91602  
818-763-1427 FAX: 818-763-1427  
Contact: Lois Weiss  
Clients: Bitch, Simon LeGreed  
Styles: Rock & roll  
Services: Personal management

**☐ GORDON ARTISTS**

6433 Topanga Canyon Blvd., Suite 318  
Canoga Park, CA 91303  
310-455-1958 FAX: 310-455-3404  
Contact: Alicia Gordon  
Clients: Rique Pantoja, Freeway Philharmonic, Linpopo  
Styles: Jazz, world music, eclectic pop  
Services: Management and entertainment consulting

**☐ NORMAN GRANZ MANAGEMENT CO.**

451 N. Canon Dr.  
Beverly Hills, CA 90210  
310-271-1186 FAX: 310-271-3442  
Clients: Elfa Fitzgerald  
\*Does not accept unsolicited material

**☐ GREAT SCOTT PRODUCTIONS**

135 N. Doheny Dr., Suite 203  
Los Angeles, CA 90048  
310-274-0248 FAX: 310-274-8361  
Contact: Rick Scott  
Styles: All  
Services: Personal management, public relations, management consultant  
\*Call before submitting material

**☐ GROSS MANAGEMENT ORGANIZATION**

930 3rd St., Suite 102  
Santa Monica, CA 90403  
310-393-8755 FAX: 310-393-4487  
Contact: Barry Gross  
Clients: Randy Crawford, Thelma Houston, Armed Forces  
Styles: All  
Services: Personal management

**☐ LAURA GROVER**

8530 Holloway Dr., #208  
Los Angeles, CA 90069  
310-855-1631 FAX: 310-657-7197  
Contact: Laura Grover  
Clients: April March, Andy Paley  
Styles: Rock, pop, country  
Services: Music production coordinator, personal management

**☐ G.T.A. INC**

3128 Cavendish Dr.  
Los Angeles, CA 90064  
310-204-4412 FAX: 310-204-4697  
Contact: Jim Golden  
Styles: Pop, R&B, reggae

**☐ HAPPY DOG MANAGEMENT**

11684 Ventura Blvd., Suite 200  
Studio City, CA 91604  
818-725-2448  
Contact: Joel Gilbert  
Styles: All  
Services: Personal management

**☐ HARMONY ARTIST INC.**

8833 Sunset Blvd., Penthouse West  
Los Angeles, CA 90069  
310-659-9644 FAX: 310-659-9675  
Contact: Jerry Ross, Mike Dixon  
Clients: Bus Boys, Navigator/Keven O'Neal, Bryan O'Neal, Louchin, Black Bart  
Styles: Rock, pop, variety  
Services: Personal management, publishing

**☐ HERVEY & COMPANY**

9034 Sunset Blvd., Suite 107  
Los Angeles, CA 90069  
310-858-6016 FAX: 310-858-4911  
Contact: Ramon Hevey, Crystal Jones  
Clients: Andre Crouch, Vanessa Williams, Kenny "Babyface" Edmonds, Hamish Stuart, Yvette Cason  
Styles: All  
Services: Full service

**☐ HIGHWAY ARTISTS MANAGEMENT**

1030 3rd St.  
Santa Monica, CA 90403  
310-393-4633  
Contact: Jeff Davis  
Clients: Baby Lemonade, John Lee Gravesdigger  
Styles: Heavenly distorted pop, swamp folk  
Services: Personal management  
\*Does not accept unsolicited material

**☐ HIT & RUN/AMERICA**

9229 Sunset Blvd., Suite 414  
Los Angeles, CA 90069  
310-274-4555 FAX: 310-274-8295  
Contact: Paddy Spinks, Wally Varsen  
Clients: Phil Collins, Genesis, dada, Mike & the Mechanics, the Devlins, Right Said Fred, Marillion, Julian Lennon  
Styles: All  
Services: Personal management  
\*No phone calls/Does not accept unsolicited material

**☐ HK MANAGEMENT**

8900 Wilshire Blvd., Suite 300  
Beverly Hills, CA 90211  
310-967-2300 FAX: 310-967-2380  
Contact: Howard Kaufman, Trudy Green, Craig Fruin, Nina Avramides  
Clients: Heart, Janet Jackson, Poison, Chicago, Lenny Kravitz, Jimmy Buffet, Michael McDonald, John White, David Coverdale, Chynna Phillips, Mick Jagger, Dan Fogelberg, Chris Isaak, Life, Sex & Death, Bad4Good, Air Supply, Fiona, Evangeline, Donald Fagen, Susi Hatton, Boz Scaggs, Timothy B. Schmit  
Styles: All  
Services: Personal management

**☐ HOOKER ENTERPRISES INTERNATIONAL**

1325 El Jito Circle  
Pacific Palisades, CA 90272  
310-573-1309  
Contact: Jake Hooker  
Clients: Edgar Winter, Carmine Appice, Dwayne Hitchings  
Styles: All  
Services: Personal management

**☐ IMAGINARY ENTERTAINMENT**

923 Westmount Dr.  
West Hollywood, CA 90069  
310-854-6444 FAX: 310-854-0933  
Contact: Jay Levid  
Clients: "Weird Al" Yankovic  
\*Does not accept unsolicited material

**☐ IMC ENTERTAINMENT GROUP INC.**

1146 N. Central Ave., Suite 400  
Glendale, CA 91202  
818-500-0953 FAX: 818-500-0945  
Contact: Sylvester Rivers  
Clients: Gene Page, T. Renee,  
Styles: Pop, black  
Services: Full service  
\*Does not accept unsolicited material

**☐ INSTINCT ENTERTAINMENT**

2700 Nielson Way, Suite 1521  
Santa Monica, CA 90405  
310-452-0354 FAX: 310-452-5936  
Contact: Michael Rosen, Tim Sweeney  
Styles: All  
Services: Full service

**☐ KAHANE ENTERTAINMENT**

15206 Ventura Blvd., Suite 200  
Sherman Oaks, CA 91403  
818-990-3336 FAX: 818-990-2038  
Contact: Rob Kahane, Mark Shimmel  
Clients: George Michael, Jody Whalley, Louie Louie, Sunscreen  
Styles: All  
Services: Label, film, publishing

**☐ KAOS INC.**

9808 Wilshire Blvd., Suite 304  
Beverly Hills, CA 90212  
310-785-0900 FAX: 310-277-8833  
Contact: Tom Mohler  
Styles: Rock & Roll

**☐ DAVE KAPLAN MANAGEMENT**

520 Washington Blvd., Suite 427  
Venice, CA 90292  
310-821-8800 FAX: 821-8084  
Contact: Dave Kaplan  
Clients: Brian Setzer  
Styles: All  
Services: Personal management

**☐ KOOCH MANAGEMENT, INC.**

P.O. Box 21185  
Los Angeles, CA 90021  
213-622-2511 FAX: 213-614-8633  
Contact: Greg Kooch  
Clients: Call for roster  
Styles: Alternative, rock  
Services: Full service  
\*Does not accept unsolicited material

**☐ KRAGEN & COMPANY**

1112 N. Sherbourne Dr.  
Los Angeles, CA 90069  
310-854-4400 FAX: 310-854-0238  
Contact: Ken Kragen  
Clients: Trisha Yearwood, Travis Tritt, Kenny Rogers  
Styles: Country  
Services: Personal management  
\*Does not accept unsolicited material

**☐ KRUEGER ENTERTAINMENT**

P.O. Box 145  
Brea, CA 92621  
714-529-1261  
Contact: C. Krueger  
Styles: C&W, rock & roll

**☐ KRYSTONE MANAGEMENT**

213-876-8577  
Contact: Susan P. Butler

**☐ KUSHNICK/PASSICK MANAGEMENT**

914 S. Robertson Blvd., Suite 101  
Los Angeles, CA 90035  
310-659-9081 FAX: 310-659-9118  
Contact: Ken Kushnick, Jack Leilenberg  
Clients: Was (Not Was), Don Was, Paul Kelly and the Messengers, Jon Lind, Michael Brauer, Phil Goldston, Peter Wolf, Flesh For Lulu, Crush, Lisa Vail  
Styles: All  
Services: Personal management, music supervision

**☐ L.A. PERSONAL DEVELOPMENT**

1201 Larrabee St., Suite 302  
West Hollywood, CA 90069  
310-657-6999 FAX: 310-657-3999  
Contact: Mike Gomley  
Clients: Boingo (co-management), Buck Pets, Andy Prieboy, Danny Elfman (co-management), Claire Marlo, Lowen & Navarro, the Cheap Dates, Paul Schwartz, Dennis Eveland, Paul Haslinger  
Styles: All  
Services: Full service  
\*Does not accept unsolicited material

**☐ LAFFITTE ENTERTAINMENT DIVISION**

13333 Ventura Blvd., Suite 204  
Sherman Oaks, CA 91423  
818-906-3132 FAX: 818-906-0165  
Contact: Ron Laffitte  
Clients: Megadeth, the Cult  
Styles: Rock  
Services: Record company, personal management

**☐ LARSON & ASSOCIATES**

P.O. Box 10905  
Beverly Hills, CA 90213  
310-271-7240 FAX: 310-271-0234  
Contact: Larry Larson  
Clients: POCO  
Styles: All  
Services: Personal management  
\*Does not accept unsolicited material

**☐ LEFT BANK MANAGEMENT**

6255 Sunset Blvd., 21st Floor  
Hollywood, CA 90028  
213-466-6900 FAX: 213-466-0303  
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# BOOKING AGENTS

By Tom Kidd

***The best way for any artist—signed or unsigned—to gain popularity and sell records is to perform live as often as possible. Naturally, the bigger the tour, the greater the exposure.***

***Though acts signed to a major label will almost always be snapped up by agents (because there is product available and tour support), unsigned bands releasing indie product will not be as fortunate.***

It is very rare that an unsigned act is handled by a major booking agent. In fact, according to an anonymous source at one of the biggest agencies, William Morris, it's "all but impossible for a band to get on a tour unless they have a major label." The few unsigned acts that make the cut are those who generate a tremendous buzz within the music industry and that some agent somewhere has taken the time to nurture.

An act may get signed by a booking agent just prior to getting signed to a recording contract. "If you have a strong buzz going or someone knows someone is about to sign them, that's when an agency would show interest," said another knowledgeable source. "But it's more than just your typical Sunset Strip buzz. You have to be playing legitimately sold-out shows on your own and drawing a lot of A&R people."

From a musician's point of view, the agent only joins the team after getting signed or if they have a release on a strong independent label. The agent is needed, says long time booking agent Geoffrey Blumenauer, when the act reaches the stage of professional performing, in other words "when they get out of the garage and into the clubs."

The reason for this bias toward the already signed should be obvious. If an act does not have product available, people don't know who they are. If people don't know who they are, they will most likely not sell out clubs or larger venues. If the act is not selling out larger clubs and venues, the agent is not making any money.

To signed acts, agents are essential. "It seems," says Blumenauer, "that buyers always seem to give more respect to a person who is represented by another person. The clubs respond quicker to an agent they trust and have a familiarity with."

This trust has been made immutable by the California Labor Board. California and New York, the two principle centers of the recording industry, are among the few states to require agents to be licensed. To secure this license, agents must first have a \$10,000 talent agency bond which is usually secured from an insurance company. Once bonded, the would-be agent applies with the state for the license. The state, in turn, proceeds with

a background check of the applicant. The entire procedure usually takes about eight weeks.

Another way to do it, according to Steve Mariscal of the Maris Agency, is to start in the business by working for someone else. The parent agency will post the bond for their new sub-agent.

Among the various managers and handlers involved in a musician's career, only booking agents are licensed. The reason for this is simple and sensible, according to Blumenauer. "Only booking agents end up holding trust funds for artists, funds that would be used on tour," he explains. "It has to be established that the agencies that hold tour deposits are trusted by both the buyer and the artist. Apparently, in the past, there have been a lot of fly-by-night outfits, and there became a need to regulate those companies." The booking agent must renew his license each year.

The regulations do not end with the bonding. There is also a set of what Blumenauer calls "casting couch rules" which state, among other things, that the booking business cannot be located in a home. There may even be, buried somewhere in the paperwork, a stipulation that the office cannot be furnished with a couch. Some rules are not as strictly enforced as they once were.

One problem with enforcing the rules is that it is not totally clear to whom they apply. "There's a lot of confusion about what defines an agency and what defines a manager," says

***"There are two kinds of agents. One just gets the jobs, the other looks after the career. I do a little bit of both."***

***—Steve Mariscal***

Mariscal. "There's a big confusion because there's a lot of similarity." Blumenauer, however, is clearer than the state on the difference between an agent and manager. An agent books the shows or tour, he says. Everything else, from coordinating airlines to typing itineraries, is a management function.

For booking shows or a tour, the agent is usually limited by the AFM to a maximum ten percent commission of the gross. However, depending on the stature of the act, some agents will undercut that to get a prestige artist on the roster such as happened with both Bruce Springsteen and Guns N' Roses. This makes sense because, in hard and fast economic terms, if a major artist is making almost a million dollars in concert, and an agent is taking ten percent of that two or three nights a week, it makes sense to take a little less in the short run to get a lot more in the long run.

For ancillary functions over and above straight booking in Blumenauer's world, there may be a charge. This contrasts with Mariscal. The latter man handles more functions than his compatriot because, as he points out, "There are two kinds of agents. One just gets the jobs, the other looks after the career. I do a little bit of both."

There are also contrasts in the booking agent world when it comes to contracts. There are agents who require written agreements. These may be exclusive wherein the artist agrees to work with only one agent. These may be nonexclusive wherein agents, in effect, share an artist. Then there are verbal agreements. "My philosophy is that we have more than a handshake," says Blumenauer, "it's...an exclusive arrangement." He doesn't want to tie anybody's hands, he insists, which is why he let Laura Nyro leave his stable of artists when William Morris beckoned. He also credits his philosophy with Nyro's return to his care. "I try to leave the door open," he says. "I think contracts can give an agency or an artist more a chance to maybe take a few things for granted."

There is one place in an agent's world in which there is no room for contrast. This is something to keep in mind when trying to decide who gets the ten percent. No matter how huge the artist, no matter whether there is a contract or not, points out Blumenauer in a succinct encapsulation of his world, an agent is only as good as the last run he or she booked or the next one that's coming up. **MC**



***"The clubs respond quicker to an agent they trust."***  
***—Geoffrey Blumenauer, Booking Agent***



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Styles: Adult contemporary, R&B, rock  
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Contact: M. R. Crew-Jensen  
Styles: Rock & Roll

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Contact: Bill Trout

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Beverly Hills, CA 90212  
310-274-7451 FAX: 310-859-4462  
Styles: All

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Contact: Howard Rose  
Styles: Contemporary  
\*Does not accept unsolicited material

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Styles: All  
\*Does not accept unsolicited material

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Los Angeles, CA 90024  
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Contact: Steve Banks  
Styles: Pop, rock, soul, jazz, alternative music exclusively for commercials  
\*Does not accept unsolicited material

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Encino, CA 91316  
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Contact: Paul M. Barbarus, Claudio Weinstein, Daniel Nunez  
Styles: All

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c/o The William Morris Agency  
151 El Camino Dr.  
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310-556-2727 FAX: 310-859-4462

**UNO PRODUCTIONS**  
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213-461-1608 FAX: 213-461-0524  
Contact: Hietro Carlos  
Styles: Hispanic/Latino artists

**VARIETY ARTISTS INTERNATIONAL**  
15490 Ventura Blvd., Suite 210  
Sherman Oaks, CA 91403  
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Contact: Bob Engel, Lloyd St. Martin  
Styles: All  
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Amy Clapp

## Stabbing Westward

**Label:** Columbia  
**Manager/contact:** Steve Rennie/Ren Management  
**Address:** 14561 Greenleaf St., Sherman Oaks, CA 91403  
**Phone:** 818-501-4873  
**Booking:** CAA  
**Legal Rep:** Jes Rosen/Cat, Smith & Cohen  
**Band members:** David Suycott, Jim Sellers, Christopher Hall, Stuart Zechman, Walter Flakus  
**Type of music:** Alternative rock  
**Date signed:** January, 1993  
**A&R Rep:** Josh Sarubin

**T**hey say you have your whole life to write your first record, but in the case of Columbia signing, Stabbing Westward, they only had eight months. Not that the Chicago-based quintet wasn't a band to begin with. Lead vocalist Christopher Hall and keyboard player Walter Flakus, calling from Columbia's west side offices, are paranoid that anyone confuse them with the manufactured Monkees. It's just that they wanted to keep things new for themselves. And they wanted to maintain the same sense of control now that they were with a major label as they had when they were on their own.

"We're pretty paranoid," the band members readily (and constantly) admit. "We wanted to make sure we had some sort of say along the line. But Columbia has been very cool. They're actually cooler than us in a lot of ways."

Roadrunner Records in New York City was first to express interest in the band's original two-song demo and even forwarding a contract. The band, however, decided to play it smart.

"We sent the recording contract to a music attorney who was friends with our guitar player's father," Hall explains. "He looked it over and said that it wasn't a very good contract—I'm being polite there. He said, 'Why don't you send me a copy of the tape and let me listen to it and I'll get back to you.'"

The attorney friend informed Stabbing Westward that the tape was ready for the majors, but the band wasn't ready to believe him. "We scoffed at him and said no way could we get a major label deal," says Hall. "We're an alternative band and alternative bands don't get major label deals. We said, 'We don't want to sign to a major label because they'll rip us off and take away all of our creativity and not let us do what we want to do.'" This proved not to be the case.

Though they were signed with an entire repertoire, after the signing, they decided to, in Hall's words, "explore some uncharted territory." This is why their debut, *Ungod*, features all new material. This is why Hall was writing lyrics the day he was singing them.

All that freedom is why Stabbing Westward is glad to be with Columbia. "They have such a good track record in the past of just making band's work," says Flakus, noting Ned's Atomic Dustbin and Alice in Chains as examples. "No matter how long it takes, they stick with the bands they believe in. We really like that."

—Tom Kidd



Alfman Green

## Us3

**Label:** Blue Note/Capitol  
**Manager/contact:** Bill Diggins/DMA  
**Address:** 2029 Century Park East, Century City, CA 90067  
**Phone:** 310-788-9420  
**Booking:** N/A  
**Legal Rep:** Simon Long  
**Band members:** Mel Simpson, Geoff Wilkinson  
**Type of music:** Jazz/hip hop  
**Date signed:** September, 1992  
**A&R Rep:** David Field

**I**n 1990, journalist Geoff Wilkinson organized a three-week jazz event at the famed Edinburgh Festival.

He wanted to do a crossover project—something like what would be Us3's debut for Blue Note/Capitol, *Hand On The Torch*—that would de-mystify or de-intellectualize jazz for younger listeners.

Meanwhile, Mel Simpson had created his own Flame studio in North London where he produced a wide range of music including a classical Spanish guitar album and a London Gospel choir. Simpson made sure Flame was equipped with the latest sampling and sequencing technology.

Wilkinson and Simpson met at the studio in the summer of 1991 where they produced "Where Will We Be In The 21st Century?"—a collaboration with rapper Honey Bee and jazz pianist Jessica Lauren. They pressed and sold 500 copies to record stores in and around London, which led to a one-off deal with record producer Coldcut. The resulting single, "The Band Played The Boogie," featured jazz samples from the Blue Note catalog.

A January 1992 phone call from Capitol Records caught them by surprise. They expected a lawsuit for sampling items from the legendary jazz catalog. Instead, they landed a deal giving them access to the entire Blue Note library of music. "The single had only been out a week and we were summoned to see David [Field]," explains Wilkinson from Us3's London headquarters. "It was very ominous....We thought they were going to sue us or make an example of us." Much to the two partners' delight, the rest of the meeting was spent discussing new projects and how the group would use Blue Note's back catalog in the future.

Once it was confirmed that Us3 would have access to the works of Thelonious Monk, Art Blakey, Herbie Hancock and others, they went in to record a proper demo. "Cantaloup (Flip Fantasia)" in which Hancock's "Cantaloupe Island" is interwoven in the mix. Hancock blessed the project when he and Us3 saw each other at the Montreaux Jazz Festival this year. The record buying public blessed it this last fall when they sent the single, originally released last summer, onto the alternative radio airwaves.

This makes Us3 very happy. "When we were recording *Hand On The Torch*," says Wilkinson, "we thought we wanted to break down the doors to jazz for a lot of young people. If this inspires them to check out other jazz, then it did part of what we wanted it to do."

—Tom Kidd



Ken Kertt

## BlackHawk

**Label:** Arista  
**Manager/contact:** Rick Alter/Ram Management  
**Address:** N/A  
**Phone:** 615-321-3700  
**Booking:** CAA  
**Legal Rep:** Malcolm Mimms  
**Band members:** Henry Paul, Dave Robbins, Van Stephenson  
**Type of music:** Country rock  
**Date signed:** January, 1992  
**A&R Rep:** Tim Dubois

**B**lackHawk combines the talents of Henry Paul, formerly of the Outlaws, with Dave Robbins and Van Stephenson, the writers behind some of country's biggest hits. The band's members came together just over two years ago when Florida-based Paul came to Nashville to get back in touch with this country roots. There he met Robbins and Stephenson, the team whose songs had hit the Top Ten four times with Restless Heart and who had also penned tunes for Dan Seals, Eddy Arnold, Eric Clapton and Poco.

Nashville was also where Paul met Tim Dubois. The A&R man from Arista had his ear to the street and had become interested in Paul as a possible solo signing. But then, independently, the normally more business-oriented Robbins and Stephenson approached Dubois about forming a group. Since the three already knew each other as songwriters, it was only natural that the trio should come together as a permanent unit.

"Tim's suggestion was to work together and to give it a while and see what happened over a period of three or four months," explains Paul by phone from Nashville. Instead, the group ended up writing and singing together one and a half years, writing over 30 songs in the process. Dubois would keep tabs on the fledgling project, bringing them the outside material that would eventually comprise 50 percent of their self-titled debut.

The band and their A&R rep set out to build a solid musical foundation. They found the best way to do that was brick by brick or, rather, song by song. "It makes for a record of integrity," explains Paul. "We weren't going to look for the fastest, simplest way. We were going to do it the best way we could." The group's collective approach was to utilize all available resources, whether from inside or outside the group.

Quality takes time and, luckily, the guys in BlackHawk are very patient. This isn't ear candy, Paul explains. It took time to get the record the trio wanted and to get everything right. They built the record piece by piece, inviting friends to play on the tracks instead of Nashville's hierarchy of session players. This ensured that the BlackHawk product sounded different from the usual music coming out of Nashville.

Being different, being individuals, was one of the reasons this record took so long to develop. BlackHawk didn't want to just throw something out on the marketplace. "We had to develop a sound," Paul explains. "We took our time to find out who we are."

—Tom Kidd



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For information and reservations call **Joseph Armillas @ 213-993-3174 or 213-993-3175**

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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.



**Roger Campo**

- ☐ Contact: Chris Baca  
213-221-6086
- ☐ Seeking: Label deal
- ☐ Type of music: Folk/Rock

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

Average

- 1 2 3 4 5 ★ 7 8 9 10

☐ Comments: This is the second-demo review for this folk rocker. Campo's material is filled with socially conscious lyrics and his vocals, at times, are reminiscent of Billy Joel. Campo scored above average grades in all categories—especially in songwriting. Though a good tape, he's still missing those blatant hit songs necessary to land a record deal.



**Cocchiario**

- ☐ Contact: Charlie Cocchiario  
508-251-4897
- ☐ Seeking: Development deal
- ☐ Type of music: Rock

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

Average

- 1 2 3 ★ 5 6 7 8 9 10

☐ Comments: Identical twins Charles and Carl Cocchiario submitted a tape that was virtually ruined because of the poor production quality. The vocals were almost totally buried in the mix and the snare sound leaves much to be desired. We do not recommend the brothers send this one out to the A&R community. Instead, work on your material with a producer.



**King Pop**

- ☐ Contact: Lisa Lee  
213-650-4090
- ☐ Seeking: Label deal
- ☐ Type of music: Hard Pop

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

Average

- 1 2 3 4 5 ★ 7 8 9 10

☐ Comments: King Pop presented us with a very professional package including a mini lyric booklet. This power trio had a well-produced tape complete with excellent lead and harmony vocals. Though they wrote some corny lyrics, their songs were pretty well constructed and earned above average marks. King Pop's next tape will be the one to open those industry doors.



**The Neighbors**

- ☐ Contact: Colby Pollard  
408-978-2652
- ☐ Seeking: Label deal
- ☐ Type of music: Pop/Rock

- ☐ Production ..... 6
- ☐ Songwriting ..... 6
- ☐ Vocals ..... 6
- ☐ Musicianship ..... 6

Average

- 1 2 3 4 5 ★ 7 8 9 10

☐ Comments: This power trio comes mighty close to a radio ready track with an original called "Can't Stop," which also showcases some excellent guitar work. Sounding lots like the Cars in spots, the Neighbors scored a touch above average in all of our major categories but still need to come up with strong, solid, hit material to really pull away from the pack. A nice effort overall.



**Social Graces**

- ☐ Contact: Carver Sapp  
919-847-9810
- ☐ Seeking: Label deal
- ☐ Type of music: Retro Rock

- ☐ Production ..... 5
- ☐ Songwriting ..... 3
- ☐ Vocals ..... 2
- ☐ Musicianship ..... 5

Average

- 1 2 3 ★ 5 6 7 8 9 10

☐ Comments: From Raleigh, North Carolina, this retro rock band submitted a below par demo tape. Growling vocals, sorta like a combination of Tom Waits and Louis Armstrong, mixed with abstract lyrics make for a very dissonant sounding tape. The band scored well below average in the vocals and songwriting departments—both very necessary for earning a recording deal.



**Harlan Hill**

- ☐ Contact: Trevis Gardner  
909-943-8617
- ☐ Seeking: Label deal
- ☐ Type of music: R&B-lite

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

Average

- 1 2 3 4 5 ★ 7 8 9 10

☐ Comments: Singer-songwriter Harlan Hill has a smooth, silky vocal style that earned him an above average grade. Though the production of his demo tape was solid, his material could be a lot stronger. Start writing with others and put together new material before you go sending out this tape. A strong vocal performance and top-notch material will make all the difference.



**Evan Beigel**

- ☐ Contact: David Blake Chatfield  
310-843-9300
- ☐ Seeking: Label deal
- ☐ Type of music: Alternative Rock

- ☐ Production ..... 8
- ☐ Songwriting ..... 5
- ☐ Vocals ..... 5
- ☐ Musicianship ..... 5

Average

- 1 2 3 4 5 ★ 7 8 9 10

☐ Comments: As a freshman at the University of Bradley in Illinois, Evan won the annual music award with his demo tape that was expertly produced by Taaavi Mote (U2, Madonna) and filled with original material. Though Evan scored above average marks, his grades for songwriting were low. The instrumental closer was disappointing. Better songs will help further your career.





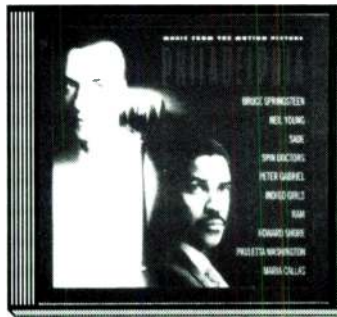
# DISC REVIEWS



**Crowded House**  
*Together Alone*  
Capitol

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Youth  
□ **Top Cuts:** "In My Command," "Nails In My Feet," "Fingers Of Love."  
□ **Summary:** This outfit is part alternative, part acoustic folk, part retro-rock—and the mix is mighty attractive, with some very melodic, intriguing tunes full of easily identifiable influences. First, there's that early Lennon solo sound, then there's a touch of Dylan. Reaching the present, they even touch on a little U2. Sometimes, borrowing is a negative, but as in the case of Jellyfish, the sources CH draws from help them attain a refreshing, diverse sound all its own. They're best when cool, but they also know how to rock. Eclecticism is king, and it works.  
—Chas Whackington



**Various Artists**  
*Philadelphia Motion Picture Soundtrack*  
Epic Soundtrax

1 2 3 4 5 6 ★ 8 9 10

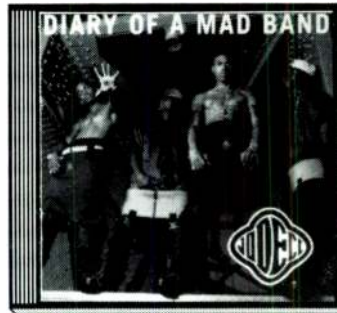
□ **Producer:** Various  
□ **Top Cuts:** "Streets Of Philadelphia," "Have You Ever Seen The Rain."  
□ **Summary:** Springsteen's moody title cut is not among his more engaging efforts, but it fits the mood and should get an Oscar nomination. The rest is a mostly enjoyable mixed bag of world beat (RAM), jazz/pop (Sade), alternative (Spin Doctors, doing a tight CCR cover), opera and a haunting Neil Young closing track. Peter Gabriel's track is on the money as well. Most tunes work much better in context, but there is enough rhythmic variety to recommend the disc in its own right. A good soundtrack to an even better film.  
—Jonathan Widran



**Ralph Tresvant**  
*It's Goin' Down*  
MCA

1 2 3 4 5 6 ★ 8 9 10

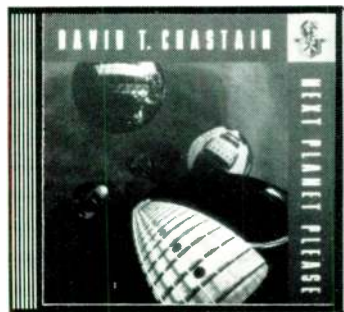
□ **Producer:** Various  
□ **Top Cuts:** "Who's The Mack," "You'll Remember Me," "When I Need Somebody."  
□ **Summary:** We've heard this kind of sweet, seductive soul a million times before, yet the infectious nature of Tresvant's ever-maturing songwriting keeps us from noticing for too long. He's coming into his own as a producer, but it's no surprise that the best tunes here come courtesy of Jimmy Jam and Terry Lewis, a team nobody should have to compete with. Tresvant's vocals are best on the mid-tempo dreamy cuts, but he undermines himself with a few gratuitous rap segments that add nothing but distraction. Typical, but fun.  
—Jonathan Widran



**Jodeci**  
*Diary Of A Mad Band*  
Uptown/MCA

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Various  
□ **Top Cuts:** "Feenin'," "What About Us," "Alone."  
□ **Summary:** Kind of mind boggling, how so many of these harmonizing urbanites can thrive while competing for the same chart space, and all sound so damn good in their quest for the top spot. The four tender and passionate voices here whine for love over magnificently thought-out grooves which sound more natural than synthetic. These pipes are so soothing to listen to that you forget that most of the time, you can't quite make out all the lyrics. Not that the lyrics say much we haven't heard. Jodeci is anything but mad here. They've mellowed out and the result is sheer love.  
—Nicole DeYoung



**David T. Chastain**  
*Next Planet Please*  
Leviathan

1 2 3 ★ 5 6 7 8 9 10

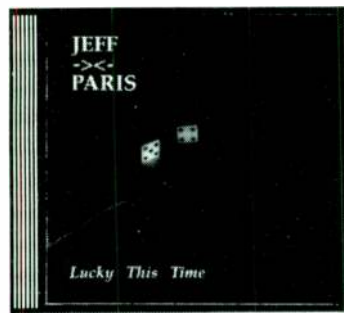
□ **Producer:** David T. Chastain  
□ **Top Cuts:** None.  
□ **Summary:** If I were choosing music for an action film, I'd place David T. Chastain's guitar instrumentals under the chase scenes. Any of these cuts should work fine because they are upbeat enough to keep the action going, faceless enough to not detract from the visuals and long enough (five minutes each!) that I'd only have to use one. I am not scoring a movie. I am sitting here under headphones trying to distinguish one of Chastain's songs from another. There is no definable structure or style, no variation in tone. Only guitar junkies need order from Leviathan Records, P.O. Box 39455, Cincinnati, OH 45239.  
—Tom Kidd



**Bryan Wilkinson Mann**  
*Cloud 10*  
Mann-Made Records

1 2 3 4 5 6 ★ 8 9 10

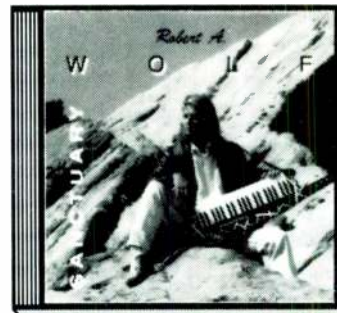
□ **Producer:** Bryan Wilkinson Mann  
□ **Top Cuts:** "Cloud 10."  
□ **Summary:** Bryan Wilkinson Mann has turned out what is essentially a pop record for adults, part of that new breed of AC CDs meant to appeal as assuredly to jazz fans as Beatle fanatics. What keeps this from being an essential pop record is its relatively innocuous material. Only the great, bluesy title track—a thinking man's drinking song—stands out. Accomplished but anonymous sidemen and guest artists add to the disc's beauty but add nothing to its personality. An enjoyable, if sadly unfulfilling, debut. Order from Mann-Made Records, 23391 Mulholland Dr., Suite 470, Woodland Hills, CA 91364.  
—Tom Kidd



**Jeff Paris**  
*Lucky This Time*  
Nthen 6

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Jeff Paris  
□ **Top Cuts:** "Lucky This Time," "House On Fire."  
□ **Summary:** It isn't luck that propels this keen debut; it's craft. It comes as no surprise that Jeff Paris can deliver decent tunes. He's placed cuts before with Jeffrey Osborne, Sheena Easton, Lita Ford and Mr. Big to name just a few. Now that he's got this CD out in the U.S. on his own label (various other companies handle it in Europe and Japan) he'll likely place at least a few cuts on the radio. What he does is good, song-oriented rock & roll. Though he has a distinct musical personality, what he most sounds like is a younger Def Leppard. Order this promising product from the artist at 818-508-0564.  
—Tom Kidd



**Robert A. Wolf**  
*Sanctuary*  
Wolffy Music

1 2 3 4 5 ★ 7 8 9 10

□ **Producer:** Robert A. Wolf  
□ **Top Cuts:** "Random Opus," "Scene 11."  
□ **Summary:** Illinois keyboardist Robert A. Wolf makes no bones about it; he's auditioning for a job on a movie soundtrack. You can almost hear the cheers of would-be Robin Hoods watching the missing chase scene "Random Opus" is meant to accompany. You can hear the gasps and chuckles of the crowd as low-budget movie monsters battle it out during "Scene 11." You can taste the oily popcorn in your mouth and know that you soon read Wolf's name in the credits. Accredited producers should contact this talented artist through Wolffy Music, 118 E. 6th St., Mt. Carmel, IL 62863.  
—Tom Kidd





ROCK



TOM FARRELL

Jani Lane of Warrant

Fifty people were asked to leave the recent L.A. stopover by **Polydor** act **Quicksand** after the Fire Marshal deemed the **Roxy** crowd unsafe. For a lot of clubgoers, this raised the reoccurring question of safety at overcrowded clubs. The promoter was kind enough to refund those patrons their full ticket money (even the complimentary ticket holders), but this could have had an ending that was much more tragic. What would have happened if we would have had another earthquake? How about a fire? It would be easy to blame the promoter and ask, "Why don't they just book a larger hall?" We spoke to three promoters, all of whom preferred to remain anonymous, who collectively explained, "When we book a show at the Roxy or Whisky, we don't make a lot of profit, but on the other hand, we don't incur the risk of having to book a venue the next size larger, which would be the Palace. We'd go from having to sell 350 tickets at a 450 capacity club to break even, to having to sell 900 tickets at a 1200 capacity club to break even. If you have a band that brings in around 500 people, you put them in a club that holds 450, and play it safe. Otherwise, you are out of business. We don't sell past the legal capacity. We don't put profit before people's safety, but on the other hand, we're trying to stay in business. But then a band will demand a huge guest list. That's when trouble begins." Okay, so why not curtail bands guest lists? A publicist explained, "We usually expect about one out of every four or five people we invite to actually show up.

We over-invite because most people flake out and don't bother to show up, which is really bad if we had to pay for the tickets." So who loses? The promoter, who runs much of the legal risk if trouble happens and is the one who has to refund the money to ticket holders who couldn't get in; the band loses if the gig gets shut down, or in the case of **Quicksand**, whose review got scrapped when our writer and photographer couldn't get in; and most importantly, the clubgoers who are paying the salaries of people like you and me who are getting fed up with being treated like cattle.

The **Zeros** have added ex-**Heart** **Throb** Mob drummer **Staci Starr** to their ever-changing ranks. Have you noticed that the purple-haired perpetrators have gotten way, way glam within the last year? The **Zeros** are currently in the studio recording new material and looking for a new deal. You can reach them through their hotline, 310-285-8772.

According to a spokesperson for Columbia, **Warrant** is no longer with the label—but does that also apply to frontman **Jani Lane**?

While most Los Angeles metal bands have folded in the recent alternative music onslaught, homeboys **Warrant** are riding through the rumors and tribulations of going from selling five million albums, playing in front of 15,000 people every night, to being raked by the press and cited as one of last year's biggest flops after their dismally received last album. Recently, the band returned to the club which heard their birth wail nearly a decade ago and played to a packed house at the **Troubadour**.

If you got there early enough, you would have been treated to the temper tantrum that took place instead of a set by Valley faves **Shake The Faith**. Apparently, the band was pissed off at **Warrant** for what they claimed were broken promises, including having to play in front of **Warrant's** drum kit, (which they claim **Warrant** promised to strike). Two songs into their set (which we hear was delayed by the half-hour plus tardiness of **STF's** drummer) the band trashed their gear while launching into a diatribe against **Warrant**, the **Troubadour**, life, the universe and everything. Come on, guys, you should save it for when you open for **Nirvana**.

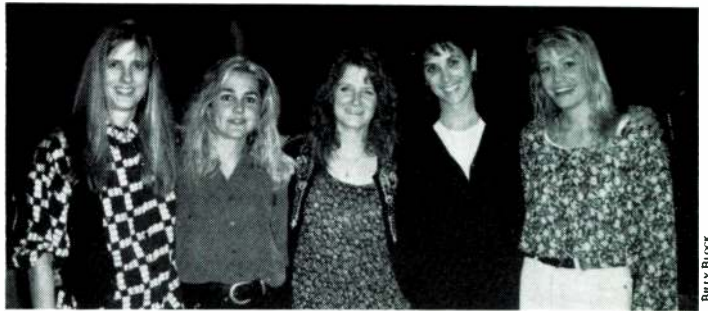
—Tom Farrell



TOM FARRELL

The Zeros

WESTERN BEAT



BILLY BLOCK

Way Out West

It's time to put a stop to all rumor and innuendo. The **Palomino** will remain open as the quintessential American honky tonk. After much speculation regarding the fate of the venerable landmark, owner **Billy Thomas** has decided to maintain the legacy. The **Ronnie Mack Barndance** will continue to present the finest in country, rockabilly and American roots music. Recent showcases have featured Orange County's **Patty Booker**, who brought her classic country sound to the Pal, and **Rick Shea**, whose live recordings from **Howard and Roz Larkan's** **Folkscene** show are brilliant.

**Vern Monnett**, lead guitarist of **Meisner, Rich and Swan (MRS)**, has also been touring and recording with the legendary **Freddie Fender**. Monnett was involved in the recent sessions at Studio City recording that secured Fender his new deal at **Arista/Texas**. The MRS Band has also been getting label interest from **Warner Bros./Europe**. They will cross the pond again this summer for several weeks of concerts and festivals.

The **Alpine Village** in Torrance (310-327-4384) was recently the place to be as **Pam Loe and Hipshot** smoked the crowd at the big **Z93** party night. Joining Pam onstage were **Candy Lerman, Chad Watson** and **Butch Pluto**. **Z93** air personality **Jim Duncan** hosted the event that helped raise money for earthquake victims. The **Alpine** has become quite the hot spot for dancing to live country music. Bands like **Dean Dobbins, Purple Sky, Geary Hanley, Larry Dean** and many other top L.A. country bands are performing there regularly.

The **Women With Roots (WWR, 310-374-7198)** show drew SRO crowds to their recent **Night Winds**

(1026 Wilshire, 310-827-1321) gig in Santa Monica. **WWR** are three talented female artists who have banded together to present a powerful triple bill. **Robin Pearl, Jane Bolduc** and **Jill Block** each celebrate progressive American music that combines the most soulful elements of blues, country and rock. Music Director **John McDuffie** led a monster band that featured "Blue" **Larry David, Dave "The Enigma" Hall, Kim Lenz** and **Jaysen Hawks**. Included on the bill were **Stone Poet** recording artists **Naked To The World (818-771-7889)**, featuring the awesome violin work of **Daryl S.** and the voice of **Kevin Fisher**. The hottest female country band in the land **Way Out West (WOW)**, earned a well-deserved encore as they proved why they are poised for major label signing. The **Zydeco Party Band (310-549-4884)** who recently completed their fourth album, closed the show. The crowd was full of industry folks. Seen at the show were **Curb Records' Boy Howdy** lead vocalist **Jeff Steele** and producer **Chris Farren**, producers **Steve Dorff** and **Steve Diamond, Bob-A-Lew Music's Ronda Espy** and **WOW** manager **Kim Espy**, entertainment attorney **Wofford Denius**, **Southern Cow Music's Steve Bloch** in from Nashville, session drummer **Steve Hunter**, songwriters **Lisa Drew, Terry Wilson, Lois Blaische** and a host of others. The next **WWR** show is March 1st at **Molly Malone's**.

The next **Western Beat** showcase at **Highland Grounds (742 N. Highland 213-461-5077)** welcomes back **Andrew Gold** along with **Chris Farren, "Catfish" Hodge, Jill Knight, Barbara Davis, Ritt Henn, Brian O'Doherty, Mary Steiger, Jonathan Stowers** and **Alan Whitney** on Thursday, March 3rd. See you there. —Billy Block



BILLY BLOCK

Women With Roots



## JAZZ



Lincoln Center Jazz Orchestra

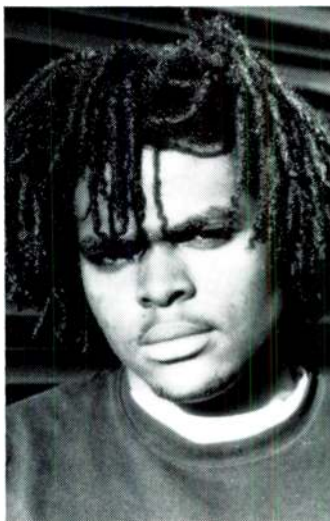
The Lincoln Center Jazz Orchestra, a seventeen-piece big band that attempts to play jazz from several different eras, recently appeared at the Wadsworth Theatre, drawing an impressive crowd despite their engagement being moved up a day and out of a damaged Royce Hall. There were faults in the presentation but also plenty of excitement. The all-star band included such notables as pianist **Marcus Roberts**, trumpeters **Jon Faddis** and **Nicholas Payton**, altoist **Jesse Davis**, young tenor great **Joshua Redman** and baritonist **Joe Temperley**, sounding at their best when playing obscure Duke Ellington pieces (when was the last time anyone performed "Magnolia Dripping Wood Molasses" and "Apes And Peacocks?"), bop numbers for Faddis' high note work and piano features. Under the "nice try" category was a pair of dixieland tunes jammed by a small group; Payton (who physically resembles King Oliver) should have played Oliver's famous solo on "Dippermouth Blues!" **Milt Grayson** contributed some energetic baritone vocals (best on "Drop Me Off In Harlem"), Redman took a marathon spot on "Diminuendo And Crescendo In Blue" (although at 25 choruses it was actually two shorter than Paul Gonsalves' famous solo) and Roberts was Gershwin-esque on his own "Period Of Denial." But, other than the latter piece, why was a Charles Mingus tune from the late Fifties the most recent composition performed? Jazz did not end in 1960!

**Cassandra Wilson**, whose deep voice sounds like a cross between Ernestine Andersen and Dianne Reeves, recently made her L.A. debut with a very interesting set at the **Troubadour**. Joined by a largely acoustic quintet, she explored spacey blues, light funk, folk music and highly rhythmic vamps. Although she tended to make an excessive use of space (Miles Davis on downers?) and there were some dull moments, Cassandra Wilson deserves credit for creating new music and for not being afraid to take chances. Her future growth should be well worth watching.

Rumor has it that a jazz critics' jazz band is forming. If you have written anything on jazz in your lifetime and can play an instrument (enthusiasm is more important than virtuosity) call 818-848-2866 for further details.

Upcoming: **Ernie Watts** will be at **Le Cafe** (818-986-2662) for three nights (Feb. 24-26), **Catalina's** (213-466-2210) features the **McCoy Tyner Trio** (through Feb. 27) and **Michael Session's Quintet** (Feb. 28), **Chadney's** (818-843-5333) welcomes the **Jazzbirds** (Feb. 25) and the **Buddy Childers-Jimmy Zito Quintet** (Feb. 26), **Bob Wilber** is at the **Jazz Bakery** (310-271-9039) Feb. 25-26, Continuum appears at the **Alligator Lounge** (310-449-1844) on Feb. 21 and blues harmonica wiz **Gary Primich** is at the **Hollywood Athletic Club** (213-962-6600) Feb. 28. —**Scott Yanow**

## URBAN



Casual

**FREESTYLE FUNK:** The Souls of Mischief and Casual invaded USC this month, delivering a rousing live hip-hop concert as part of USC's Greek Stepshow. Later that night, they rolled through radio station **Power 106**, chilling with the **Baka Boys**. During this visit, the Souls and Casual gave what was perhaps the best freestyle rap session ever to grace the Los Angeles airwaves. In the spirit of jazz improvisationalists, these hip-hop princes fused rhythm, intellect and poetry to deliver their impromptu set. Casual is another Oakland export from **Del's Hieroglyphics** crew. Like the Souls, Casual's new material out on Jive is a must-check for all who appreciate the art of underground rap.

**FIERCE FIVE:** An unnamed funk/jazz quintet featuring pianist **Deron Johnson**, drummer **Gary Novak**, guitarists **Carl Burnett** and **Devin Huff** and bassist **Les King** delivered a couple of excellent sets at Studio City's **La Ve Lee**. This intimate setting drew the audience deep into the grooves and made a special treat even sweeter when soprano saxo-

phonist and recording star **George Howard** emerged from the audience, engaging in an unforgettable musical conversation between his wailing sax and crisp notes of **Deron's** piano.

**FLIRTING:** The local urban dance club scene has seen the rise of **Flirt!**, currently happening Wednesdays at **C&C's** on Sunset Boulevard. Recently, **Motown Records** previewed the exceptional new **Zhané** album at **Flirt!**, while dancehall reggae and hip-hop packed the upstairs dance floor. Shouts out to **Tragedy, Rockbarry, Life Allah, J.C. Ricks, Ern, Kelly, Charles at Jive, Tim Reid**, L.A.'s upscale club king **Chris Brazil**, studio engineer **Tina Antoine** and other semi-sober colleagues who were on deck. Local artist **Kokane** wrecked shop at **Hereafter** on Crenshaw, backed by a live band. Supporting his **Ruthless/Relativity** debut, **Slow Burnin'**, **Kokane** delivered his progressive, funk-inspired style. He wrote material on the acclaimed **Menace II Society** soundtrack, shared the bill with Oaktown's 'Digital' offspring, **Raw Fusion** and **Threat**.

**THE REAL DEAL:** The **Real Deal Showcase** just kicked off the **1994 Urban Network Powerjam Conference**. Unsigned acts who left positive impressions include the three-male singing group, the **Fellas**, pint-sized **L'il Quinton T** and the all-girl band **Kymistry**.

The **Conscious Daughters** were one of many established and emerging artists at the **Real Deal** and wrecked shop earlier that day. They were out supporting their just-released album on **Scarface/Priority Records**, which quickly passed the 100,000 mark with little or no airplay. Since I just heard their single, "Funky Expedition," on the radio, I suspect these fiercely qualified MCs from the wild West Coast are on the verge of gaining the national recognition and respect they deserve.

**COMING UP:** The **Brand New Heavies** will roll through the **Palace** on March 24, performing cuts from their long-anticipated new album, **Brother, Sister**.

—**Juliana "Jai" Bolden**



Cassandra Wilson



The Conscious Daughters



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## CLUB REVIEWS

### Chapterhouse

Troubadour  
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

┆ Contact: Vicky Alvarez, Arista Records: 213-655-9222

┆ The Players: Andrew Sherriff, vocals, guitar; Stephen Patman, vocals, guitar; Steve Rowe, guitar; Russell Barrett, bass; Steve Wren, drums.

┆ Material: Chapterhouse plays guitar/pop, flavored with sequences and samples borrowed from the ambient/dance style. Add to this swirling, surreal vocals and you have the complete Chapterhouse recipe. Their sound benefits from the live environment, particularly with inclusion of live drumming over sequenced rhythm tracks. The band played material from their latest release, *Blood Music*, but they seem to enjoy reinterpreting their songs. The live arrangements have evolved from those on the album. There is also a remix album, *Pentamorous Metamorphosis*, that was released concurrently with the original record.

┆ Musicianship: Vocalists Andrew Sherriff and Stephen Patman provide seamless vocal interchanges, whether within or between songs. At times, their singing melts together, creating a trance-like sound. The collective guitars of Sherriff, Patman and Steve Rowe produce the dreamy landscape of Chapterhouse. This is not flashy playing, just a constant flow of guitar textures. Russell Barrett and Steve Wren are the gravity of Chapterhouse, keeping them firmly grounded with dance music influenced beats, and along with some sequences, stop the songs from becoming free-form ambient excursions.

┆ Performance: Entertainment at a Chapterhouse show has to come from the music since there is little else happening onstage. Bassist Barrett concentrated intently on his instrument, apparently oblivious to the presence of the audience. Sherriff and Patman did loosen up a bit midway through the show. This duo also provided the show highlights, singing some well-crafted pop melodies and harmonies.



Chapterhouse: Lotsa promise.



Chapterhouse: Guitar-oriented pop.

┆ Summary: Chapterhouse is heading in an interesting musical direction, combining their guitar driven aspects with elements of other musical styles typically devoid of that instrument. Let's hope they continue in this direction and incorporate more of their live sound into future recordings.

—J. J. Lang

### Little Gods

Club Lingerie  
Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

┆ Contact: Jack Leitenberg: 212-696-0977

┆ The Players: Bobby Diaz, vocals; Manny Nieto, guitar; Bucky Diaz, bass; Phillip Guero, drums.

┆ Material: Little Gods are not exactly heaven sent, but they're not hellish either. What these guys deliver is pretty straight ahead hard rock—the kind we were calling "grunge" a while ago, except this stuff is cleaner and a little more funk up on the bass line. It's the sort of music that sounds right at home in a sweaty, smoky pub. Although all the songs were enjoyable and well-executed, none resonated after the set, and on reflection, it's quite impossible to recall any of their hooks. I think the problem is in the arrangements, not the lyrics; everything started off good but somehow lacked the energy to push them over the top.

┆ Musicianship: Bobby Diaz has a very strong voice with a timbre like strong burgundy wine, and he projects wonderfully. Bucky Diaz and Guero hook in tightly together and never let a tempo drop. Nieto's tone sounded a little too tinny and thin to me—strong guitar would help their case.

┆ Performance: Bobby Diaz is a confident showman who seizes the stage like some mutant Beastie Boy. The rest play without pretense, seem relaxed and come across as professional. They kept their short set moving smoothly, and everyone seemed to have a good time.

┆ Summary: Although this night they seemed like a fun, but average band, I think it would be a mistake to

dismiss them as mediocre. I have a feeling their weakness comes from the group's needing more time to coalesce, rather than from some inherent, irreparable weakness. Though the Little Gods are good now, they hold within them the elements to become truly divine.

—Sam Dunn

### Lyn's Vision

FM Station  
North Hollywood

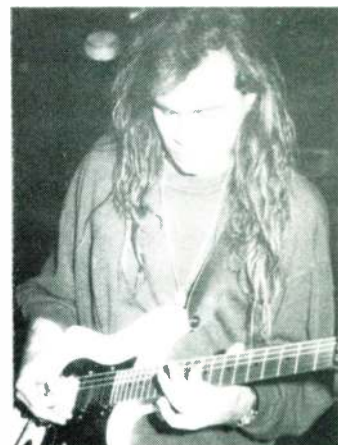
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

┆ Contact: Linda at Pocket Dynamo Productions: 818-505-1275

┆ The Players: C. Adam Boster, lead vocals, guitar; Todd Ramsey, bass, vocals; Bruce Leonhart, lead guitar, vocals; Brandon Hoffman, drums.

┆ Material: Lyn's Vision is a combination of Seattle-styled grunge rock with elements of funk ("One More Song"), jazz, folk ("You And Me") and gospel. Other highlights included "Halloween," in which a boy's childhood memories were revisited, and the mid-tempo rocker "You Were On My Mind," where lead vocalist Boster played xylophone.

┆ Musicianship: Lead guitarist Leonhart's rough-edged guitar work demonstrated a certain punky, funky sound. Bassist Ramsey contributed his own funky edge, while he and drummer Hoffman provided a strong,



Lyn's Vision: A memorable show.





## CLUB REVIEWS



John A. Prevost

**The Wonder Stuff: First class players.**

rhythm section. Hoffman, along with his steady drum playing, added a distinctive wood block sound throughout the set.

► **Performance:** In terms of performance, lead vocalist Boster was the main focus of the show aesthetically. His manic, crazed energy could not be contained for barely a moment as he bounced and shook from one end of the stage to the other. Obvious comparisons could be made to Pearl Jam's Eddie Vedder without the requisite rebellious youth attitude or persona, though weird facial expressions were on display in abundance.

► **Summary:** Lyn's Vision tryshard; the effort is definitely there. In spite of this, they lack consistency in their songwriting ability. At this point, the stage show is more memorable and compelling than the material. This four-man ensemble is young and obviously hungry enough to hustle like some rookie in the major leagues. Don't count this band out yet; there's plenty of time to develop their own vision. —Harriet Kaplan

## The Mystrals

*The Whisky*  
West Hollywood

1 2 3 4 5 6 7 8 9 10

► **Contact:** Joe Leonardi Esq: 312-751-1740

► **The Players:** Donna Owen, lead vocals, guitar; Barbara Degnan, lead guitar, vocals; Amy Crittenden, drums, vocals; L.J. Lawrence, bass, vocals.

► **Material:** The opening song, "It Ain't Pretty, Rock & Roll," was an accurate description of the evening. Blues rock mixed in with tinges of Heart. This material could work, only if it were 1984 and if they had the vocals to support it. No matter how I squirmed in my chair or bent my ear to the sound, I just couldn't get that feeling of balance in their material. Nothing really struck me as catchy or memorable. However, I did walk out of the club humming a guitar lick, but I just can't remember it now.

► **Musicianship:** The Mystrals clean up in this category. I was extremely impressed by Degnan and

Crittenden, both GIT and PIT graduates, respectively. Degnan's style reflected years of experience and exuded a confident attitude. Crittenden is a hellion on the drums. With great meter, she pounds the drums harder than most guys can hope to. As I have noticed with many PIT grads, the feel is sometimes too polished and lacks an edge, but not here. Crittenden plays tight and clean, yet with raw aggression. Lawrence has been playing the circuit for a while and she added groove and depth to the rhythm section and style to Owen's vocals. Although Owen won "Best Female Vocalist" at the L.A. Area Music Awards, I was not on that panel. She did announce that she felt under the weather, yet it sounded more like someone plugged her monitors with play-dough. Oftentimes she was flat and off key, holding back emotion. The back-up vocalists sounded like they were singing under water. Go figure.

► **Performance:** They look like they'd be the first ones waiting backstage for Jon Bon Jovi. The Go-Go's meet Bruce Springsteen (a la "Dancin' In The Dark" video) movements don't win any points here. Lose the knee-high boots, "puffy-shirts" and Suzy-Q mannerisms and let loose. Yee-hah cowgirl, get crazy! Needless to say, the Mystrals' appearance did not light my fire, but their exquisite playing did. I enjoyed watching both Degnan and Crittenden display their wealth of talent.

► **Summary:** Their independent



John A. Prevost

**The Mystrals: Pro musicianship.**

disc is more pleasing than the live show. Someone should put some tabasco sauce in their bagpipes and get Owen to belt out her material with more strength. —Jeff Blue

## The Wonder Stuff

*Troubadour*  
West Hollywood

1 2 3 4 5 6 7 8 9 10

► **Contact:** PLG: 310-996-7200

► **The Players:** Miles Hunt, vocals, guitar; Malc Treece, guitar, vocals; Martin Bell, fiddle, mandolin, accordion, keyboards, guitar; Paul Clifford, bass; Martin Gilks, drums, Pete Whittaker, keyboards.

► **Material:** The Wonder Stuff has written material ranging from rollicking rock tunes to Celtic influenced ditties. This ample set included selections from their current release, *Construction For The Modern Idiot*, as well as plenty of earlier work. This cross-section of their career proved that the Wonder Stuff are masters of the pop song craft. The best songs were "A Great Drinker," "The Size Of A Cow," "Mission Drive" and "Give Give Give Me More More More."

► **Musicianship:** The Wonder Stuff form one tight, rockin' band. Frontman Miles Hunt delivered an emotionally charged, strong performance. Malc Treece added excellent harmony vocals and some solid lead guitar playing. Multi-talented Martin Bell added tasty embellishment to the arrangements, particularly with his fiddle. Paul Clifford and Martin Gilks comprise a dead-on rhythm section that kept the capacity crowd happy and bouncing.

► **Performance:** From the opening strains of "Change Every Light Bulb," through the final notes of the second encore, The Wonder Stuff emitted tremendous energy. This band is at its best during the instrumental breaks in the their songs. They easily connected with the audience. Even Hunt, who is notorious for vilifying his fans, displayed some endearing qualities. This was an all-around, first class show.

► **Summary:** The Wonder Stuff lived up to the anticipation that surrounded this show. They are now poised and ready to match their previous success in Britain here in the United States. It's about time. —J. J. Lang

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## CLUB REVIEWS

### New York In June

Night Winds  
Santa Monica

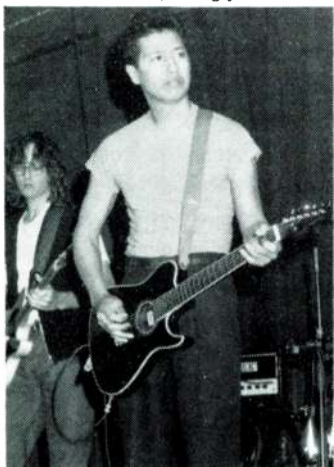
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□ **Contact:** James Lockhart: 310-441-1506

□ **The Players:** James Lockhart, vocals, piano; Tom Selicetta, bass; Steven Latanation, drums; Tyndal Jackson, guitar; Dawn Johnson & Beth Jansen, backup vocals; Alan Palmer, baritone sax; Mike Rose, tenor sax; Jay Leslie, alto sax; Joel Penner, trumpet; Elliot Caine, trumpet; David Rallickie, trombone.

□ **Material:** The New York In June that I experienced at the soon-to-be-defunct Night Winds was, in fact, a refreshing change from your typical L.A. rock outfit. In fact, they weren't a rock band at all. They were a twelve-piece Big Band, complete with horn section, grand piano, standup bass and two dames on backup vocals swinging through an impressive array of catchy, upbeat would-be pop standards. Cut from the mold of Harry Connick, Jr.'s combo, NYIJ delivers heavyweight hooks in light-weight packaging, with tunes like "I'd Like To See You Make Me," "It All Comes Back To Me Now" and "That Look In Her Eye." The titles are a mouthful, but you'd be surprised how easily they put a smile on your face and lodge themselves in the deepest recesses of your brain. Anyone who likes pop music will love NYIJ's songwriting, and their varied, skillful musicianship shows bursts of power and glimpses of promise that could be developed further with more attention given to arranging.

□ **Musicianship:** Guitarist Tyndal Jackson highlighted the band's playing with always tasteful fretwork and a modicum of flash, as did the horn section, which provided a blanket of harmonies and alternating solo blasts. Lockhart is a competent, though not brilliant, pianist, which probably benefits his songwriting. His nasally tenor, however, could use work; if he's not going to croon smoothly in a lower pitch, he should belt more powerfully when appropriate. Backup vocalists Johnson and Jansen were surprisingly reticent in



Alejandro Escovedo: A song craftsman.



New York In June: Geared toward the AC market.

their support and seemed hesitant to let loose until the set was nearly over. In particular, they should work more on harmonizing. The rhythm section of Selicetta and Steven Latanation stepped in and out of the pocket throughout the set and were featured prominently on the opening "Broadway Fanfare" and closing "I'd Like To See You Make Me."

□ **Performance:** Lockhart carries himself with the casual ease of an emcee, guiding the crowd through the performance and alternating from sitting at piano to standing at the mike. Pacing was lively and the set never dull, despite the limitations of space on stage. Unfortunately, the horn section could not face the audience. My biggest complaint was with the backup singers, who stood at the fore of the stage fidgeting uncomfortably like they didn't know what to do with themselves when they weren't singing. They need to coordinate some kind of movements or at least sway and smile at the crowd. If they don't want to entertain the crowd visually, put them in the back next to the drummer, otherwise what should be a plus will turn out to be a liability.

□ **Summary:** New York In June would be a marketing challenge, but they are very marketable, especially in the adult contemporary market, which is booming these days. Somebody should sign this band, because the potential for a hit is oozing out of every song. With a little push from AC radio and the chance to build a loyal following, the NYIJ live show could become a strong attraction for young and old. —Sean Doles

### Alejandro Escovedo

Alligator Lounge  
Santa Monica

1 2 3 4 5 ★ 7 8 9 10

□ **Contact:** Selwyn Solomon: 213-466-6277

□ **The Players:** Alejandro Escovedo, guitar, vocals; Dave McNair, guitar, vocals; Terry Wilson, bass; Barry Smith, drums; Susan Voelz, violin; Frank Kammerdiener, cello.

□ **Material:** Heralded as one of the finest songwriters of his era, Alejandro Escovedo's newest work, *Thirteen Years*, continues to document his emotional and spiritual reflections through simple and often painfully personal compositions, which, at their best, build slowly to a crescendo of moody intensity. "The Ballad Of The Sun And The Moon" and "Helpless" show Escovedo at his most revealing, while "Losing Your Touch" and "Mountains Of Mud" rock with an energy that recalls Escovedo's roots. Accompanied by violin and cello, which provided a hauntingly beautiful texture to many of the songs as well as clever segues between numbers, Escovedo seems intent on forging an alliance between the heart and the mind using his music as the conduit. If there is a down side to Escovedo's music, it's his subtle use of drama and suspense in his songwriting, rarely adhering to convention, which requires patience and some degree of understanding from the listener to fully appreciate his art.

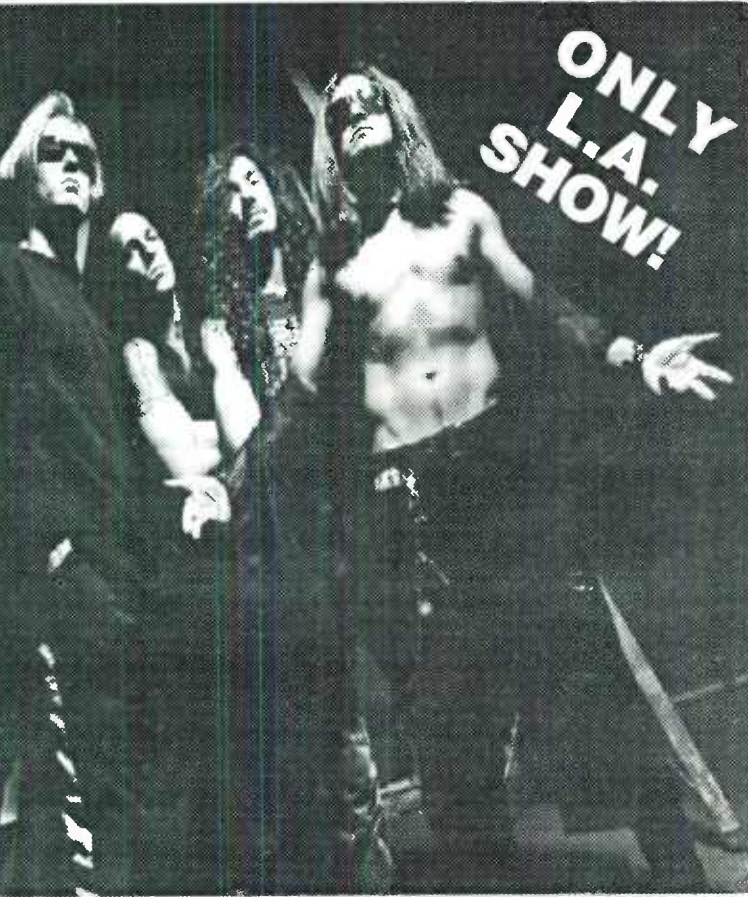
□ **Musicianship:** Honestly, without string accompaniment of Susan Voelz and Frank Kammerdiener, I can't say that the music would've hit me in quite the same way. Escovedo's vocal talents are quite pedestrian, yet his voice cracks with emotion in a way that recalls the Counting Crows' Adam Duritz. Nothing flashy in his playing either. The same could be said for guitarist Dave McNair, who didn't strike many memorable riffs, although he teased the crowd with brief but tasty licks from his Telecaster. The rhythm section of Terry Wilson on bass and Barry Smith laid adequate groundwork for the songs, which thrive on cohesion rather than individual spark.

□ **Performance:** Sometimes you have to wonder if Escovedo is having fun up on stage, or if he would rather be purging himself of his demons in a sanitarium. Fortunately, his smiling bandmates seemed to appreciate the crowd's enthusiasm. □ **Summary:** As much as I enjoyed his show, I wasn't blown away by any one aspect. He's a true craftsman. Yet, my gut feeling is that, while he'll always have his loyal fans, he doesn't possess the pop sensibilities to break out to a wider audience. —Sean Doles



**SATURDAY, MARCH 12<sup>TH</sup>**

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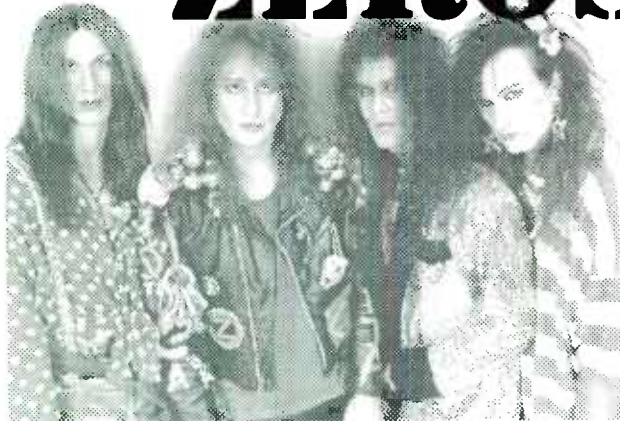
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**FRIDAY, MARCH 4<sup>TH</sup>**

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• AzUR

• Lunatic Fringe

**SATURDAY, MARCH 5<sup>TH</sup>**



w/Anthony Fox from JONES STREET on drums

# w/**MONDO KANE**

& Piggy's Specs





**MUSICIANS**

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

**LOS ANGELES COUNTY**

**ANASTASIA'S ASYLUM**

1028 Wilshire Blvd., Santa Monica, CA  
Contact: Anastasia: 310-394-7113  
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat  
Club Capacity: 80  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Send package to club: Attn. Anastasia  
Pay: Negotiable

**CLUB LINGERIE**

6507 Sunset Blvd., Hollywood, CA 90028  
Contact: 213-466-8557  
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat  
Club Capacity: 333  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send pkg to club.  
Pay: Negotiable

**COFFEE JUNCTION**

19221 Ventura Blvd., Tarzana, CA 91356  
Contact: Sharon: 818-342-3405  
Type of Music: Original, acoustic, new age, jazz, folk, blues  
Club Capacity: 40  
Stage Capacity: 3

PA: Yes  
Piano: Yes  
Audition: Open mic. on Sundays btw. 3-5pm.  
Pay: Tips and drinks.

**FM STATION "LIVE"**

11700 Victory Blvd., N. Hollywood, CA 91606  
Contact: Toy: 818-769-2221  
Type of Music: All new, original music. All styles.  
Club Capacity: 500  
Stage Capacity: 12-15  
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman.  
Lighting: Yes  
Piano: No  
Audition: Send tape, promo pack, SASE.  
Pay: Negotiable

**FAIR CITY**

2020 Wilshire Blvd., Santa Monica, CA  
Contact: Keith Roberts: 310-828-5549  
Type of Music: Rock  
Club Capacity: 350  
Stage Capacity: 7-10  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: Call or mail promo.  
Pay: Negotiable

**FAIS DO-DO**

5257 West Adam Blvd., Los Angeles, CA 90016  
Contact: Steve: 310-842-6171  
Type of Music: Blues, hip hop and straight ahead jazz, funk, reggae  
Club Capacity: 150  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Open mic. Mondays, 10pm-1am, or send tape & promo pkg.  
Pay: Negotiable

**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

**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&R, 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.

INTERNS NEEDED ASAP for music marketing company. Non-paying. Strong phone and gen-

eral office skills. Contact Gale or Denise at 818-779-0294.

**STATUE RECORDS** is seeking interns for A&R/Publicity departments. No pay, but room for growth. Fax resume to 818-766-5010. Attn: A&R Dept. Monday - Friday, 9 a.m.-2 p.m.  
**RATRACE ENTERTAINMENT** is looking for 5 promoters for weekly Hip-Hop event. Call Jonathan at 818-761-3129 or Janine at 818-753-8670.

**INTERNEEDED** for independent publishing company. Song promotion, research. Needed: Good phone manner, computer experience. Must be a college graduate or currently enrolled in college. 213-463-2137

**PART-TIME ASSISTANT:** Production/management company seeks personal assistant for paid position 10 a.m. to 6 p.m., Tuesday through Thursday. Good phone manner, typing 35+ and Mac knowledge helpful. Please call 213-876-9711.

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

**COLUMBIA RECORDS** seeks energetic and career-minded interns for positions in the media department. Must receive college credit. Great experience. Non-paying. Contact Theresa at 310-449-2500.

**INTERNEEDED** for busy music video production company. Seeking career-minded intern to work in office and on video shoots. Call Yvette at 310-587-1501 or fax resume to 310-587-1502.

**ATTENTION: COLUMBIA** records marketing department is looking for interns! Applicants **MUST** be quick learners and receiving school credit. Call Jules at 310-449-2154.

**POSITION AVAILABLE** (Mgr's Assistant) immediately at I.R.S./Firststars Management. Full-time (9 a.m. - 6 p.m.), paid. Music industry/office experience important. Assistant will coordinate directly with manager, artists, booking agents and label reps. Call David Bendett at 818-505-0555 or fax resume to 818-505-1318.

**NEW RECORD COMPANY** seeks intern - learn all facets of the business. Must be energetic self-starter. Could lead to paying position. Contact Melanie at 310-550-1500.

**NIGHT WATCHMAN** for recording studio. Answer phones, invoicing, receive and note messages. Must be friendly, alert, ambitious. Take care of clients and studio facilities. Call 213-662-5291.

**WANTED: FULL-TIME** scoring stage studio manager to book and control one scoring studio and to book and control one SSL mixing studio. Must have orchestral studio experience. Record label contacts preferred. Fax resume to Christie at 818-845-8328.

**SIGNED HEAVY** metal band seeks part-time intern for various duties. Expenses paid. Possible full-time road gig. Valley location. Call 818-781-3419.

**PART-TIME POSITION**, 9 a.m. to 3 p.m., 6 days. Recording studio, office skills, phones, invoice typing and basic computer skills, selling capabilities, ambitious, friendly. Call 213-662-8072.

**MUSIC MANAGEMENT/publishing** company is seeking interns 2 days a week for tape duplication and general office work. Call Laurent Besencon at 310-399-7744.

**INDIE PROMOTIONS/marketing** seeks creative, reliable, organized interns. Computer, typing, great telephone. Excellent contacts, great experience. Contact Nikki at 818-797-5613. Tuesday through Thursday, 10:00 - 4:00 only.

**24 TRACK** post production facility seeks motivated interns for PT position. No pay, but can lead to FT. Working knowledge of Sony 3/4" video, synchronization, multi-track recording a must! Flexible hours. Fax resume to Olive Street Digital Post, 818-559-1412.

**INTERNEEDED** by management company with major label clients. Common sense, organizational skills and reliability required. No pay, but college credit available. Contact Leigh at 213-937-1931.

**NEXT ISSUE...**

**MUSIC CONNECTION**

**PRODUCERS SPECIAL**

Including a comprehensive guide to record producers

Publication Date: March 14, 1994

Ad Deadline: March 3, 1994

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<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>DALLAN BAUMGARTEN - Guit./Voc.</b>	310-285-3553	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Various private instruction and GIT graduate. Multiple film, television and sound track performances. Live performances from Highland Grounds to the Troubadour to the Wiltern Theatre. Appeared in international Ibanez guitar advertisement. Published songwriter.	Flexible style, multi-purpose image. Strong knack for creating inventive, melodic parts and a fondness for abnormality. Live to play live. True passion for music.	<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>BOBBY CARLOS - Lap Steel/Dobro</b>	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.	<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>JOEY COVINGTON - Drummer</b>	310-473-4073	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	5 years with Jefferson Airplane-Starship-Hot Tuna. 6 gold/platinum LP's. BMI Millionaire Club Award. 6 All-Star tours.	Prefer working on the road. Can fax my resume if you need more info.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>E SHARP &amp; ST. JOHN - Prod./Arr.</b>	818-782-8564	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Have done work for Motown, Polygram and several independent releases. Complete production facility. Master quality finished product. Professional working environment.	Creative atmosphere, complete song production, MIDI programming and live instruments.	<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"/>	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"/>	<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 Lachfield. 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/a 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, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>JERRY GABRIEL - Lead Vocalist</b>	310-477-9753	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Lead and background vocals. Songwriter, poet, lyricist, producer. Audio/visual recording experience, motion picture lighting and stage management. Experience with voiceovers and jingles.	Loves live, loves to perform and work on new music. Confident and capable, masculine and powerful. Very soulful. Have completed many album projects.	<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>DENNIS GURWELL - Accordion</b>	818-843-0514	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Many years of club work. Recently worked with comedy group Culture Clash at the Mark Taper Forum.	Good feel, quick learner, great ear, read music, easy to work with.	<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 & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, 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>JIM HOYT - Producer</b>	213-466-9011	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	<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>S. P. KOHLER - Bassist</b>	714-645-4312	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 20 years experience playing all styles of music. Extensive local studio and "live" experience. Sight reading a specialty, as well as a well trained ear. Have various independent album and demo credits.	Production support roles-arranging, songwriting and background vocals available. A very quick study.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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

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

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# PRO PLAYERS

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COUNTRY

NAME	PHONE	SESSIONS	TECHNIQUE	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>LANCE LA SHELLE - Vocalist</b>	213-962-9487	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
Excellent lyric baritone with three octave range. Lead and background vocals.													Country, ballad, rock-uptempo.
<b>BOB LUNA - Pianist/Kybd/L. Voc</b>	213-250-3858	✓	✓	✓	✓	✓	Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.	✓	✓	✓	✓	✓
Kurzweil K-2000, Apple Macintosh IICx, Roland S50 and various other keyboards.													Extremely versatile.
<b>MARK NORTHAM - Pianist/Kybd.</b>	310-476-5285	✓	✓	✓	✓	✓	Over 15 years professional experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (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.	✓	✓	✓	✓	✓
Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).													Taking care of business.
<b>WILL RAY - Country Producer/Picker</b>	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32 trk master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Helicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, garage metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓
Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Fender.													western beat, range rock
<b>NED SELFE - Steel Guitarist/Vocalist</b>	415-641-6207	✓	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience. numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore!	✓	✓	✓	✓	✓
Sierra S-12 Universal pedal steel guitar, IVL Steeldriver MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.													
<b>LARRY SEYMOUR - Bassist</b>	818-840-6700	✓	✓	✓	✓	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K. Marisella, Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresler, Eddie King, etc. MTV '91 Grammy Awards, Arsenio Hall, Taxi, various albums, demos, musical clinics, clubs.	Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving/improvising parts/sight reading/slap. Accepting students.	✓	✓	✓	✓	✓
Warwick, Wal, Tobias 4,5,6 strings, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio direct box, Trace Elliot amps & speakers.													versatile, all styles
<b>RICK STEEL - Drums</b>	310-392-7499	✓	✓	✓	✓	✓	Fully endorsed, TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓	✓	✓	✓	✓
12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.													Huge drum sound.
<b>MERRY STEWART - Synthesist/Voc.</b>	818-788-7009	✓	✓	✓	✓	✓	10 years piano Royal Conservatory of Canada; toured for Nina Hagen, Zephyr, Etta James, opened for PIL, Quincy Jones, John Lee Hooker, Ike & Tina Turner, wrote CBS single "Only In My Dreams" and Cheech & Chong "Still Smokin'" soundtrack.	Cutting edge artist, player, vocalist, writer, arranger, co-producer, huge swirling modern sound. hot stage look: HIRE ME! REPRESENT ME! SIGN ME! (Warning: I shred...)	✓	✓	✓	✓	✓
Full MIDI studio/concert rig; rare analog synthesizers; "lead clavitar" through Marshall stacks & effects. Vocal range - 3 1/2 octaves.													"Psycho-Delic Trans Dance"
<b>"STRAITJACKET" - Violinist</b>	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/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.	✓	✓	✓	✓	✓
Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.													A rocker at heart.
<b>"TAKA" TAKAYANAGI - Kybds/Prod.</b>	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track													Pop, R&B, ballads
<b>MATT WATSON - Harmonica</b>	213-658-6232	✓	✓	✓	✓	✓	9 years experience working clubs and casuals throughout the L.A. area and San Diego. Recent credits include the 11th annual Golden Boots Awards performing with country music star Randy Travis.	Special skills: reading music, reading charts and playing the chromatic "melodic" harmonica. Versatile and professional.	✓	✓	✓	✓	✓
Major and minor harmonicas, chromatic harmonicas.													Blues, western
<b>WARREN WHITE - Drums/Percussion</b>	818-420-3311	✓	✓	✓	✓	✓	16 years professional experience. Int'l tours, BM North Texas State, Graduate studies University of Miami. Recordings/jingles-NBC Sports, American Airlines, Mary Kay, etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entiendo Espanol. References, resume, demo available upon request.	Excellent time feel, reading, click tracks, authentic groove playing in acoustic & MIDI formats. Thorough knowledge of rhythm section styles. Southern gentleman.	✓	✓	✓	✓	✓
Acoustic drums/set, perc./latin perc., MIDI drums/perc., Yamaha/Gretsch, LP, Roland TD-7, KAT, EMU, Korg, Alesis, Mac Performer-based MIDI sys													Southern roots, R&B, latin.
<b>SEAN WIGGINS - Female vocalist</b>	805-254-7170	✓	✓	✓	✓	✓	Over 10 years studio and stage experience. Extensive training in pop, rock, jazz and classical. Strong R&B chops. Featured on numerous albums and publishing demos. Published songwriter.	Imagine Aretha Franklin and Bonnie Raitt sitting in with Billie Holiday and Chrissie Hynde on the same microphone. Not generic.	✓	✓	✓	✓	✓
Vocal range - Lead and/or backups, intense soprano.													Rock and soul.
<b>SUSAN WINSBERG - Flutes</b>	213-461-1642	✓	✓	✓	✓	✓	20 years professional experience performing and recording internationally. Includes solo performances, symphony orchestras, jazz, rock, salsa bands, chamber music. Excellent reader and improviser. Great tone, great ear.	Rates reasonable & negotiable. Very quick study. Equally comfortable improvising or reading. Can play with beautiful mellow tone or rock sound ala Jethro Tull. Tape and teaching available.	✓	✓	✓	✓	✓
Flute, alto flute and piccolo.													Latin, folk, new age & classical.
<b>ROBERT A. WOLF - Kybds./Composer</b>	618-262-5520	✓	✓	✓	✓	✓	Award winning composer with New Age Compact Disc release, 15 years experience, Belmont College of Music-Nashville 1981, Full Sail Recording School-Orlando 1983. Touring and stage performance, motion picture scoring, and many other L.A. music projects.	Creative instrumental artist. Send me ideas, script, video. Get back a tailor made soundtrack on DAT. Proven working method. You call the shots.	✓	✓	✓	✓	✓
16 track MIDI studio with Korg, Kawai, Roland, ART and Sony DAT.													Also classical and new age.
<b>JIM WRIGHT - Chapman stick/Guit.</b>	310-419-0494	✓	✓	✓	✓	✓	16 years experience on the stick, 23 on guitar. Read music, compose and sing. Extensive live/studio experience with various rock, jazz, fusion, pop and R&B bands. Some film writing experience. Very reliable.	Stick lessons available. I specialize in polyrhythms and odd meters. Looking for creative, lucrative situations.	✓	✓	✓	✓	✓
Chapman stick, guitar, keyboards, MIDI studio, digital recording.													I return phone calls.



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### 2. PA'S AND AMPS

- 1 SWR Grand Prix tube bs preamp, mint cond, \$375. Tad, 310-391-0726
- 1969 Marshall 100 wtt head, xint cond, all stock, \$1200. Marshall 1969 50 wtt head, all stock, xint cond, \$1150. 818-980-2472
- Bagond TA12, \$1100. Mackie 1604, \$725. SKB 8 spc.

- \$120 Crown PB2, \$525. SKB 2 spc rck, \$50. Doug, 818-542-4717
- Bogner Fish preamp, 4 chnl, all tube, \$1350. VHT classic pwr amp, limited edition, chrome face, \$1500. 213-469-5564
- Carvin 118 cab, \$200. Carvin 410 cab, \$275. Gallian Krueger 200RCB head for bs, 100 wtt, \$150. Pat, 818-405-9247

- Carvin half stack, grt cond, \$400 set. Staatzter, 310-395-0114
- EVS II bs preamp, made in Sweden, used by pros, xint cond for all styles w/manual, \$500 firm. 310-428-7717
- Extremely modified Marshall amp, used by George Lynch & more in studio, for sale \$800. Xint cond. Call Mike, 818-244-8958
- Fender Bassman '59 tweed combo for sale \$700 obo Johnny, 213-850-1476
- Gallian Krueger 900RB bs amp, 400 wtt, blamp or full range, near new, xint cond, \$500. Justin, 818-558-3748
- Mackie CR1604 16 chnl mixer, perfect cond w/manual & box, \$700. John, eves, 805-255-9174, weekdays, 818-771-2928
- Marshall 4x12 cab, \$350. 213-876-3433
- Marshall cabs, gd cond, black, JBL 120s in stereo, other vintage 30s. 70s Fender Bassman head, mint, \$400/ea. 310-927-3393
- Peavey 412 cab w/Celestion Scorpion 65 wtt spkrs. 4 ohms. w/casters, xint cond, \$175. Sid, 818-761-1635

- Yamaha PA system, 12 chnl stereo mixer, EQ, amp console, 2 spkr cabs & cases. Xint quality. fidelity, cond, \$1250 obo. John, eves, 310-455-4304

### 3. TAPE RECORDERS

- Akai MG 1214 12 trk recrdr/mixer, xtra motor kill switch installed. Mint cond w/stand & tapes, \$1800. Mike, 310-640-1493
- Otari MX70 16 trk, mint cond w/remote control, \$9000. Frank, 818-784-5852
- Tascam 22-2 7" rlr to rlr mastering deck, 2 speeds, current model \$275. Brian, 310-390-4348
- Tascam 238 8 trk cassette recrdr, perfect cond w/manual, \$900. John, eves, 805-255-9174, weekdays, 818-771-2928
- Tascam 488 8 trk on cassette. Amazing tone, brnd new cond, \$1000. Johnny, 213-850-1476

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4. MUSIC ACCESSORIES

- 2 SKB ATA approved, 12 spc rcks \$110/ea, \$200/both. 213-850-5201
- AKG B330BT dynamic mc, 3 polarity settings, for general recrdng, like new, xint cond. \$175. Brian, 818-224-2045
- Alesis HR16 seqncr, \$150 obo. 310-556-2108
- Alesis SR16, \$275, like new. Monica, 310-572-3854
- Anvil keybrd cs, xint cond, new, \$350. Will sell for \$175 obo. 213-368-4757
- Audio Logic MT66 stereo comprsr, limfers, gates, \$200. Paul, 714-556-1178
- Bayer M88 mic, bmd new, \$350. Spkr mic & gut cable, 1 ft through 60 ft lengths, \$5-35. Adaptors & connectors, \$5/ea. 310-474-1286
- Complete Def Leppard Pyromania tour stage for sale. Grt for tour or rehrls. \$3000 obo. 818-890-6632
- Equipment cases, custom made, padded inside, 4 medium to large sizes. \$100-200 obo. John, eves, 310-455-4304
- PC/KT Computer w/MPU-401 Midi interface & Cakewalk seqncg softwr. \$425. After 5 pm, 310-374-5333
- Rockman Soloist for sale, new in box, \$60. 818-902-0435

5. GUITARS

- Ovation Elite 12 string, brand new, natural finish, gold hrdwr w/Ovation custom hrd shell case. Lists for \$1750, sell for \$750 obo. 818-980-1620

- Black Rickenbacker bs, like new, \$650. Chris, 818-785-2420
- Custom 5 string bs gut w/all exotic woods & gold hrdwr. Lists for \$2600, sell for \$1200 firm. 310-428-7717
- Guild electric, silverburst blue, very gd cond. \$150 obo. 213-650-2773
- Ibanez dbl neck elec gut, studio series. Jumbo frets, brown, tan starburst. Mint cond. HSC. \$750. David, 310-424-0872
- Ibanez gutt, lks like Satriani model, call for details, a steal at \$175. Joe, 310-826-3369
- Kramer Vanguard white offset V gut, gold hrdwr, F Rose, rosewood neck, hrd & soft shell case included. Pys grt, \$300. Sid, 818-761-1635
- Rickenbacker Vintage series gut, model #325V59, brand new w/cs, maple glow finish, type Lennon used. \$850 obo. Derek, 310-782-9717
- Vintage Fender Precision bs, 1985 model, hrd shell factory cs, perfect orig cond, must see, \$425 obo. Jim, 310-370-3276
- Wtd. Tobias 5 string bs or Carvin 5 string bs. 310-216-2502

6. KEYBOARDS

- 4 Emu Proteus II sound modules, \$750/ea. 4 S330 sound modules, \$650/ea. 2 JV80 sound modules, \$850/ea. 2 U10 sound modules, \$550/ea. 818-991-8262
- Ebony Kawai baby grand piano, \$4500. 310-276-3679
- Ensoniq EP5 16 Plus w/memory expander & case, \$1150 obo. Elizabeth, 310-839-9071

- Ensoniq Mirage rck mnt sampler w/books & disks, \$400. Yamaha DX7 keybrd w/cartridges & progrm books, \$450. Tom, 818-985-6290
- Korg M1, perfect cond, \$1000 obo. 310-652-1397
- Roland D5 keybrd synth, like new, in orig box w/manuals, \$495. Seth, 213-466-7451
- Studio 88 keybrd contrlr, in road case, perfect cond, paid \$800, sell \$295. James, 310-441-1506
- Yamaha CS80 w/anvil flight cs, totally reconditioned by Eddie Reynolds. \$3600 obo. Bruce Shelly, 818-789-3382

7. HORNS

- Pro Yanlgisawa soprano sax, mint, beautfl cond. Valued at \$2500, will sacrifice for \$1250 obo. 213-368-4757

8. PERCUSSION

- 1971 vintage Gretsch for sale. Kick, 2 toms, holder, pedal, mahogany stain, very gd cond. \$1100. 805-254-1604
- 5 snare drms for sale. Various brand names. \$50-75/ea. 2 Gretsch drm sets for sale, ranging from \$300-600. Zildjian China type cymbal, \$50. 213-851-2348
- DW5000 dbl bs pedal, \$150. John, eves, 805-255-9174; weekdays, 818-771-2928
- Gibraltar dbl bs cage, new, \$500. Yamaha chrome snare, new, \$140. Yamaha pro pedals, new, \$60/ea. Jamie, 213-851-0545
- Killer 2nd snare, Brady, 12x7" deep, wood block, \$625. Doug, 818-542-4717
- Pearl 7 pc drm kit, birch shells, pwr toms, Gibraltar rck & hrdwr included. Grt sound, grt cond, \$1500 obo. Brian, 818-919-5967
- Pearl drm kits, 2, both blue, maple shells. 15 pc kit, \$825 obo & 14 pc kit, \$750 obo. W/hrdw & pedals. Like new 818-907-7601
- Sonar bs drm pedals for sale, 3 to choose from, super quiet, smooth & pwrfl, xint cond, nd cash. \$60/ea. Dean, 818-781-3767

9. GUITARISTS AVAILABLE

- 1 guit plyr/snglr/sngwr lkg for somewhat sane band or band members to form HM/HR band w/orig mrtl focus. Call Brett, 213-662-7106
- 21 y/o blues/rock gut pkr sknged or bands w/mgmt. 213-957-5631
- A pro plyr, grt feel, tone & image, sks cmrcl rock band. Estab acts or artists only, pls. Glen, 818-846-6511
- Aggrv ld gut w/massive lng hr image, pro gear, for estab rock band. Sean, 818-985-9190
- Altrmtv rock ld gut/voc, tall, thin, Marshall, Les Paul, fx, sks 90s band ala A/Chains, S'Garden, STP. Signed or mgmt only. 310-474-1286
- Ambitious gut/voc sks studio wrk & pro band Uniq

- style, very versfl, 90s sound, xint equip. Pay negotiable. Pros only, pls. Keith, 310-397-2212
- Arizona gutt, album credits, touring exp, sks signed, touring grp. Slide, Strats, Pauls, Marshalls. Style, Free, Humble Pie. Jay, 831-2195
- Baltay, melcd gutt avail to complete musicl expression of substance. Pro only. Doug, 213-851-1717
- Blues based gutt, 35, sks HR or blues band. Zep, AC/DC, Chicago blues. Demo avail. Dave, 213-876-9477
- Blues/rock gutt avail for wrkg st. Trad'l contmry blues. Pro att & equip. Jimmy O, 818-982-8346
- Blues/rock gutt/wrtr sks pro wrkg & recrdng grp only. Infl Jeff Beck ZZ Top, Bad Co. Currently doing studio wrk in LA. Pros only. 818-761-9354
- Estab hrd edged blues based pro ld gutt w/maj touring & studio exp avail. Srs only. 818-906-7939
- Estab R&R raw gutt/sngwr for band w/orgnic roots. Tubes, trem, wah, verb. Ld, slide, tunings. Vintage gear 310-376-2081
- Exp gutt skg pro sit. Grt feel, incredbl technq, killer groove. Infl TNT, Kings X, Dream Theater, L Colour Srs inquiries only. Will relocate, 909-989-8921
- Fem ld gutt/voc, sks cmrcl rock band. Infl Neil Giraldo, Steve Lukather, Neil Schon. 12 yrs wrkg exp. Xint style & image. 818-763-2989
- Gutt avail for band w/mgmt, bkng or label intrst. Have gear, image, trnspp, pro att. Call 818-784-2869
- Gutt avail for blues rock, rockabilly & cntry rock. Pros only. 818-766-2434
- Gutt avail for live, studio, cover or ongs. Dave, 818-766-8951
- Gutt avail for paid sits, demo wrk, fill ins. Grt sound, any style, vocs. Alex, 818-709-9876
- Gutt avail for slammng, funk, rock band w/direction & att. Have pro gear & att & chops. Todd, 310-431-6957
- Gutt avail to join/form 70s, 90s, style rock band. Infl Kravitz, Temple/Dog, Aero. Grt equip, infl, image & motivation. Joe, wrk, 310-826-3369
- Gutt avail. Skg pro gigs. Infl Peter Gabriel, Tears/Fears, Saade. Gd groove w/solid punch. Richard, 213-461-8761
- Gutt skg HR to metal act w/classic taste, Clean & speedy w/fitness. Infl Iron Maiden, UFO, VH. No flakes or drugs. 818-986-0054
- Gutt sks other gutt to sight read & jam with. Joe, 818-954-0742
- Gutt sks to join/form metal band. Infl Armoured Saint, Metal Church, Megadeth. No flakes. Pros only. Dino, 213-549-0974
- Gutt sks wrkg sit. World class. Album & touring credits. Slide & lap steel also. Endorsements, etc. Pros only. 213-461-1018
- Gutt, ld/rhythm, avail. Old Death Cult, early Cult style. Lkg to join/form ssk band. Adam, 213-882-6473
- Gutt/bt avail for fun only. Infl car crashes, train wrecks, atomic bombs & missiles. Rich, 464-1956
- Gutt/snglr/sngwr sks other musincs to collab or form band. Infl Beatles, Jellyfish, Crowded Hs & Squeeze. 818-240-3033
- Gutt/sngwr since '65, to unite w/keybrds. Intrst, musical starstreams, rock, movie soundtrks. Pls, exp musincs only. Tim, 310-450-3734
- Gutt/sngwr sks HR band. Image, att. Infl old AC/DC, Stones, anything gd. 213-850-0965
- Gutt/sngwr sks singr or band. Reel to reel, emotional, psychotic, erotic, melcd music. U2, Pumpkins, Jane's, Chains. Dave, 818-247-5784

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\*Guit/sngwrtr, 27, sks band or band in forming. Infil Page, SRV, lommi. Srs pros only. 818-577-5763  
 \*Guit/voc avail. Aggrsv/plyr. Ziggy, Zep, Bowie. 818-905-7527  
 \*Hvy rock/metal guit for hvy band w/melody. Srs, no flavor of the month. Have tmspo, gear & exp. Wali, 213-650-5467  
 \*Jazz guit avail for straight ahead & fusion or anything comparable. Mike, 818-752-1065  
 \*K/A guit, phys rock, funk, alt/mvt & acous. Hi energy perform. Have gear, tmspo & exp. All orig matrl. Steve, 310-582-1189  
 \*Ld guit avail, 3 albums to credits. Have lks & grt stage exp. 818-341-5745; 818-999-5500  
 \*Ld guit/sngwrtr sks to join/form wide open, verst! band. Grooving rock biting pop, swinging blues, etc. Jeff, 818-348-6671  
 \*Ld guit/voc w/lots of touring, studio, csts & club exp w/gd equip & tmspo, lkg for wrkg sit. Call Jim, 805-495-0395  
 \*Ldrhythm guit striving to join/form 2 guit HR band. Abundant prog, eqing, sds & arranges harmonies. Meldic hi energy musicist style. Doc Jones, 818-980-4685  
 \*Mike McCready, Jimmy Page, SRV, Hendrix & Joe Perry, if you like them, I'm your guit. 213-739-3726  
 \*Pro fem bst/voc sks estab band w/rock & rhythm & blues infl. 818-245-3873  
 \*Pro guit avail for pro sit. Have image, bckup vocs, demo & bio. Blues based HR. Wide infl. John, 818-509-8334  
 \*Pro guit avail for studio wrk. Exp & easy to wrk with. All styles, all types & all levels of wrk. Sid, 818-761-1635  
 \*Pro guit lkg for band w/label pending or estab band. Styles of Rush, Pantera, Jane's, White Zombie. Gd gear, killer plying & writing. Bob, 818-780-7010  
 \*Pro guit lkg for paying gigs only. Blues/rock, R&B, funk, metal, etc. I have grt gear & tmspo. Call Bob, 818-780-7010  
 \*Pro ld & rhythm guit avail for touring, showings & demos. Rock, metal or blues. Call after 5:30. T.J., 818-946-9244  
 \*Reggae/soca, jazz, rock guit, 34, x-Sapadilla, Einstein, Barniki, Phil Chen, Ras Bunny, Ras Michael, etc. Album, tour credits. Rack, passport. Xpress flowing improv. Dale Hauskruit, 310-696-7120  
 \*Rhythm guit/keybdst/sngwrtr, 32, avail for cmrcl rock or cntry rock band. Srs only. 818-557-0722  
 \*Session guit w/grt feel & sngwrng abil, vry affordable. Steve, 213-850-5201  
 \*Sng/rgrt sks bs & drms to record, gig & jam. No metal, no Aero. Gren, 213-462-5109  
 \*X-Ace anyone? Guit/sngnr, BMI sngwrtr, sks bat & drmr for psychdc, progrsv, rock & blues improv plus tight tunes. Larry, 213-739-4824  
 \*Verst!, xpress rock guit w/sngs, vocs, stage, chops, cntmtry lk, sks enterpsnt sit w/grt plyrs. Michael, 818-993-7002  
 \*X-Aces & Eights guit/sngwrtr sks pro sit. Joe Nat, 818-980-7101

\*2nd guit nnd for groove orientd HR band. Rhythms core first. Xint bking vocs req'd. We have indie CD, lockout & lots of gigs. 818-773-7625  
 \*Alt/mvt band, formerly Kiana's Tribe, sks orig, creaty guit w/feel, taste & presnc. Have label/instr, mgmt. Infil, Hendrix, Cure, John, 213-932-6060  
 \*Alt/mvt pop band sks 2nd guit, ld & rhythm w/grt image for live gigs & upcmg tour. Infil Radiohead, Catherine Wheel, early Prince. Band has demo deal. 213-851-1680  
 \*Alt/mvt rock band sks innovaty guit on the edge, Infil Pixies, Banshees. Must be srs, have gear, tmspo. Santina, 818-787-4344  
 \*Alt/mvt voc/guit/sngwrtr w/indie deal skg band or musicians to form band ASAP. Meldic vocs, hvy guit. Call Robert, 818-752-9428  
 \*Audiols for rhythm & ld guit. Infil Jane's, Sabbath, Cure. Have publishing deal, currently recrdng, ready to showcs. Call Mark, 213-250-4460  
 \*Beats! Infil grunge band forming. Nds 2nd guit/sngtr in mid 20s, Acous a plus. Call Steve, 818-763-4450  
 \*Blues, cntry, rock ld guit w/d by sng/r/sngwrtr w/label instr for acous coffehouse gigs & future band. 213-464-4266  
 \*Bat & drmr sks srs, aggrv, smoking sngwrtr/guit. Infil Dio, Cure, Pearl Jam, Call Charlie, 818-359-3558  
 \*DANGER MOUTH sks guit plyr. Mgmt, label instr, funk, rock, rhythm, ld, vocs a must. Lks, pro gear. Jack, 213-462-2398  
 \*Drmr/sngtr/sngwrtr nds guit to collab on progrsv funk/rock origis. Infil Primus, L. Colour, Kings X, 818-557-0758  
 \*Drmr/sngwrtr sks verst!, creaty guit for eclectic, alt/mvt pop band. Infil include Talking Heads, XTC, Human Hands, Television. Gd sns of humor, Dennis, 818-794-1850  
 \*Eclectic, left of cmrcl LA area band sks verst! gigs w/ compositional approach, writing abil, intellgnc, humor & dedictn. Jim, 714-449-9874  
 \*Estab hrd groove alt/mvt rock band sks pro minded guit. Intensity, rage, image, att & will. Your best offer. 310-402-7794  
 \*Extrmly dedictd guit wtd to complete cmrcl rock act. Must have equip, tmspo, image & sing harmony bckups. Infil Kiss, Queen, Gin Blossoms. Johnny, 818-367-8769  
 \*Fem 2nd guit nnd for alt/mvt band. Dark, meldic sound & stage presnc is definitely nnd. Lv msg. 818-905-2367  
 \*Fem sng/r/sngwrtr keybdst skg guit to cofab & form band. Etheridge, Elton John, Blondie. 818-781-8057  
 \*Fem voc/wrtr/keybdst sks guit/wrtr w/grt rhythm & orig ideas. Alt/mvt style. Love the Cranberries, Annie Lennox, Sundays, Teresa, 213-935-0891  
 \*Guit nnd for HR band. Bking vocs & grt equip & image a must. Infil Lynch Mob, Bullet Boys, Aero. Call Kenny, 714-367-1712  
 \*Guit nnd for HR band. Bking vocs & grt equip a must. Infil Lynch Mob, Bullet Boys & Aero. Kenny, 714-367-1712  
 \*Guit aka guit for acous duo w/dark compositions. Nylon string plyr pref'd. Infil DiMeola, MarniStein. James, 310-273-6890  
 \*Guit sks guit to form metal band. Infil Armoured Saint, Metal Church, Megadeth. No flakes. Pros only. Dino, 213-549-0974  
 \*Guit wtd by forming band. Must be srs, but have fun. Infil world & spirit. Robert Carrillo, 213-871-8055 x 608  
 \*Guit wtd by voc for collab/sngwrtr. Into Crocus, Pantera, Cooper, Metallica. 818-505-1010  
 \*Guit wtd for 2 guit band that grooves into Rage/Machine.


White Zombie & Public Enemy. Pls lv msg. 310-402-2261  
 \*Guit wtd for alt/mvt pop band. 17 & up. All ethnicities. NY, LA. Louie Says, 213-368-8180  
 \*Guit wtd for bluesy rock band w/90s sound. Must have groove & feel. Local & out of town gigs. 213-462-7465  
 \*Guit wtd for bluesy rock band. Infil Stones, Petty, Bad Co. Srs only. 818-985-5636  
 \*Guit wtd for bluesy rock band. Must be pro both on & off stage. Currently plying local & out of town shows. 818-985-5636  
 \*Guit wtd for bluesy rock band. Infil Pantera, White Zombie, Ministry, Chris, 818-785-2420  
 \*Guit wtd for hvy band w/edge. Call Chris, 818-785-2420  
 \*Guit wtd for orig. Must have voc abil. No HM, just creaty people. Gilmour Mits May. We have 24 trk demo. Steve, 310-375-4634  
 \*Guit wtd for Venice based band. HR, orig band band w/ rehrsl tour, top chops, tone, gear, tmspo a must. Srs inquiries only. Bob, 310-823-3630  
 \*Guit wtd for Venice based HR orig band w/rehrsl tour, top chops, tone, gear, tmspo a must. Srs inquiries only. Bobby, 310-823-3630  
 \*Guit wtd for young, bluesy rock band. Allman, Stones, Crowes. Must be willing to relocate to San Diego. Demo avail. Cory, 619-439-8750  
 \*Guit wtd to join band into plying intellgnt pop. Must be tastefl, atmospnc, textural. Not hvy or hrd. Lkg for clean, tangy sound. 310-390-3752  
 \*Guit, young, lng hr, hungry & orig. Infil Aero. Nikki, 213-254-0467  
 \*Have you seen a saucer? How about a Sasquatch? The wild Yettie? Ever liked a frog? Who says leprachauns don't exist? 818-901-7102  
 \*Industrial guit wtd. Uniq rhythm & tone. Prong to Ministry. Think industrial. 213-855-9125  
 \*Killer band w/reed & uniq sound & technq nds guit into STP, A/Chains, Tool, Pearl Jam, Metallica. English & alt/mvt music. 818-901-3326  
 \*KROQ type band nds blues based w/edge. Some odd meter stuff, fem voc ala Hetfield, Vega, Bely. Pro demo ready to shop. 213-876-7309  
 \*Latin guit wtd to start dark, alt/mvt pop band Infil are Smiths, Cure, U2. 310-768-8223  
 \*Ld & rhythm plyrs from Motorhead to A/Chains. No pros, head cases. Paul, 310-559-3037  
 \*Ld C&W guit plyr plyn w/hollow body, vintage sound, wtd for young band in Hillyard area. We ply orig, old style, hillbilly, honky tonk. 213-462-5832  
 \*Ld guit nnd for orig, hvy band. Infil by Ozzy, Hellion, Mercyful Fate, Floyd Call Sean, 818-765-7028  
 \*Ld guit/sngwrtr wtd. 90s, Chains, STP, Nirvana, Pumpkins. To complete new band. 818-752-1970

\*Lkg for guit & keybdst for dark, aggrsv, semi industrial band. Utterly srs. 814-355-1458  
 \*Lou Miller, southern blues rock, solo proj forming. Have equip, 40 sngs, real connex, mgmt. This is the real thing. Crystal, 213-654-3067  
 \*Orig guit wtd to form/start orig band w/drmr. Lkg for srs, open minded, non following, uniq person. Call Patrick, 818-247-9960  
 \*Orig guit wtd to form/start orig band w/drmr. Must be srs, open minded, non following & uniq. Ages 18-23. Patrick, 818-247-9960  
 \*Rhythm guit plyr w/70s style, sound & image wtd for 70s style rock band. 310-281-5697  
 \*Rhythm Lea Paul guit wtd to complete 4 pc band. Image & bckups a must. 818-762-7403  
 \*Rock, blues, pop band skg guit plyr. Nobig drug problems. 310-289-4734  
 \*Rockability band skg guit w/vocs. Have mgmt & pubsh. Infil Rockettes, Stray Cats, all Sun session artists. Age & image important. Christian, 310-519-3079  
 \*Rocking cntry band nds 2nd guit w/voc abil. Covers & origis. Wrkg sit. Marshall, 818-753-9810  
 \*Sonic texturizer wtd for hvy, trippy band. Drunks & addicts welcome. 213-225-4889  
 \*Soul, feel & vision. No lk. Page, Hendrix & Richards. 213-850-6515  
 \*Uniq band w/reed & killer sound nds guit into Chains, STP, Pearl Jam, Metallica. English & alt/mvt music & lk. Mike, 818-244-8958  
 \*Vampire guit w/hoop, att & sns of humor to complete ong Orange Co band. Dedicin & tmspo a must. Infil Kiss, Aero, Junkyard, 714-740-3613  
 \*Voc skg primitive guit for crusade to change world. Tnbal drms, big gigs, Anf music, Killing Joke. No metal or rock gigs. Adam, 818-509-2695  
 \*Voc/guit wtd for LA's hrdst wrkg reggae/dance band. Pros only. 818-879-5261  
 \*Voc/sngwrtr & drmr/sngwrtr skg guit w/blues infl to join orig band. Music is very poetical & mood driven. Todd or Steve, 818-506-3102  
 \*X'S FOR EYES is in srch of guit/brain. Pwrfl, verst!, aggrsv, hungry w/hrd groove. Vary big proj 213-991-5382  
 \*Young, cntry/rock guit plyr nnd for all orig music proj. Strong vocs & harmony a must. Call Gary, 818-249-7139

**9. GUITARISTS WANTED**

\*#1 absolutely vicious lineup! Superstar quality. in your face, rock brotherhood, invites axeman w/awesome yow, humor, lks! Tim, 213-662-5269  
 \*2 sng/r/guits in mid 20s skg same for acous/elec band thing plus coffehouse. Must sing & ply guit. Pager #310-585-0947

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10. BASSISTS AVAILABLE

- Absolute groove plyr avail for live gigs, recrdng. Grt gear, happening tone, rock solid time. Pop, rock, jazz, funk. Call Lynne Davis, 213-462-7364
Bs man sks for real sit, grooving, moving forward. 818-762-0524
Bs plyr into jazz, latin jazz, fusion, avail for gigs or srs projs. Dominick, 818-766-0906
Bs plyr w/hilly mileage lkg for music/sngwrt to collab or jam. Tlntd, very wise & sufficiently desperate. Call during day only. 818-843-8225
Bs plyr, studio, touring, clubs, elec, fretted, fretless, or upright, exp pro, read, listen, solid support, groove, blues, jazz, rock, R&B, etc. Hank, 310-823-5480
Bs plyr, uniq & ambitious, avail for strong, pro sit. Infl Curve, Wire, Chameleons, Sonic Youth. No drugs. Srs only. Justin, 818-558-3748
Bat avail for FT wrkg band. T40 rock, altmv, vocs, image, pro, travel. Xlnt gig connex, PA & bs equip. Matthew, 714-960-3060
Bat lkg for muscins for band &/or projs. Praxis, Xionc, xperimtl, disposable heroes, poetry, world, trance, ambient, social, rhythmic, instrnt. Samples, loops. John, 819-301-3356
Bat w/contacts avail to form pro cover, csls band w/other muscins. Lkg for ably plyrs willing to form a strong wrkg proj. Srs only. 818-789-7027
Bat, 25, lkg to join estab, agrsv, HM band. No drugs. Have equip, trnsp & desire. Northridge area. Infl Pantera, Fight & old Metallica. Pager 818-386-8108
Bat, all types of exp, famous clients, lkg for projs. Infl Joni Mitchell, Buddy Guy, Riki Lee, Ohio Players. Also ply fretless. 818-344-8306
Bat, ld voc, srs current, funky, quality cover band w/ musically trained individuals. No 3 chord rhythm guit altmv bands. References, gear, team plyr. F.M., 310-535-5484
Bat, plyr all styles, fretted, fretless, jazz, funk, blues, etc. Read notes & chord symbols. Recrdng & live exp. Pro only. 619-274-6814
Cntry bs plyr sks pro sit, John, 818-358-5353
Groove mongrel, bst sks pro sit, hvy, lmbal, psychdc, dark, innovat R&R. Infl Jane's, Celebrity Skin, Course of Empire, NIN, etc. 213-463-7521
Pro bs & drm team w/xtnt image & equip sks pro HR/HM band in Lng Bch area. Rob, 310-594-6176
Pro bs plyr avail. Phys 4, 5 & 6 & fretless bs's. Ising backups & will travel. Skg pro sits only. 818-353-5948
Pro bst avail. Lkg for modern rock band. Infl Gin Blossoms, Cracker, REM, Smithereens. Pro only. Have toured w/ Island recrdng artist. 310-371-3870
Roots rocking, blues stomping bs plyr avail now. Willie Dixon, Link Wray, Janis Joplin, Joe Cocker. Hilywd or Burbank rehrl only. Steve, 213-882-6478
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10. BASSISTS WANTED

- A singr/guit w/sngs, gigs, contacts, sks bst. Kravitz, Beatles, funk, blues, psychdla, 60s. Call Jonathan, 213-994-9133
A1 bs plyr for progrsv HR band. Philosophical content, classcl infl. Billy, 818-955-9553
A1 bst w/killer chops, merr, groove, vocs, lks, for a pc band w/outstanding singers, plyrs. Infl Mr Big, Scream, Extreme. 213-467-5413
A1 Intellignt, ld, soul bs plyr nnd to complete hvy, diverse band. Infl Zep, Seattle, Doors, GNR. 310-208-0519

- Ace blues bst wtd for contmpy blues band, walking bs lines a must. Call Tony, 310-949-5510
Acid blasting, C-tuning, psychdc meltdown nds bst. Metal is dead. Altrmv is dead. The bigger, louder, heavier than everyone. Industry returns our calls. 213-994-8775
Aero tribute band sks bst/voc. Dependbl, easy going, drug & smoke free. Must be free to travel, gik soon. 213-666-1964
Aggrsv bst nnd immed. Must be career minded, team plyr w/bckng vocs. Infl include Pat Travers, VH, Foreigner, Yankees. 818-240-6320; 818-781-0238
Aggrsv bst wtd to complete groove orientd HR/HM band w/endorsemnts, image, maj industry connx & tlnt. Srs pro only. Rick, 310-596-1846
Aggrsv plyr for altmv pop/rock band. 810-836-0564
Aggrsv, melcic, trippy, energetic, fat tone bs plyr for hvy, pwrlf, altmv band. 818-347-6478
Aggrsv, progrsv, classic, classically orientd rock band lkg for bs plyr, 25 & older. Pros only. Tape, airply avail. Skg mgmt. Dave, 818-955-8825
Aggrsv, simple bst wtd by estab punk infl altmv roots rock band currently gigging & recrdng. Sngwrt's welcome, vocs pref'd. Eric, 213-851-2497
Agitated because you wrt to gig? Then call me if you're into org, contmpy blues like Cray, Winter, SRV. Call Tony, 310-949-5510
All orig band sks bst. Infl Mellencamp, Gin Blossoms, Crowes. We have xlnt org matrl & industry intrst. Dedicnt a must. Call Rob, 310-371-3232
Altrmv band sks bs plyr. Exp bst not jaded. U2's pop w/ Nirvana's intensity. We have prodctn deal plus label & mgmt intrst. 818-503-8969
Altrmv band sks bst. Style, Toad & Gin Blossoms mts Spin Doctors. We have sngs, gigs, following. You be creatv, melc, driving & sometimes funky. Mike, 213-938-3103
Altrmv bs plyr nnd immed for very srs altmv band w/ possible signing in '94. Grt opportunity. Infl U2, Pumpkins, Nirvana, Wigs. 818-999-6744
Altrmv rock & outlaw cntry infl bst in early to mid 20s wtd to start new wave of blues/rock sounds. Acoous plus. 213-729-3726
Altrmv voc/guit/sngwrt w/indie deal skg band or muscins to form band ASAP. Melcic vocs, hvy guit. Call Robert, 818-752-9428
Angry, agrsv, rhythmic orientd band w/demo & following sks creatv bs plyr. Infl Tool, Helmet, Sabbath, Jane's, Michael, 818-752-7308
Atty & connex. Ld guit, ld voc & drmr/voc, tall, thin, infl A/Chains, STP, sks bst/voc. Drug & alcohol free. 310-474-1286
Audltns for bst & drmr. Infl Jane's, Sabbath, Cure. Have publishing deal, currently recrdng. Ready to showc. Mark, 213-250-4460
Band w/2 albums out lkg for young bst w/style & dedicnt. 213-466-1782
Beatles Infl grunge band forming. Nds bst/sngr in mid 20s. 6 string a plus. Call Steve, 818-763-4450
Blues, jazz, rock bst wtd by guit/sngr into Tom Waits, M Allison. Call Rick, 818-879-7434
Bs ace wtd. Eddie VH & Neil Peart, w/lk, skg pro plyr w/ positive att, Gd lks, pro equip & recding. Infl VH, Rush, U2. Pros only, pls. Theo, 310-397-5755
Bs plyr for punk R&R band. Srs only. Over 25. No drugs, drunks, flakes. Infl Ramones, Dolls, Stones, Stooges, Cowgirls. Call Adam, 213-628-8597
Bs plyr nnd for hvy, punkish, trancey, tribal, xperimntl band. Call Adam, 213-628-8597
Bs plyr nnd for org acoous proj. Infl Mamas & Papas. Lkg for very laid back, unstressed person. Contact Jeanne, 818-786-5537
Bs plyr nnd for org, funk/rock band about to recrd & lkg to ply out. Real people only, no posers. Scott, 310-305-7388
Bs plyr nnd to complete quartet. Lkg for hvy, low end, confident sound. Infl Miles Davis, Blue Cheer, Curtis Mayfield, Negative Approach. Joel, 213-962-1955
Bs plyr w/70s style, sound & image wtd for 70s style rock band. 310-281-5697
Bs plyr wtd for band that grooves. Into Rage/Machine, White Zombie & Public Enemy. Pls lv msg. 310-402-2261

- Bs plyr wtd for classic rock, blues band. Infl Doors, Stones, Willie Dixon. Call Jeff, 818-752-0266
Bs plyr wtd for folk/punk band. Infl Crazyhorse, Richard Thompson, George Jones. Lv msg. Kirk, 213-656-9011
Bs plyr wtd for guit orientd altmv rock band. Blake, 310-946-4942
Bs plyr wtd for HR band w/rw & agrsv image & att. Infl by women & alcohol. 818-567-2990
Bs plyr wtd for newly formed HM/HR band. Pro gear, pro att. Danny, 818-866-9221
Bs plyr wtd for old Death Cult, early Cult style grp. Adam, 213-882-6473
Bs plyr wtd for org band. No HM. Band lkg for groove monster. Can you ply simple plus progrsv & sing? We have 2 trk demo. Steve, 310-375-4634
Bs plyr wtd for pop, rock, blues band. Ndd immed. Call Art, 213-413-7150
Bs plyr wtd for srs, motlvd band. Have lockout. Infl Don Caballero, Rollins, Crimson, 882-0608; 752-0266
Bs plyr wtd immed for rock/pop proj. Art, 213-257-3983
Bs plyr wtd to complete band of tlntd pros. 70s mls 90s. Aero, Kravitz, Temple/Dog, Joe, 310-826-3369
Bs plyr wtd, male or fem, for org, solo proj. Must sing bckgrnd. Edgy pop/rock. Lkg for exp pro. Call for more info. 818-761-5499
Bs plyr wtd. Strong & dedicnt. For org, rock, jazz & blues proj. Infl by Bill Graham, Gary, 818-343-0410
Bst nnd by hvy, agrsv, fem fronted band ala Anthrax, DM, Fight. Must be exp, dedicnt & driven. 310-376-7934
Bst nnd for band w/broad tastes. Emphasis on fun. Srs about practice. Stones, REM, Pearl Jam, Lemonheads. Call John, 310-391-0993; Jim, 213-874-3136
Bst nnd for new band in Westwood area. Must be dedicnt & org & creatv. Brian, 310-824-4505
Bst nnd for young, bluesy rock band. Allman, Stones, Marley. Must be willing to relocate to San Diego. Demo avail. Cory, 619-439-8750
Bst nnd must be intense & a quick learner. Must have diverse chops, pro att & exp. Infl Pantera, Rushto Peppers, Trevor, 213-851-1498
Bst nnd to complete Christian fem rock altmv band. Srs only. Shana, 714-775-4381
Bst nnd w/folk & jazz infl & a rock vision for altmv sng focused grp. 310-442-0166
Bst nnd. Orig pop/rock w/altmv edge. Have publishng & film credits. Maj producer, recrdng & rehrl studio. Pro only wtdemos. Bob, 818-883-7094
Bst wtd by ld guit/sngwrt & drmr for hrd rock blues band. Infl Arc Angels, Tim Lizzzy, Zep. Pros only. 818-577-5763
Bst wtd for altmv pop band. 17 & up. All ethnicities. NY, LA gigs. Louie Sals, 213-368-8180
Bst wtd for bluesy rock band w/90s sound. Must have groove & feel. Local & out of town gigs. Mark, 213-462-7465
Bst wtd for bluesy rock band. Infl Stones, Petty, Bad Co. Srs only. 818-985-5638
Bst wtd for hrd rock band. Must be pro both on & off stage. Currently plyng local & out of town shows. 818-985-5636
Bst wtd for estab, altmv band w/CD, atty & gigs. Infl Replacemnts, Sugar, Buffalo Tom. Call John, 310-421-5922
Bst wtd for estab, altmv band w/CD, atty & gigs. Infl Replacemnts, Cracker, Sugar. Call John, 310-421-5922
Bst wtd for hrd grooving band. Srs people only. Must be able to slap. Infl Fishbone, Suicidal, Misfits, 818-988-3450
Bst wtd for org band. Sly, Hendrix, Velvet. Must be dedicnt. Collins, 213-461-6180
Bst wtd for well estab rock band on the road to success. Srs inquiries only. Vocs a plus. Call Steve, 818-994-2348; Mark, 310-397-9547
Bst wtd to form hrd core, melcic, metal band. We have rehrl spc. Christians welcome. 714-969-2976
Bst wtd to join big piece R&R band. 2 guit, sax & keybrds. Maynor, 310-450-8714
Fem voc/recrdng artist w/representation, Japanese deal, sks young, loose, etheral w/edge collab/perfrm. In Japan now, call after 226. 818-996-9811
Bst wtd, nnd, possibly loved, by org rock band w/soull grooves & infectious melodies. 213-951-9277
Bst wtd, progrsv, technical metal proj. Lockout rehrl, label intrst. Must have image, att, & reliability. Srs pro only. John, 818-705-4376
Bst/collab wtd by guit/sngwrt for band & recrdng collab/

- proj, Modern altmv rock. Westside area. Recrdng, rehrl provided. Before 10 pm. 310-399-7259
Bat/ld voc wtd for the new superlrg of 90s. Label deal pending. Infl Zep, Q'Ryche. Will define & bring back pwrlf, progrsv sngs. 818-916-2212
C&W upright bs plyr w/rockabilly sensibilities, wtd for young band in Hilywd area. W/ply org, old style, hillbilly, honky tonk. You should too. Sage, 213-462-5832
Comm't d to music. Guit/voc team w/studio, sngs, sks tlntd, passionate plyrs. Anybody out there? R&B, rock, gigs, soul. Kim, 310-822-2624
Dedicnt bs plyr nnd. Agrsv, progrsv, classcl. Anyf, 310-836-3868
Dedicnt pro bst nnd immed. Must be career minded, team plyr w/bckng vocs. Infl include Pat Travers, VH, Foreigner, Yankees. 818-240-6320; 818-781-0238
Fem bs plyr wtd for THE SHEILAS. 310-642-4952
Fem/male bst w/vocs wtd for HR band. Currently recrdng & planning show schedules. Nd exp, dedicnt. Tommy, 818-992-0403
FLAVORAZOR sks bs plr w/low notes for nasty sound. We have 24 hr lockout, digital recrdng studio, sngs, gigs & connex. 213-655-2142; 213-651-3321
Get lost in a swirling vortex of sound. Miles Davies, Sabbath & Stooges. Swim through a sonic nightmare. Edward, 213-469-3044
Get lost in a swirling vortex of sound Miles Davis, Sabbath & Stooges swim through a sonic nightmare. Edward, 213-469-3044
GETTING RED sks bs plyr. Exp bst not jaded. U2's pop w/NIN's intensity. We have prodctn deal plus label & mgmt intrst. 818-999-6744
Groove orientd, melcic HR band sks bst w/ltl & feel. Infl A/Chains to L.Colour. Must have trnsp & dedicnt. 818-382-4508
HR, not altmv, not Seattle band, w/fem ld voc sks bst w/ vocs & exp & commtmt. Call Sam, 818-386-1466
Hrd driving drmr & guit skh energy bs plyr w/ltlky edge & grt gear. Trnsp a must. Pro only. Fish, 310-582-1189
Hvy groove, cyod har, smi, smi, smi, bordage image band sks bst over 25. Heard hvy, seen flakes, trusted kids. Step up, make the call. 818-594-1031
Incredbl bs plyr nnd for rad, altmv band. Day gig recommended. Shirts optional. Call Chris, 818-997-1269
Infl blues, rock, fusion, etc. Srs only. Rehrl spc avail. So Bay, Torrance area. Brian, 310-273-2603
Is your band missing a bs plyr? Are you afraid to be different? Don't call me, I'm lkg for innovatv muscins w/out there ideas. 818-752-8313
Killer band w/recrd & uniq sound techniq nds bst into STP, Chains, Tool, Pearl Jam, Metallica. English & altmv music welcome. 818-244-8958
King Kong, the Hamburglar, old stupid space flicks, Chachi, other pops, lnt, reality, illusion, Captain Caveman, Colonel Mustard, Hong Kong Fooey. 818-901-7102
KINGMOTHER of San Diego is audltn bs plyr. Hvy, solid, creatv & pro. Bottom is everything. 819-523-0298
KROQ type band nds bst w/edge. Some odd meter stuff. Have sngs. Fem voc ala Hefffield, Vega. Beld. Pro demo ready to shop. 213-876-7309
Label backed artist sks 28-35y/o male/fem pros to gig for industry. Altrmv, U2, Pumpkins. Robert, 310-444-9315
Latin bst wtd to start drk, altmv pop band. Infl are Smiths, Cure, U2, 310-768-8223
Ld singr, guit & drmr lkg for bst w/vocs. Lks & att. Cmrcd rock band w/progrsv edge. Lots of vocs, harmony. Demo avail. Mark, 818-943-4951
Look alike nnd for straight, dyed hair, thin, hvy, agrsv, flashy band. Pros, cool gear, 26plus, positive att, srs situb friendship priority. 213-883-9578
Lou Miller, southern blues rock, solo proj forming. Have equip, 40 sngs, real connex, mgmt. This is the real thing. Crystal, 213-654-3087
Man Bites Dog nds bs plyr. Infl Sugar, World Party, Big Star, Costello, Chris Mars. Vocs a must. Phil, 213-368-6655
Monster bst wtd for forming, hvy, hypnotic band. Distortion pedal a plus. Trnsp a must. Have legal rep. John, 818-763-8861
Nd dedicnt, tlntd & creatv individual for org band. Have quality recrdngs & contacts. John, 818-996-0136
Nd grt bst. Creativity & groove crutch. No real infl, but no funk, punk or deadheads. We dig modern, British psychdela & 60s mot. 510-236-5122
New band forming. Sks dedicnt perfrm to quickly learn

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orig & cover tunes. Vocabil & expa plus. Inff Rush, Bad Co, Cull, etc. Santa Clarita, Rich, 805-255-5470

- Orig alt/rtrv band sks bst who is confident w/ themselves & understands music to be art. No drugs. Inff Bowie, Bauhaus, Doors, Siouxsie, Dear Kennedys. 213-728-4751
- Orig indie punk band sks bst w/ msp & sns of humor. No rock stars. Greg, 818-568-3873
- Pro bat nnd. Hi energy, progrsv, thrash band. Inff Tool, Pantera, S' Garden. 818-783-9166
- Pro bat w/ id for new punk Inff R&R band. No time wasters. pls. Inff Hanoi, Ramones, Pistols, Beatles, Dave. 213-219-2035
- Pro HR act w/ studio, financl bckng, airply, label intrst & more importnt, att, sks bst. Contact Tommi, 213-654-2872
- Reccrdng & gngng alt/rtrv rock band w/ studio, connex, brains, lks & lnt & fem voc sks bt. Jamine, 310-921-3949
- Rockabilly band sks uprgh acous bst. Have mgmt & publishr. Inff Rockettes, Stray Cats, all Sun session artists. Age & image importnt. Christian, 310-519-3079
- SG, all fem blues, rock, pop band, skg really fine bs plyr. Have sng. 310-289-4734
- Signed melcld HR band sks pro, melcld bst w/ bckup vocals. Bs style Daisley, Jacob. Send pkg to Cara, 11585 Riverside #7, N Hollywood CA 91602
- Sng/r/guit sks bs plyr for alt/rv, grungy pop music. Raw, melcld, catchy. No metal, no Aero. Gren, 213-462-5109
- Solid ba plyr w/ id for commrd slt. Alt/rv band formng. Sng, restrl spc. Style ala Counting Crows, U2, REM. So Bay area. Teri, 310-375-5730
- Spider Monkey's Dance skg noctural, primate bst to take over the world. Gots to be funky, open minded, eclectic, agrsv, groovy & above all, srs & gd. 213-664-4247
- The new generation of modern rock wave lkg for bs plyr. Very gd level, dedctd. Label intrst. 310-208-3772
- Tntd bat w/ id, bckng voc pef'd, by modern rock/pop band w/ radio airply. Pro only, Call Jamie, 310-393-7913
- Trio anyone? Guit/sng, BMJ sngwtr, sks bst & drmr for psychcld, progrsv, rock & blues improv plus tight tunes. Larry, 213-739-4824
- Varrst bat nnd to complete band. Ear, image, presnc, input necessary. Voccs a plus. Rock, funk, blues inff Guys only. 818-779-0757; 213-913-2707
- VH mta Depeche. Bs plyr w/ id for modern rock band. Gd level, commtmt. Matt, 818-761-1396
- Voc w/ id by guit/sngwtr. Inff old Coverdale, Asbury. 818-577-5763
- Voc/sngwtr & drmr/sngwtr sk bst w/ blues inff to join org band. Music is very poetical & mood driven. Todd or Steve, 818-506-3102
- We are lkg for a bs plyr. We are a modern rock band. Idol, Lords/Nevs Church. We nd a gd level, dedctd plyr. Brian, 818-919-5967
- Wicked pick plyng bst w/ id for unq, melcld, straight edge rock band w/ mgmt & label intrst. Sid Vicious, Eric Avery, etc. Charlie, 213-467-9144
- Wtd, bs plyr for band w/ minor label. Unusual pop sngs. Mario, 818-774-1449; Matz, 213-466-5544

**11. KEYBOARDISTS AVAILABLE**

- Exp pro Hammond B3 plyr. dbls on rhythm guit, avail for pro sals. Rock & blues only. Greg, 909-353-9507
- Hammond/piano plyr avail for orig proj. 100% dedctd. 25 y/o. Srs only. pls. Mark, 616-956-9055
- Keyboard & bst lkg for fem saxophonist, drmr or guit in contmpry jazz mode. 213-292-7725; 310-428-7717
- Keyboard avail for studio wrk, demo, programming, seqncng. Drms, bs, keyboards. Korg M1, R8M, Atari Cubase. No gigs. 310-208-3772
- Keyboard, fem, dbls on sax, sks wrkg gip. Have xtensv recrdng/perfrmng exp. Tours welcomed. 213-368-4757
- Keybds/rhythm guit/sngwtr, 32, avail for ontry rock or cmrcl rock band. Srs only, 818-557-0722
- Plant/sng/sngwtr w/2 albums, avail for band w/maj label deal only. 818-789-9211
- Pro keyboard specializing in xtremly tasty, acous piano, Hammond styles of Allman Bros, Crowes, Clapton, etc. Currently skg pop showscng, toung acts, recrdng acts only. 805-522-4918
- Totally pro fully self contained keyboard w/xlnt state of art gear. Can ply any style. Currently skg touring, recrdng, showscng pro acts. T40 or orig. 818-773-9943
- World class keyboard lkg for pro managed A/R signed gprs only. Have gt chops, image & equip & have written many styles of music. 909-396-9908

**11. KEYBOARDISTS WANTED**

- Band nds keys to complete orig, hi caliber, blues/rock band. Must sing bckups. Inff Greg Allman, JP Jones, Jerry Lee Lewis. 818-753-9810
- Campy 70s cover band sks keyboard for gigs. Must be fun, enthusiastic & love cheesy music. Holly, 213-467-1969
- CATFISH, featuring former members of Kix, Junkyard, nds soull keyboard plyr for immed shows, recrdng & label intrst. No cheap synthsis. Skip, 213-962-6720
- Cntry org band sks cntry keyboard w/exp & bckgrnd vocs for showcs & gigs. Pls call Monique, 818-782-6533
- Commt'd to music. Guit/voc team w/ studio, sngs, sks lntd, passionate plyrs. Anybody out there? R&B, rock, gusy, soull, Kim, 310-822-2641
- Cover band sks keyboard, classic rock. Must sing bckup. Have agent & gigs. 213-469-8704
- Groove based melcld alt/rv pop band sks classic, modern keyboard plyr. Procd proj w/digital studio. 213-931-8475
- Guit/sngwtr since '65, lo unite w/keybrds. Intrst, musical star streams, rock, movie soundtrks. Pls, exp musicians only. Tim, 310-450-3734
- Hammond B3 plyr w/ id for orig rock band. Into Zep.

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- Keyboard w/ id for classic rock cover band. Bkng vocs a plus. Srs only. Nd to gig. ASAP. 310-927-3393
- Keyboard w/ id for young, bluesy rock band. Lavelle, Hopkins, Allman. Must be willing to relocate to San Diego. Demo avail. Cory, 619-439-8750
- Keyboard plyr w/ id for melcld HR band. Jonathan Cain style. Nd immed. Upcmng shows. 818-999-1893
- Keydst, bat & drmr w/ id for pop, new wave proj. Inff Tears/ Fears, prince, Thompson Twins, Duran, Cyndi Lauper. Jonni, 213-256-1192
- Ld voc nds xlnt keyboard w/bckgrnd voc exp. Early 70s jazz/pop sound for new band. Mike, 213-656-1394
- Synth pop keyboard w/dozens of sngs lkg for same to collab w/ren developmnt deal. Voccs a plus. Call Mike, 310-358-8748
- Voc/sngwtr & drmr/sngwtr sk keyboard/organist w/blues inff to join org band. Music is very poetical & mood driven. Todd or Steve, 818-506-3102

**12. VOCALISTS AVAILABLE**

- #1 voc w/very charsmic style. Inff Morrison, Bono, Mercury & Vedder. Call Pat, 805-298-1287
- 27 y/o sng/r/lyncst w/guit sks band into INXS, Tears/ Fears, U2, etc. Billy, 213-463-8005
- 70s style voc lkg to form/join hippy love groove band. Inff Marvin Gaye, Robert Plant, Greg Allman. 310-398-1257
- A voc lkg for psychcld, punk collision. Call Brian, 818-766-5042
- Agrsv voc avail. Inff Morrison, Plant, Hendrix. Dbls on guit. Strong sngwriting abil. Pro only. 818-905-7527
- Alt/rv grunge ripping blues/rock, gruff & gritty guit/ sng, 24, from Texas, sks bst, drmr or band. 213-739-3726
- Alt/rv grunge, rlfng, blues rock, gruff & gritty sng/r/guit, 24, from Texas, sks bst, drmr or band. 213-739-3726
- Attractv fem voc lkg for rock. Demos, recrdns. album

- projs. Pop, R&B, soull, funk, gospel & rock. Tara Word, 213-756-8416
- Bally, bluesy baritone sng/r/frntm, Native American, sks 2 guit blues band w/icked soull groove ala Aero, Brother Canz. GNR. No grunge. 818-990-5390
- Christian voc/lyncst w/guit plyr, sks band or muscians to ply hrd core, melcld metal. We have restrl spc. 714-969-2976
- Estab, dedctd sngr willing to relocate for band that's estab or signed. Inff by many hvv artists. 3 oct range. Jacques, 415-692-0178
- Exp fem voc/sngwtr sk sngwtr/prodcers to collab w/ Inff Annie Lennox, Toni Braxton, Sade. Srs only. 310-217-7530
- Fantastic voc, from Nirvana to Phil Collins. Will sing on your demo. 818-293-2352
- Fem ld voc/sngwtr sks creatv pro band w/groove. Strong image, soull vox, Inff Annie Lennox, Chaka Khan, Peter Gabriel, Debra, 818-906-7130
- Fem ld voc/sngwtr sks unq band. Alt/rv or blues/rock. Versfl. Call Chester, 310-458-6739
- Fem ld voc/wrtr skg rock, blues band. Origs only. Strong vocs. 805-527-9616
- Fem rapper avail for paying demo sessions or studio wrk. 213-969-1339
- Fem voc avail for recrdng, perfrmng & demos. Total pro. Ld & bckgrnd. Pro srs only. Michelle, 213-755-6942
- Fem voc avail for sessions & demo wrk, showcs's & T40, lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
- Fem voc lkg to join or form HR band. Male pros only, pls Inff Sabbath, Hendrix, Chloee, 310-398-0522
- Fem voc, strong personality, lks & vox lkg for melcld rock band. Vox like Joni Mitchell. Appropriate for Gabriel, U2 matrl. Plys keys, guit. 213-667-3342
- Fem voc/lyncst, bluesy, alt/rv, sks guit plyr/sngwtr, to collab, join/form band. Elizabeth, 310-839-9071
- Frontm, 25 y/o, w/exp, chops, att. Sks bally blues band

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or quit to form one. Infil Jeff Keith, David Coverdale. R.J., 213-851-4393

- Incredibl fem ld voc, sings all types of music, avail to do studio wrk, bckgrnd vocs, but mainly ld vocs. Ginger, 310-275-6372
- Incredibl ld voc lkg for bckup pop, cntry, R&B band to collab & perform immed. Pros only. Ginger, 310-275-6372
- Intellgnt, poetic animal skg orig band w/ribal vision. Love tribal drms, gothic guits, old Adam Ant, Bomb, X, Killing Joke. Adam, 818-509-2695
- Ld voc w/10 yrs exp, sks hvy, agrvsv, pro band. I'm truly one of a kind. 310-376-7934
- Male ld voc sks blues rock or southern rock band. Infil Greg Altman, Jack Bruce, Paul Rodgers, Joe Cocker, Allan Bros. No image mongers rd call. Nathan, 213-666-9542
- Male pop singr avail for jingles, demos & session wrk. Exp, tintd, most styles covered. When you rd a real singr, call me. Steven, 213-876-3703
- Male tenor voc, 3-1/2 oct, pro exp, most styles, avail for

- lds, bckups, sessions, demos, jingles. J.R., 310-457-2960
- Male voc avail to do bckups or ld. Infil are Peter Gabriel, Tears/Fears, Sade, Richard, 213-461-8761
- Male voc/guit lkg for band. Avail for jams. Drms & ld guits welcome. Infil Zep, Rush, Queens, Badlands & Lynch Mob. Starters welcome. Robert, 818-982-7009
- Pro black fem ld & bckmd enhancer. R&B, jazz, blues, gospel, salsa, rap, pop, scat & cntry. Concerts, studio & demos only. K.C., 213-292-5562
- Pro fem voc, 27, w/ght lks, sound & education, avail for local pop or cntry gigs, sessions & demos. 805-252-3828
- Pro fem voc, 28, infl by Janis Joplin, Lita Ford, etc, sks estab band w/mgmt, 818-753-6622
- Pro voc sks band w/recrdng deal or proj w/recrdng deal. Only srs inquire. Sean Michael, 818-955-6503
- R&B voc artist w/label intrst sks band. Infil Prince, Keith Washington, etc. Page Goldie, 213-303-0945
- Singr avail. Me, versl, soul, into altmiv, hvy, to old Motown, to Beatles. You, not 80s metal. Pref signed, mngd. Daniel, 213-664-3411
- Singr, Japanese, fem, nds R&R band or prodr. I like Aera, Jovi, Satsu, 213-463-4398
- Singr/sngwrtr avail for touring, studio or showcng. Have me do your demo. Get signed. 818-293-2352
- Singr/sngwrtrsk sngorient, tintd, flashy, career minded rock band. Must be 110% deditd to music. Billy, 909-734-8245
- Soull fem voc avail for recrdng & live proj. 213-665-2448
- Strong voc. Infil Pop, Joplin, Jane's, James, Strong lyrics, melody, dbis on guit, snps, etc. 818-905-7527
- Voc avail for pro sits only. 818-597-1826
- Voc sks band. Has snps & d. 213-654-3191
- Voc/guit w/label exp sks to join/form agrvsv pop/punk band. Grt lyrst, collab, Replacers, Best Kissers, Flop, Lemonhead, Green Day, Phil, 818-458-1332
- World class voc ala Lou Graham, Micky Thomas w/maj

album & tour credits, sks pro rock act w/deal & mgmt. Lv msg. 440-6296

12. VOCALISTS WANTED

- Fem bckgrnd voc wtd for estab, orig, funky, rock band. Pref black or Latin w/some exp & deditn. Srs label intrst, grt opportunity. 818-990-1620
- #1 AAA voc/frontmn, intense, orig, grt lks & perfmnc, lots of recrdng & live exp, can sing all styles from altmiv to HM & more. Call Mike, 818-244-8958
- #1 bluesy rock voc ndd by orig band. Must be gd. Greg, 909-353-9507
- #2 fem ld vocs, must be fine, 19-26, R&B, hip hop ala SWV, M.J. Blige, Janet. Have studio, maj label contacts, prodrs. 818-752-7253
- #70e progrsv rock grp sks singr. We have snps, chngs, gear, recrdng studio & lockout. You have lng hr, vox, lyrics skills & something to say. 818-241-4435
- A tweaked out funk band ndcs vocs. Must write intellgnt lyrics & be visibly affected by the music. 818-506-6385
- Aero tribute band sks Steven Tyler dbl. Tall, thin, charismatic, dependbl. Drug & alcohol free. Easy going, must be free to travel, ggt soon. 213-656-1964
- Agrvsv voc wtd to complete groove orientd HR/HM band w/endorzmts, iage, maj industry connex & tint. Srs pros only. Rick, 310-596-1846
- Agrvsv, meldc voc wtd by guit & drmv w/rehrl spc to start band in style of S'Garden, Pixies, Algan Wigs, Alice, Pumpkins. Dave, 213-871-5166
- BAD DOG sks voc/sngwrtr w/PA & trnspo. Have label intrst & studio. No flakes. 310-DOG-2301
- Band skg voc ala Joe Montana, Joe Seisman, John Madden. Must have innate knowledge of video. 310-652-8775
- Bckup singr wtd by pop/altmiv band for live shows's & upcmg tour. Males only, age 18-30. 213-851-1680
- Black male voc, AAA, wtd for the ultimate rock proj. 213-465-4615
- Burning, eclectc, cover band sks voc w/soul, range, diversity for paid sits. Srs inquiries only. Michael, 818-993-7002
- Came to Hillywd to be a star? Perfm & make your dream come true. No BS. 213-876-5144; 310-652-6400 x 525
- Charismatic male voc, 20s, wtd. Diverse, muscily matured, soull, percptive, cool. No Hillywd rock gods, lost altmiv children or burnt coffeehouse has been. 818-901-7102
- COMEDY OF TRAGEDY sks frontmn/voc/creator w/ larger than life image ala Patton, Muir, Kedis, Connick Jr. Daify Duck, Richard Nixon look alike. We are pros, pls join us. 818-997-7558
- Estab hrd, groove rock band sks world class voc. Intensity,

- rage, image, att, will & deditn. No screamers. Your best offer. 310-402-7794
- Fem bckgrnd voc for southern rock band, NICKEL SLICK. Exp only. Lkg for strong, gospel, blues, rock infl. Darrell, 213-962-8138
- Fem bckup voc wtd for R&B, pop proj. Showcng LA, recrdng, etc. No drugs, no blondes, no BS. 818-787-3160
- Fem hip hop R&B grp w/studio, prodr, & label intrst, sks deditd singrs & Jamaican style rapper, age 19-25. 310-588-8969
- Fem voc for R&B trks to collab w/lyrics & melody. Gd for possible contacts, demos & marketing yourself. Bobby, 213-465-0106
- Fem voc ndd for altmiv band. Uniq style, strong vox w/ dynamic stage presnc in ndd. Lv msg. 818-905-2367
- Fem voc, pref dbng on keys &/or percussn, for classic rock & orig band. Have recrd label & intrst. Pls contact Andy, 310-693-4390; George, 818-961-5245
- Guit lkg for male voc/lyrst. Infil Mellencamp, Adams, Petty, etc. Deditn & pro req'd. Mike, 213-939-7761
- Guit/sngwrtrsk sks voc for collab. Reel to reel, emotonal, psychc, erotic, meldc music. U2, Pumpkins, Jane's, Chinks. Dave, 818-247-5784
- Guys ndd for progrsv gospel choir in Sherman Oaks for concerts & recrdngs this year. Alan, 818-765-1487
- HR, straight ahead, ballsy, frse lockout studio, southern Hillywd, pro gear, gd rock image, cool att. No big talk. No Seattle. 310-358-6962
- Hvy edge band sks voc. 25 plus. Semi glam, bondage lk, thin, top notch person. Wtd w/dictn, liars, flakes, kids. Move up. Call now. 818-594-1031
- Hvy, uniq rock band sks unig voc. Call Todd or Steve, 818-846-2252
- Industrial singr wtd. Range doesn't matter. Tone, pwr, phrasing does. Tool, Ministry. 213-655-9125
- Internat'lly known monsters sk voc ala Roth, Rodgers & Plant. We have album, prodr, mgr, att, lockout studio. 213-871-6817
- KRAYOLA KIDS sks high energy pop singr. Infil Beatles, C. Trick, Elton, John, Redd Kross, young, fun image, ages 18-26. Howie, 213-462-5385
- Ld voc wtd by keybdst w/16trk studio & killer rock tape. Ready now ala Humble Pie, Zep, Purple, Paul Rodgers. Soull, creatv, pwlfl w/charisma. Kurt, 818-780-1846
- Ld voc wtd for HR band. Infil old GNR, AC/DC. Skid image. 213-731-7519
- LIVE NUDE GIRLS, orig, modern, rock band, sks fem voc, mostly bckgrnd, some lds. Call Robert, 818-243-6502
- Lkg for attractv, fem Black voc to sing R&B, hip hop, etc. Possible recrd deal. 310-289-7232
- Male & fem voc wtd by keybdst/arrngr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron, 213-853-1786
- Male ld singr wtd. Altmtv style. Kevin, 818-331-5497
- Male ld singr/sngwrtr wtd. REM style. Kevin or Mario, 818-287-6024
- Male voc w/Jovi, Adams, style wtd by keybdst/guit w/

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studio & grt connex for collab & band, 28-33, no smoking or drugs. 818-57-0722

•Male voc wtd w/ aggrsv fem gut. Must have lyric writing abil & exp. Infi Tesla, Metallica, Hendrix. Call Nicky, 818-892-1293

•Male voc wtd for altmvt band. Meldc, garage rock sound. We have snags & lyrics, but nd singr. Low key image. 818-953-8562

•Male voc wtd for hvy altmvt band. Must be deditcd & orig. All styles encouraged. 714-642-5190

•Male voc wtd for old Death Cult, early Cult style grp. Adam, 213-882-6473

•Male voc, pwrfl low tenor, studio rock proj, edgy, soufl, modern style, paid sessions, no cmrcl hrd rockers. Jim, 716-0105

•Male voc, pwrfl low tenor, studio rock proj, paid sessions, edgy, soufl, modern style. No cmrcl HR. Have tape & exp. Jim, 818-716-0105

•Meldc altmvt band w/mgmt nds pwrfl, beautfl, clear vox'd, frontm for complex melodies, smart lyrics, dynamic tempos. Crowded Hs, Midnight Oil. 213-969-4093

•Nat'l recrdng act sks ld singr. Infi Stones, Aero, Skynyrd, Allman Bros, Faces. Harmonica a plus. 818-846-2031, 818-559-8646

•New progrsv HR band w/cool groove sks 5th piece w/ aggrsv of Mustaine, range of Halford, diversity of Layne Staley. Rick, 213-851-1070

•Non mainstream rock band nds the ultimate ld voc. Grt range, lyricst a plus. Ready for a challenge? Joseph, 818-767-4885, Pat, 805-205-9433

•Poetic, funkadelic, grooving, love music, soft & hrd, soul, funk band sks meldc frontm. Maj label intrst. Former Pepper gut plyr creates soufl vision. 213-651-0135

•Pwr voc wtd, Dio, Tate, Dickinson, Soto style vocs. We have studio & PA & connex. Music & lyrics ready. Also will collab. 21-467-8876

•Raspy, rebellious singr wtd for a single gut, HR band. Infi old GNR, Skids. Must have equip, image, trnspo. No 818's. 7 Hillywd. 310-358-6982

•Recently signed maj label act sks frontm in style of Brian Johnson, Dan McCafferty, Axl Rose, Steven Tyler, etc. Must be screamer who can also sing. 213-243-0507

•Recrdng artist lkg for soufl, pop, lyrst/voc into everything from Erasure to George Michael. Knowledge of swngtrng a plus. Call Mike, 310-358-8748

•Rod Stewart, Chris Robinson hype singr wtd. Band w/mly label intrst, financing, doing private showscng on off nites. Paid sits. Frank, 818-338-3106

•Singr wtd for So Bay band. Have gd att, gd range & be responsbl. Dan, 310-402-8762

•Singr wtd, traveling Riverside blues, out on the tile, since I've been loving you, Howling Wf, blues, improv, harmonica pref'd, early Robert Plant wrk ethic. 310-822-4169

•Soufl rock, Darby, Kravitz, Wonder singr wtd for band of emotion. No egos. Call Jason, 818-761-5150

•Soufl voc wtd to form aggrsv R&B band. 818-785-5095

•Spacy, atmospheric rock ala Floyd, Jazbel, etc, must have distinctive top notch pipes. Call to hear samples. 818-786-4287

•Steven Tyler wtd by band w/lockout, snags & style. Aero inft obviously. Call Gib, 213-465-6355

•Strong, poetic vocs ndd for hvy, punkish, tribal, xperimntl band. Call Adam, 213-628-8597

•THIRD STONE sks exp voc in vein of Halford, Dickinson, Dio, Hellfield. Rehrsl in Van Nuys area. Must be open minded & have dynamc ranee. 213-255-7567

•Unlk, verstl voc w/range from Pantera to Skid & Megadeth. Pro afft, have trnspo, know that this is a job. Greg, 818-992-1154

•Voc good ndd for touring, gigging & recrdng. 310-285-RUDE

•Voc ndd for estab, hrd core metal act. Somebody that is orig screamer, growler, also that can sing meldcly. 818-240-7083

•Voc ndd for wrkg, progrsv, orig/cover band, Infi Dream Theater, O'ryche, Boston. Matt, 818-761-1396

•Voc sought by estab band. Infi Jane's, Bauhaus, Gene/ Jazbel, Doors. Dark, aggrsv, groovy music. Srs, deditcd, hungry. 818-821-4145

•Voc wtd by gut wrte, recrd & eventually form band. Ala Bowie, Japan, Bauhaus. Low meldc vox a must. Image a must. 213-874-1295

•Voc wtd for metal proj. Dark, aggrsv, meldc, moody. John, 818-705-4376

•Voc wtd for trippy sng orientd band ala Verve, Catherine Wheel, Floyd. Lv msg. 818-988-7005

•Voc wtd for wrkg LA reggae band. Gd pay. Must be pro. 818-845-8514

•Voc wtd to complete altmvt band. Inft include REM, Lou Reed, Sugar, Matthew Sweet. We have snags & lyrics. 818-953-8522

•Voc wtd. Must be orig & unlk. Inft, himself. For estab HR act. 818-355-0543

•Voc, black fem w/soufl voc ndd to front estab, altmvt, Atlanta based rock band. 18-28 y/o, slim, attractv, hot stage presnc. Recrd co intrst. 404-252-0682

•Voc, fem or male, wtd to complete srs band. Moody & orig. Infi are Throwing Muses, Sonic Youth, Pussy Galore, Breeders, Velvet. Eric, 310-545-0313

•Voc/frontm wtd w/rage & passion for srs, moitvtd band. Have lockout. Inft Rollins, Floyd, etc. 882-0608; 752-0266

•Voc/lyricst wtd by gut/sngwrtr for band & recrdng collab/ proj. Sensual to aggrsv altmvt modern rock ala Concrete Blonde, Pumpkins. Before 10 pm. 310-399-7259

•Wtd, fem voc. Must ply an instrmt wtd. I am superb lyricst, meldcly strong. I am not a musicn. Skg commtd musicl partnership. Sean, 213-653-8782

•Wtd, singr/lyricst. D'Molls bst & Mind Bomb dmr. Gut forming band. Nd frontm. Discrete audtncs. Call for details. 312-661-9055

•Wtd, young, blonde, glam fem ld voc, Madonna, Pat Benatar style. T40 & orig band. Video feature film in wrks. Ernie, 805-964-3035; Greg, 805-964-5028

•XXX sks voc/frontm w/PA & trnspo. We have label intrst & studio. No drugs. Shane, 619-670-0336

•You, dyed straight hair, thin, aggrsv, gd att. 26 plus. Us, hvy, solid matr, cool gear, pros, direction, no hype. Friendship vry importnt. 213-883-9578

**13. DRUMMERS AVAILABLE**

•A 1l aggrsv dmr into total shredding in vein of Yngwie, Racer X, MacAlpine. 13 yrs exp. 310-833-9935

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•A gd dmr lkg for trio sit ala Police, Cream, Rush. Paying gigs pref'd. No drugs, no loonies. 310-318-0155

•Arey you meldc, openminded, ply R&R, Paiste, dichotomy, orig matr, lockout studio. Like Heart, Mr Big, Melissa Etheridge. Lisa, 818-345-7709

•Austin blues/rock band sks dmr. Inft Ian Moore, Arc Angels. Voccs a plus. Bob, 818-506-1043

•Awesome dml bs pwrhouse, maj chops, recrd credits, image, xtensv stage/studio exp. Sks estab, complete band w/pro mgmt or deal only. Pete, 213-464-2677

•Awesome dml bs pwrhouse, recrd credits, image, xtensv stage, studio exp. Sks estab, complete band w/pro mgmt or deal only. Pete, 213-464-2677

•Blues dmr sks wrkg blues, R&B, soul band. Jim, 818-981-4273

•Creatv & pwrfl dmr sks uniq, aggrsv, eclectic, passionate & intellgt post altmvt band. Primus, Jane's, Police are only some inft. Alex, 818-345-6965

•Creatv dmr. Altmvt, polyrhythmic. Time to show hrd wrk is now. Signed bands only. Jamie, 213-368-8094

•Demo recrdng coming up? Nd the drms to be plyd your way? Pro dmr avail for recrdng sessions. No fee. 310-433-8939

•Did the earthquake wake you up yet. Innovatv dmr avail for funky, bluesy, jazzy, wacky band. Style James Brown, Fishbone, Blue Bros, Peppers. 310-276-5652

•Drm progrmr for recrdng, demos & related projcs. All styles. Victor, 213-757-3637

•Drm avail for estab, orig, altmvt band w/recrd deal & tour plans. Not intrsd in money, just music. Call for inft & info. Eric, 213-368-9636

•Drmr avail for internat'l wrk. Fully endorsed, road ready, pref R&B, funk, progrsv rock, distance unimportnt. Srs only. 619-338-5700

•Drmr avail for live, recrdng wrk. 818-789-8342

•Drmr avail. Inft Skynyrd, Cream, Faces, Stones. 15 yrs exp. 310-798-2812

•Drmr sks proj. Nail the groove, color w/dynamics, solid time, snags essential & srs deditcd. 818-768-1318

•Drmr, hrd driving, w/grt funk chops & meter, sks HR w/funky edge. Inft Peppers, Infectious Grooves, L.Coulor. Edward, 310-582-1189

•Drmr, hrd hting, team plyr, exp in studio & club circuit, w/ credits. Inft Aldridge, Bonham. Tom, 818-343-5914

•Drmr, pro quality, 18 yrs exp. Sks estab, pro level, wrkg T40 cover band. Tastefl, killer chops & master of the groove. Can do it all. Brad, 818-707-1804

•Drmr/sngtr/sngwrtr lkg to join/form orig, progrsv funk/rock band w/srs team plyrs. Inft Primus, L. Coulor, Kings X. 818-557-0758

•Drmr/sngwrtr sks pros. I am dynamic & groove. Have studio & snags for orig band. Complete pref'd. Groove bst a must. Inft Santana, Steely Dan. 310-697-8952

•Groovy, hrd hting dmr/percussnt avail to complete any srs projcs. Inft Copeland, Bonham, Stubblefield, Peart. Kris, 818-845-8514

•Intense hrd hting dmr sks new proj. 25, have album.

video & touring exp. Must have mgmt or srs label intrst. No flukes. John, 818-763-8861

•Percussant, congas, bongos, shakers, etc. Creatv, sensitive & funky. Acous to hip hop, bckgrnd vocs too. Srs projcs only. 818-788-4666

•Percussant/multi instrmntsl, congas, marimbas, dbl on bs & flute, lkg for reggae, Latin, jazz or pop or folk music band. Hubie, 818-366-0777

•Pro dmr & bs team w/intl image & equip sks pro HR/HM band in Lng Bch area. Rob, 310-594-6176

•Pro dmr lkg for wrk in demos or quick wrk sit. Inft all styles w/open mind. 17 yrs plyng exp. Call Steve, 310-375-4634

•Pro dmr sks wrkg band w/vocs. 909-877-2283

•Pro dmr, 38, into rock, R&B & pop, avail for wrkg T40 cover band. Call Bill, 213-874-7118

•Pro verstl dmr, 29, sks band. Inft Police, Peppers, Porno for Pyros, Rush, VH. Griff, 310-438-6624

•Pro world class dmr, many credits, avail for right proj sit. 310-328-9255

•Progrsv rock dmr, orig from mid-west, recrd credits, xtensv stage & tour exp, pro gear, promo avail. Estab proj wrkg bands only. Kevin, 818-556-5260

•Skin beating, solid meler, lng hrd meler lkg to complete K/ A band. Have gear, lks, att. 213-874-6945

•Tourng/recrdng band wtd by pro dmr. Any styles of cmrcl rock, pop, R&B. I'm ready & willing. Pierre, 310-433-8939

•X-dmr of Funnybone lkg for pro proj. Other members must not sound white. Inft Earth Wind & Fire, Sly, Bill Carey. 818-705-1910

**13. DRUMMERS WANTED**

•#1 absolutely vicious lineup! Superstar quality, in your face, rock brotherhood, invites dbl kick dmr meister w/ awesome vox, humor, lks! Tim, 213-662-5269

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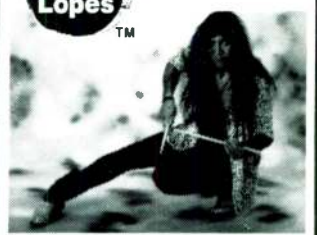
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